

VARIETY

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40 PAGES

SHUBERTS' VAUDEVILLE ALLY

P. M. A. TO PROTECT FIDELITY FROM COERCION BY EQUITY

Managers Ready to Make Test Case on Presentation of Concrete Evidence of Unfair Methods—Equity Charged With Discriminative Tactics.

In reply to a complaint filed by the Actors' Fidelity League to the effect that the Actors' Equity Association is using coercive tactics against members of the Fidelity League, the Producing Managers' Association, through Sam Harris, president, sent a letter this week to Henry Miller, stating the P. M. A. fully realizes there has been many violations of the clause in the P. M. A.-A. E. A. peace pact forbidding such tactics by Equity members, but that the P. M. A. could not take any official action unless a formal complaint citing a concrete instance of coercion was registered by some member of the Fidelity League. Mr. Harris said immediate action would be taken by the P. M. A. on evidence of a concrete case of coercion.

Mr. Harris' letter was the result of a promise of a formal reply to general charges of coercion contained in a letter written by Henry Miller, president of the Fidelity, and read at a special joint meeting of the P. M. A. and Fidelity League in the office of John Golden on Monday afternoon. During the course of the joint meeting Mr. Harris went on record as being unalterably opposed to the proposed Equity "closed shop." It was also agreed that the P. M. A. would send out letters to all its members at once advising that they instruct the members of their companies at the first rehearsal of any production, as Marc Klaw now does, that coercion of Fidelity members by Equity people was to be permitted. It was also agreed that whenever possible stage managers not belonging to either the Fidelity or Equity would be employed. All stage managers the P. M. A. agreed would be instructed to be strictly neutral as regards their attitude toward members of the company they were with.

Among the methods of coercion charged against Equity stage managers is that the Fidelity members get inferior dressing rooms and are

WEEK ROYALTY \$8,000.

What is said to have been the highest royalty check for any one week was mailed this week by Comstock & Galt to Oscar Aron, author of "The Chin Chow" and "Jeen." The check was in excess of \$8,000. It represented 10 per cent. of the gross and gross of the two attractions last week, the figure being expected to be over \$80,000.

MARY PICKFORD PASSES UP STAGE

Content With Her Picture Career, Mother Declares.

Los Angeles, Dec. 1.

Mary and Jack Pickford are not to make an appearance on the speaking stage after all. It was rumored that they were to appear in a stage version of "Huckleberry Finn."

This is denied by their mother. Jack Pickford is not well, according to his mother, but is expected to be in shape to direct Mary's next picture, which is to be cast next week.

SANTOS-HAYES HELD OVER

Bookings Switched to Keep Revue at Palace

The Santos and Hayes revue appearing at the Palace this week has been held over for next week and a third week is in prospect.

The revue has been given a route for the season. It was to have gone to Pittsburgh next week but the booking was switched with the Corinne Tilton revue, also a Menie Moore and Marilyn Mosely turn. The Santos and Hayes act is asking \$2,500 weekly.

MILLER ON THE FENCE.

Governor-elect Nathan L. Miller made this statement to a Variety representative on his "attitude" toward Sunday amusements:

"You can say for me that I am in no position to state what I will do with regard to the Sunday amusements because, as a matter of fact, I do not know yet myself."

HARRY TIGHE WEDS AGAIN.

Buffalo, Dec. 1.

Henry Lewis Tighe and Edna Wallis Looman, at Shea's last week, were married on Friday. Both had been previously divorced. Miss Looman in Philadelphia, her home town, last February, and Tighe at Hartford, Conn., in May.

The bride gave her age as 24 and the groom as 35. The act will continue as at present.

GAIN STANLEY CO. SUPPORT

Philadelphia Concern, Capitalized at \$75,000,000, Biggest of Its Kind in World—Jules E. Mastbaum President—Sablowsky and McGuirk String Included in Deal.

KLEIN WILL BOOK

Philadelphia, Dec. 1.

The Stanley Booking Corporation, one of the most powerful concerns of its kind in the world, has allied itself with the new Shubert big time vaudeville circuit which is to open February 1. It is learned from an authoritative source here.

The advantages accruing to the Shuberts from this consolidation will be a choice of theatres controlled by the latter company which will include 44 houses in Philadelphia and 40 or more houses located in Pennsylvania, New Jersey, Baltimore and Washington.

This also includes the Sablowsky & McGuirk houses which play vaudeville booked through the Amalgamated Booking Exchange of New York City. The latter houses are included in the Stanley controlled list.

Jules E. Mastbaum is president of the Stanley Company which is a \$75,000,000 concern supplying motion picture service to a large number of houses in many of which the firm also owns a controlling interest.

The Globe, Crosskey's and Broadway in Philadelphia are all Shubert & McGuirk houses now playing vaudeville, the Globe being a week stand and the other splitting.

They could all be converted into two day houses.

In addition the Stanley Company controls houses in Baltimore, Wash.

(Continued on page 7.)

BETH-EL CANTOR BOOKED.

Rev. Dr. Steinberg, for 14 years cantor for the Temple Beth-El, Fifth avenue and 16th street, will appear in vaudeville, having secured permission from Beth-El. The cantor is booked at the Alhambra for the week of Dec. 13, and he will be assisted by a quartet from the Temple.

Dr. Steinberg is president of the American Cantors' Association. When 19 years of age he was the leading baritone for the Castle Square Opera Company, having the stage to become cantor for Beth-El. M. E. Benham is handling the vaudeville arrangements for the cantor.

KLAW AS HEAD OF THIRD BOOKING COMBINE RUMORED

Rialto Sees in Harris-Hopkins-Selwyn Scheme Producers' Move to Protect Themselves Against Heavy Guarantees for Best Time.

DAILY MATINEES SET FOR CHRISTMAS WEEK

Four Companies Already List 14 Shows—Others to Follow.

Plans for extra performances during the week between Christmas and New Year's have already been well formed by Broadway managers. The holiday week this year promises to find more legitimate attractions playing a daily matinee than ever before.

Already set for 14 performances for the period are "Enter Madame" at the Fulton, "The Rat" at the Morocco "The Gold Diggers" at the Lyceum and "Lightnin'" at the Gaiety.

The latter two shows are in their second and third years respectively, but the strength of their continued capacity pace is evidenced in the extra performance plan. It is believed that "The Gold Diggers" will pass up the first two afternoons but indications are that other attractions will come in on the daily matinee idea especially those shows which have any draw for children. The four plays named are not so classed.

\$30,900—GLOBE RECORD

The Fred Stone show, "Tip Top," at the Globe, broke the house record last week with the Thanksgiving extra matinee, playing to a gross of \$30,900—the largest receipts in the 11 years of the house's existence.

The best previous takings were also made by Stone with "Jack o' Lantern" three years ago, when he played to about \$28,000 on New Year's week, also with an extra matinee.

LILLIAN GISH ENGAGED.

Lillian Gish and James Kenyon are to be married during the next fortnight. Mr. Kenyon is at present appearing as leading man for Lillian Gish in a Frohman company production and also playing in "Spanish Love" at the Marine Theatre.

NEWS FOR THE DAILIES

Cincinnati, Dec. 1.

Twenty of the chorus girls with the revue, "Bills and Shills" at the Grand last week, stopped at the Y. W. C. A. while in the city.

Is Marc Klaw to be the active head of the new third booking combine?

That question has been foremost in the minds of the managers of New York who have been discussing the advent of the new combination in the legitimate field since Variety carried the exclusive announcement of the consummation of an agreement between Sam H. Harris, the Selwyns and Arthur Hopkins, in Chicago, last week.

All theatrical New York was stirred by the announcement of the advent of a third booking combine. The sole topic of conversation at the Claridge on Friday morning was as to the possible strength that the new combine could muster.

The Shuberts came to the fore immediately with a statement regarding the status of the booking contracts they hold with certain members of the new combination and also the agreements existing with others who have been mentioned as possible recruits. They maintain that the Selwyns and Arthur Hopkins are bound to them for all bookings for a term of years, and that A. H. Woods is in a like position, and that he cannot possibly break away.

On the other hand, nothing in the form of a statement was forthcoming from the Erlanger Exchange or from A. L. Erlanger personally.

Erlanger's Hand Seen
In regard to Marc Klaw as a possible new head, there are those who contend that it is a remote possibility, as they figure that the third combine is really a shrewd move on the part of Mr. Erlanger, who is said to have been in conference with

MAY REVIVE "PEG."

Laurette Taylor Will Do Piece if Morocco Agrees.

Laurette Taylor is to revive "Peg o' My Heart" this season providing an arrangement can be arrived at with Oliver Morosco regarding the piece. The understanding that she was to appear under the management of William Harris, Jr., in "Mary Stuart" seems to be off for the present, although it is quite possible that the "Peg" revival may be under his management.

Miss Taylor personally made the statement regarding the revival of "Peg" early this week while attending a performance at the Greenwich Village theatre.

PARIS ACTORS AND MANAGERS AGREE ON WORKING COMPACT

Dramatic Artists to Get 30 Francs a Performance for Season of 9 Months—Stage Managers to Draw 900 Francs a Month—Provides for Modification.

Paris, Nov. 18.
An agreement has been consummated between the Inter-syndical Committee and the Managers' Association (that group of which the president, A. Franck, signed the document) for the 1930-1931 season. The contract covers only "artists" (actors and actresses), stage musicians and hands, also stage managers of all grades, and reads:

"The agreement concerns dramatic artists and actresses, stage musicians and hands, the claims of the authors, ushers, box office staff and scene painters not being included. The Inter-syndical Committee agrees to withdraw the revendications of the latter categories.

Salaries.

"Dramatic artists engaged for the run of the piece, 30 francs each performance. Artists engaged for the season (nine consecutive months), 650 francs per month, plus 20 francs for matinees on Sundays and bank holidays, 15 francs for matinees on Thursdays and other days. (Matinees are generally given at all the theatres on Thursdays.)

General.

"Stage Managers. — 'Regisseurs' not holding a role, 900 francs per month. 'Regisseurs' playing a part in piece, 650 francs per month, plus the minimum salary of artists' salary. First assistant stage manager, not playing in piece, 550 francs per month. When holding a role, 50 francs per month, plus salary due according to the tariff of the syndicate for the category of artists who should hold part. Second assistant stage manager (dramaturge régisseur), holding part, 550 francs per month, plus tariff of artists for matinees.

High Cost of Living.

"Any artist or 'regisseur' engaged prior to October 1 and not having benefited by the increase of salary resulting from the raising of the minimum salary stated above, and whose monthly earnings do not reach 1,200 francs, will be entitled to an indemnity of 4 francs per day, dating from October 1, 1929.

"A commission will meet every four months to examine the modifications which may be necessitated by circumstances for the application of the indemnity for high cost of living. This commission will be composed of four managers and four union members. The first meeting will be held February 1, 1931.

"The increase granted during the season of 1919-1920 to be integrally maintained. The present contract is valid until June 30, 1931. Absence on May 1 not to be considered a strike.

"The managers declare if any who have signed the present contract should not fulfill the conditions he shall not be supported in any action taken against him. On the other hand, any action taken against a single manager having signed this agreement will be considered as directed against the entire group.

"Stage hands, dressers, storekeepers, flymen, etc., employed as assistants or extras will be paid a daily salary of 20 francs for eight hours' presence. Dressers, etc., permanently employed to be paid a fixed monthly minimum salary of 600 francs.

"When rehearsals or performances are later than a quarter past midnight, overtime will be paid at the rate of 3 francs if not exceeding 1 a.m. and 5 francs per hour thereafter.

"In case of illness the employee may be temporarily replaced for a period not exceeding three months. After three months' absence the employee may be definitely replaced.

"The extra staff employed by the performance will be paid 5 francs per show for the period of the present agreement. (But the directors only intend to engage those employees giving eight hours in the theatre through the different syndicates. Thus a person temporarily employed for a short time in the evening will be taken on by the managers without any control of the syndicates.)

"Stage Musicians.—The syndical tariff is accepted. But the present agreement is only available for three

BERLIN LOOKS BAD TO YANKEE VISITOR

No Night Life—Natives Bitter Toward French.

Fred Dupres, writing from London, tells of a recent visit to Berlin. He says:
"Went to Berlin three weeks ago to look over a show. Things are very slack over there; the producers have a lot to spend and do spend it but the average man in the street wonders where the next pair of boots is coming from.

"Saw a good operetta at the Metropol: 'Das Hollandwieschen.' I think this is the show Seymour Hicks will do in conjunction with Backs called 'His Little Dutch Girl.' Wonder if Cochran will let them get away with it!

"The night life is shot to pieces. Everything closes at 11.30 and after that one has to get his excitement in secret. Steerers are hanging around to tip you where an all night cafe can be found. You get the address, go there and are taken in tow by another young who leads you through blind alleys, collars, etc., and finally into some gaudily decorated room in the back where the cheapest bottle of wine costs about 200 marks and a lot of brassy ladies, reeking of perfume as an alibi for a bath, help you consume it and then charge you whatever you will fall for the favor.

"The city itself, once so epic and span, now has that shabby genteel appearance; reminds one of a nobleman with a hole in his clothes. The people as a whole wear a dejected air and they sure have their troubles. The war bruised our pocketbooks but it ruined theirs. They realize that they were fooled and tricked and they are sore. The feeling towards Americans and Englishmen isn't at all bad; I found everyone I came in contact with to be as polite as usual but they sure do hate the French. Whatever feelings of hatred remain with the Germans in years to come toward their late enemies, will be concentrated chiefly against the French.

"Visited several cabarets and variety shows and heard quite a good deal of American rag and also saw several dancing couples in a Vernon Castle who frankly announced their efforts as American dancers. But there, of course, the similarity ended.

"As to picture shows; saw a couple where blood and thunder predominated. Can't express any real opinion on the efforts of the German film producers but if the films I saw are any criterion, neither the English or American producers need have any fear."

OPENINGS VARIABLE.

Paris, Dec. 1.
"Koenigsmark" did poorly at its opening Nov. 23. The juvenile role was unsuited to Genier.

"Maurice" got a good reception Nov. 29. "Candide" was received only fairly, but as a result of a rehearsal row Andre Messager resigned as director of the Opera Comique orchestra.

months, so far as concerns the stage musicians and extra staff.

"Signed November 1, at Paris, by Alphonse Franck, Trebor and Brignon, Henry Bernstein, M. Maury, Firmin Gémier, Pavie, Tenet, L. Rosenberg, A. Quinson, Saint-Granier, Mme. Hullo.

The claims of the musicians, authors, ticket inspectors (controlleurs), box office staff and scene painters will be considered later, if at all. However, the musicians have the strongest union in France of any category of workers in the entertainment business, and are quite able to take care of themselves. But the general opinion is that their condition at present is superior to any other class of theatrical workers in a subordinate position.

MAUDE O'DELL IN UNDRESS.

Possess Trice New Act Destined for United States.

London, Nov. 17.
Maude O'Dell, known as the "Living Venus," assisted by Phillip Williams with a piano, put on a new show the other night for the Gaiety circuit. "Dress and Re-dress" ("Undress" would have been really more to the point) consists of very considerable disrobing to the accompaniment of ditties warbled by Williams.

Starting with Eve, Miss O'Dell works through the ages, and if she is to be believed or her final costume is, well—the women police will have a busy time in 1931. It is destined for America.

TOURS CANCELLED

Grossmith & Laurillard Withdraw Seven Companies.

London, Dec. 1.
Owing to the cost of production and transportation Grossmith & Laurillard are withdrawing seven touring companies. This will affect several hundred members of the profession.

While Henry Ainley's tour in "The Jest" has been successful, he will close at Newcastle Dec. 15.

REFUSE GERMAN ACTS

V. A. F. Declines to Alter Decision After Conference.

London, Dec. 1.
Max Berolzheimer, president of the International Artists' Lodge, of Berlin, met the executives of the Variety Artists' Federation here Nov. 25 and consulted with them regarding their attitude barring German acts.

The federation officials refused to alter their previous decision.

OPERA STRIKE ON AGAIN.

Paris, Nov. 22.
The manager, M. J. Roache, received a delegation of his strikers last week and handed them a statement relative to the reorganization of the staff, which is to be reduced. This means some of the strikers will not be taken on again and no others engaged in their place. This stand on the part of Roache cuts short the negotiations for the present, and brought hesitating musicians into line with the others who were expected to return to the Opera this week.

Arbitration is now demanded by the syndicates, the strikers accepting all the conditions of the management but demanding everyone be taken back on these conditions as formerly proposed.

MOULIN BLEW OPENED.

Paris, Nov. 22.
A small theatre in the Rue Douai has been opened by M. Tenot under the name of Moulin Blew. It has nothing to do with the Moulin Rouge, still abandoned as left by the fire in the earlier days of the war.

The inauguration program consists of a so-called operetta by Max Haddy and Maurice Numa, music by Zim, entitled "L'Amour a la Pacha." It starts in the Orient and in the 19th act we are in Scotland, with a feeling of a Scotch mist. The music is agreeable and the book passable, necessitating a big cast of small local people, with the dances. Naudin at their head. It can be classed as vaudeville, and as such is an amusing little show.

MCCORMACK CANCELS

London, Dec. 1.
John McCormack's English tour has been cancelled. The famous Irish tenor recently had considerable trouble in Australia ascribed to his failure to include "God Save the King" in his program.

SUCCESSFUL OPENINGS

London, Dec. 1.
The Carl Rosa opera season opened brilliantly at Covent Garden with "Lohengrin." "The Knight of the Burning Pestle" at the Kingsway Nov. 24 also got away to a good start.

JOHN LAWSON DEAD.

London, Dec. 1.
John Lawson, the music hall sketch manager, died of pneumonia Nov. 25.

PEGGY O'NEIL
SAVOY THEATRE,
LONDON

BEAVERBROOK BIDDING HIGH FOR CALIF. FILM STUDIOS

Ready to Top All Competitors for Brunton in Be-half of British Picture Syndicate, Says Coast Report.

BEDINI SIGNS SACHA GUTRY

Burlesque Man Closes Deal for American Tour.

The deal heretofore pending between Jean Bedini and Sacha Guitry the French comedian, calling for Guitry's appearance over here next fall under Bedini's management has been closed. Guitry is to receive a guarantee of \$500 a performance for himself and his company, playing on a 50-50 basis with Bedini.

Guitry's appearances in this country will embrace about 8 weeks. Four of the 5 weeks will be in New York, with the Greenwich Village theatre probably housing the show. Negotiations are now under way for the Greenwich Village by Bedini whereby Guitry would open there for a four weeks' engagement in October.

New Orleans may be played for two weeks, Montreal for a week and possibly Chicago for a week. Guitry's appearances outside of New York, however, are tentative matters at present. It is likely that Guitry will play to a scale of \$5 top in New York and elsewhere. He will present a repertoire of farces in French, bringing over a full complement of scenery for each play.

ARCHER PLAY COMING.

London, Nov. 17.
"The Green Goddess" is the title of William Archer's play which Winthrop Ames will produce in New York toward the end of December. The action takes place in an imaginary state somewhere in the region of the Himalayas. William Archer is the dramatic critic who was barred from a West End theatre owing to his ideas of a play's goodness not agreeing with the management's.

GILDAY'S ESTATE £7,250

London, Nov. 17.
James Gilday (Myron Gilday), of Gilday & Fox, left an estate valued at £7,250. Edwin Archibald Mackenzie left an estate of the gross value of £1,245, with a net permissibility of £1,050. He left his share in the famous magical entertainment and his interest in the lease of St. George's Hall to his wife for life, with remainder to his brother, Nevill.

FAGAN'S PLANS

London, Dec. 1.
Bernard Fagan will produce "A Midsummer Night's Dream" at the Court Dec. 4. The interior of the theatre is now being reconstructed. The play will be given in three parts. Fagan also contemplates later productions of "The Winter's Tale," "Julius Caesar," and "Hamlet."

HACKETT IN PARIS

London, Dec. 1.
James K. Hackett is due to present "Macbeth" at the Theatre Champs Elysees in Paris Dec. 1. He has made a great success of his appearance here at the Aldwych with Mrs. Patrick Campbell as Lady Macbeth.

ECCENTRIC GIFT

London, Dec. 1.
At the thirtieth anniversary dinner of the Eccentric Club at the Cecil, Nov. 21, Jack Harrison, secretary of the club, was presented with £4,000. All legitimate and vaudeville actors and journalists of note were present.

BINYON'S ARTHUR.

London, Dec. 1.
On his return from Canada Martha Harvey will produce "Arthur," by Lawrence Binyon, in conjunction with Henry Ainley.

TWO CLOSINGS.

London, Dec. 1.
"The Right to Strike" at the Queen's and "My Old Dutch" at the Lyceum finish Dec. 4.

Los Angeles, Dec. 1.
Lord Beaverbrook has made an offer for the Brunton studio here. The English nobleman is said to be representing a number of British capitalists who are anxious to get a world foothold in the film industry. Brunton is said to have turned down the offer because of the fact that the First National Exhibitors' Circuit is in negotiation for his plant here.

It is generally reported, however, that Lord Beaverbrook stands ready to top any price that the American people may offer to get control of the studio property.

VICTORIA CROSS'S KICK

Slames Critics and Actors for Play's Failure.

London, Dec. 1.
"The Greater Law," by Victoria Cross, was a dismal failure at the Kensington and was more like farce than drama in places. The author wrote the newspapers, panning the critics, and blaming the actors for the failure.

RECEIPTS ARMISTICE DAY.

Paris, Nov. 19.
There is a sign of a drop in the legitimate takings here, and only a limited number of houses are playing to capacity. The official receipts on Thursday last, which was a public holiday to commemorate the 10th anniversary of the declaration of the Third Republic, held on the same day as the celebrations of the second anniversary of the signing of the armistice, Nov. 11, at the principal Paris theatres were:

	Francs	Pcs.
Antoine (Chatelet)	11,200	15,000
Albion (Le Bateau)	11,200	15,000
Arts	1,000	1,000
Boisfroid (Folies)	1,000	1,000
Chatelet (Michel Strogoff)	1,000	1,000
Comedie de Paris	1,000	1,000
Edouard VII	1,000	1,000
Femina	1,000	1,000
Folies Bergere	1,000	1,000
Grand Guignol	1,000	1,000
Guignol	1,000	1,000
Gymnase	1,000	1,000
Hotel	1,000	1,000
Leveque	1,000	1,000
Porte St. Martin	1,000	1,000
Palais Royal	1,000	1,000
Theatre de Paris	1,000	1,000
Reinhardt	1,000	1,000
Revue Bernhardt	1,000	1,000
Scala	1,000	1,000
Trianon	1,000	1,000
Varieties	1,000	1,000

Many of the matinees were exceptionally good owing to the public holiday, while some of the evening shows suffered for the same reason, society folk not venturing out.

MONEY AND OPERA

London, Dec. 1.
The opera season at the Surrey has closed. During the last performance of "Maritana" the orchestra struck because no salaries had been forthcoming and the manager made a speech from the stage explaining. Later the money was forthcoming and the performance was resumed at 10.45.

STORMY "STORM" OPENING

London, Dec. 1.
"The Storm" was produced successfully at the Strand Nov. 24. Early on the day of the production George Broadhurst and Lillian Trimble Bradley applied for an injunction to prevent Arthur Houscher from opening. The injunction was refused.

REPERTORY THEATRE.

London, Dec. 1.
Paul Murray and T. H. Dawe have taken the Comedy and will run a repertory company there. Owen Nares will be leading man and open in "The Charm School."

HIGHBROW DIFFICULTIES

London, Dec. 1.
The new Everyman theatre is in difficulties due to scanty audience. The last production, Nov. 28, was tedious and dismal, owing to ultra highbrow methods.

BIG YEAR'S PROFIT

London, Dec. 1.
It is reported Variety Theatres Consolidated show a year's profit of over £14,000.

STATISTICS PROVE FEW WRONGDOERS ON STAGE

Only 3 Actresses and 11 Actors in 8,047 Convictions.

Albany, Dec. 1. The latest report of the Secretary of State definitely refutes the contention that many members of the theatrical profession are law-breakers.

Of 8,047 persons convicted of crime in courts of record in New York State for the year ended October 31, 1929, only 43 by the widest stretch of imagination can be placed under the heading of the theatrical business, and some of them are not really connected with it.

The list shows that 11 actors, 3 actresses, 1 model, 7 moving picture operators, 16 musicians, 2 usters and 3 who gave their occupation as "theatrical business" were convicted. The number is practically the same as for the previous year, when, of 1,244 convictions, 6 were actors, 2 were actresses, 5 were moving picture operators, 21 were musicians, 5 were usters and 7 were of the "theatrical business."

Clarks, mechanics, laborers and hotel people make up the largest part of the lists for both years.

ORPH STANDS PAT.

Suits Brought by Sculper in San Francisco.

San Francisco, Dec. 1. The Orpheum, which commenced the "sculptors' war," stands pat in its determination to rid the city of this form of brokerage, but interest is at its apex as the result of a threat that ten suits of one hundred dollars each will be filed against the Orpheum because of that theatre's refusal to accept tickets bought from Richard Quarg, broker.

Admission was denied three men at the afternoon performance, and five men and two women at the evening show a week ago Sunday night, following an announcement made by the Orpheum that in the future no sculptors' tickets would be accepted. It is expected that the ten clients of Quarg will file suits for statutory damages only and at the broker's expense, which will bring about a much desired test case.

Should the lower courts rule against Quarg's clients, Leon Samuels, attorney, promises to carry the issue into the higher courts, as he did when Quarg was arrested several weeks ago on a charge of sculpting. The suits to be filed will be based on California codes making the refusal of places of amusement to accept bona fide tickets subject to a fine of one hundred dollars in each case.

TANGUAY STARTS DEC. 13.

Eva Tanguay has definitely decided to return to vaudeville as a single act, having been booked to open at Proctor's, Newark, Dec. 13, with other time in and around New York to follow. Harry Weber arranged the bookings.

BALLET AT PALACE

London, Dec. 1. The Swedish ballet from the Champs Elysees, Paris, opens at the Palace Dec. 8.

REVIVE "MILESTONES"

London, Dec. 1. The revival of "Milestones" at the Royalty has been highly successful. This is the second revival of the Bennett and Knoblock play at that house.

MORRIS'S LAUDER TOUR

London, Dec. 1. William Morris is here arranging for Sir Harry Lauder's reappearance.

YAN'S DEBUT.

Paris, Nov. 19. Anika Yan, American dancer, made her debut in Paris at a series of matinees organized by herself at the Theatre Edouard VII.

"Just Fancy" Closes Dec. 11.

London, Dec. 1. "Just Fancy" finishes its vaudeville tour Dec. 11.

SAILINGS.

San Francisco, Dec. 1. William Perry (The Frog) and wife and Jules Jordan, Sonoma, to Australia, Dec. 1. Aaron Jones, Aquitania, Dec. 4, for New York.

UPSTATE MACHINE ORGANIZED TO FORCE PURITAN SABBATH

Powerful Lobby of Reform Element Ready to Make Flying Start in Legislation—Amusement Interests Warned to Get Their Counter-Campaign Under Way—Sunday Ball Repeal Draawn—Friars' Call to Action.

Albany, N. Y., Dec. 1.

A determined effort will be made at the coming session of the Legislature to repeal the boxing law and the law allowing local option on Sunday baseball and Sunday film shows.

Officers of the New York Civic League, the most prominent reform organization in the State, are to map out plans this week for the fight on the boxing bill, and it is admitted at the local office of the League that the other bills are being prepared and will be introduced and pressed for passage.

Canon William R. Chase, of Brooklyn, and George H. West, of Albany, legislative agents of the organization, who furnished a large share of the opposition to the boxing and Sunday baseball and film bills last year and the year before, will again lead the fight. It is expected that an effort will be made to put a stop to the so-called "moral concerts" in New York and elsewhere.

THEATRE ATTENDANTS ORGANIZING NEW UNION

Doormen, Ushers and Others Seek A. F. of L. Charter.

A delegation of 12 men, representing the stage hands, ushers, doormen and attendants of the various Times Square legit and vaudeville theatres above Forty-second street (not including the picture houses), have retained Lyman How and Charles L. Kahn, the theatrical attorneys, for the purpose of forming an independent local union and affiliating with the American Federation of Labor. Hugh Frayne, the A. F. of L. organizer, has assigned James E. Rensch, Jr., to look after the matter in detail.

While these theatre employees have no particular grievances now, it is their purpose to maintain the union and derive the benefits of collective bargaining, arbitration, wage scale and all other advantages that may go with it.

Last year Mr. Frayne organized the East Side motion picture theatre similarly and the theatre employees in the uptown houses are seeking a like organization.

David's Band Touring

Fort Wayne, Ind., Dec. 1. The House of David Band successfully opened a new tour, causing a sensation in Grand Rapids and Fort Wayne. They were entertained by the mayors and leading citizens in both cities.



FLO AND OLLIE WALTERS "TWO SUNBEAMS"

This youthful team of delightful entertainers are at the Hamilton, New York, this week (Nov. 29), and the Jefferson, New York, next week (Dec. 6). One a comedienne of rare talents, and the other a sweet and pretty ingenue, form a combination well fitted for the best. At the conclusion of their New York engagements, the girls will start a second tour of the entire Orpheum Circuit. Always up to date, always playing and always a hit.

Direction, Morris and Fell.

The league is death on gambling of any kind, and has been particularly active against carnivals this year. In the latter endeavor they have been very successful, and have persuaded the authorities in many localities to ban this sort of attraction. The organization has been in existence for many years and is liberally supported by churches, banks and business and manufacturing establishments.

A large office is maintained here, and at least two legislative agents are on hand during the session. Amusement interests would do well to begin their campaign for the retention of the present laws immediately, for in the past the league has always managed to get the jump by reason of the fact that it begins its agitation long before the Legislature convenes.

The new Lord's Day Alliance, the Women's Christian Temperance Union and other reform organizations will co-operate with the league in its fight on Sunday film shows and Sunday baseball, while the legislators from New York city, both Democratic and Republican, will make a strong fight for the retention of the present laws, the up-State forces may be able to push through their program, and it is claimed that Governor-elect Miller will stand by it as a party policy.

Friars' Dinner

At the dinner given in the grand ball room at the Astor last Sunday night by the Friars to Channing Pollock prior to the playwright's departure for Egypt, at least two of a brilliant array of after-dinner speakers sounded a note of warning against the movement for a "blue law Sunday." It came both in the speeches of Father Francis P. Duffy, chaplain of the famous 69th Regiment of New York, and Augustus Thomas, one of the keenest economists in theatricals.

Mr. Thomas was in favor of the Friars taking up the cudgels against the restrictive Sunday movement. He earnestly stated that unless determined opposition to it was organized the outlook was for a constitutional amendment, which he alluded to as the "20th amendment." If that amendment were ever forced through it would mean the nullification of the first clause of the Constitution, which declares for absolute religious freedom.

Father Duffy said that when an organization with an ecclesiastical name invited a minister of the gospel to a dinner on Sunday night it was quite the limit. He spoke of forming a new alliance between the people and the church, but in the military sense. But Father Duffy spoke with point and feeling against the Sunday idea, satirically suspecting that in the near future if a man smoked a cigarette he might be placed in the stocks, and a woman might be ducked in the East River for carrying a vanity case.

Speeches Witty

The speaking was perhaps the best collection of witty addresses the Friars' affairs have been graced with in years. The guest of honor was "toasted" by no less than a dozen friends. "Bugs" Fluer was an early speaker, with a laugh in every line, and he shot across a hundred lines. George Behan, in "Introducing the next speaker," which was a stunt each speaker pulled on his successor, mentioned "dear old Wilton Lackaye." The latter hoped Behan meant the phrase as a term of endearment and not as a mark of respect for age.

Jack Gleason who resigned as Abbot last week that George M. Coban might again resume his leadership of the club, explained that the Friars didn't know who to give a dinner to until John Pollock suggested his brother, and then, to make good the idea of a trip abroad, "I rushed to Joe Leblang's and bought a cut-rate round trip ticket so that he could make good the 'bon voyage' scheme," stated the speaker.

Channing Pollock (Comedian) explained that he had

dean of the Friars last week, so that Mr. Gleason could take that chair. He admitted most of the things said about him by Harold Wolf, William Collier, Raymond Hitchcock and Lackaye. He admitted having written 21 plays, some in collaboration. These plays had succeeded in sending "about three managers into bankruptcy, and a number of stars into vaudeville."

There was an all-star show following the speech-making. The outstanding feature of the "bill" was the appearance of George M. Coban and William Collier. Their "big" number was, "Here We Are Together Again," with the lyrics brought up to the minute. One part of the lyric had Coban ask Collier "which of the clubs do you like the best?" and Collier replying, "The Friars and Fidos, the hell with the rest." A roar of laughter resulted. Coban was given a great ovation when he took his chair in the center of the guest platform and again when he appeared in his "act."

LOEW, INC., STOCK SALE OVER 25,000 SHARES

General - Market Situation Hampers Bronx Campaign.

In a final statement issued by the underscribes for Loew, Inc., on the amount of stock sold to patrons of the Loew theatres comes the announcement that approximately 3,500 Loew patrons became stockholders, purchasing a total in excess of 25,000 shares. The majority of this stock was purchased on the partial payment plan, but considerable portion was bought outright.

The sale was held in spite of one of the worst periods of depression in the stock market in three years. Prior to the opening of the campaign Mr. Loew had an option on a block of stock which could be sold for \$22 a share. Following the first few days of the campaign a general depression set in on the stock market. Taking advantage of this opportunity, Loew personally acquired during the Manhattan anniversary week sufficient stock to cover the purchases of his patrons at \$20 a share outright and \$21 a share on the partial payment plan, consequently he was able to reduce the price to these figures, and refund the difference to all those who had purchased earlier in the week.

The closing price of Loew's stock during the week Nov. 8 to 13 averaged, with commission and odd lot differential added, \$19.99 a share, the statement sets forth.

The following week the stock market receded still further. The price of Loew stock being quoted lower still. It touched bottom at 17.

Having begun the campaign in Brooklyn and the Bronx, there was nothing to do but continue, and in each case representatives explained to patrons that the stock could be bought at a lower figure in the open market, offering the names of several brokers where the transaction could be made. Many purchases were made in this way.

In a great number of cases orders were taken to be executed at the market, and in other instances, particularly on the partial payment plan, subscriptions were made at the price of \$2 per share and outright for cash at \$20 a share.

This situation resulted in the discouragement of hundreds of patrons who were anxious to buy at the theatres until told of the market depression. As a result the sales made in Brooklyn and the Bronx were considerably less than half of those made the week before in Manhattan.

Joe Leo Lights.

During this week (Nov. 29) in the Putnam theatre, now in the bookings of Comedy, and New Britain.

SHOWMEN POOH-POOH BLUE SUNDAY DRIVE

But Prepare to Meet Situation as It Develops.

Men at the head of the different branches of theatricals were disinclined to discuss the "closed Sunday" program as proposed by the Lord's Day Alliance and given much publicity in the daily newspapers during the past week. The National Association of the Motion Picture Industry was scheduled to talk the "closed Sunday" plan over at its regular meeting Wednesday afternoon.

Legitimate managers in general seemed to feel the legislative plans of the Lord's Day Alliance were so drastic as to be ridiculous, and would have little chance of becoming a law at the next or any other session of Congress. Vaudeville men as a whole refused to be quoted, but many said they did not believe the proposals of Dr. Bowditch, secretary of the Lord's Day Alliance, as regards Sunday closing and abolishment of almost any sort of activity, including theatricals, sports, golfing, etc., were to be taken too seriously.

The general impression gathered was that the theatrical men in general would meet the proposed Sunday closing matter with the proper remedy when the right time arrived, but it would not be wise to discuss their plans to combat the Sunday closing plan at present.

An idea of the plan and purpose of the Lord's Day Alliance for legislation dealing with Sunday opening irrespective of the nature of the amusement, may be had from an interview between the Rev. Harry L. Bowditch, general secretary of the Alliance, and a Variety representative this week.

Mr. Bowditch said that "by means of education, agitation and legislation" his organization meant to awaken the churches and "Christian citizenship" of the country to the perils of the Sunday film show and the Sunday theatres. The motion picture industry, according to its own declaration, he was informed, was the fifth largest industry in the United States and, therefore, powerful enough to back up its organized program to put Sunday exhibitions in places where they pay, and that the people who believed in the "American Sunday" would take a stand and organize against Sunday performances. He said that churches, Bible schools and the home would be made acquainted through their organization with facts bearing on this subject.

By agitation he said was meant a campaign to include the use of literature, attractive posters, the pulpit and platform and other educational agencies to keep out or put out these Sunday shows and performances. He stated he knew an extensive advertising campaign was launched by the motion picture industry in various states in which Assemblymen, Congressmen and Senators had been urged to vote for Sunday film shows. As a counter effect he said his organization would seek to arouse the Christian business interest of every section of the United States to opposition to an open Sunday.

Responding to a question as to what is the "position" of the Lord's Day Alliance of the United States on the Sunday motion picture and theatrical issue and what they planned to do by way of combating these amusements, he said first that (Continued on page 14.)

MAURICE UNDER KNIFE.

Lenora Hughes, dancing partner of Maurice in London, at the Navy Hotel, who arrived in America a fortnight ago to spend Thanksgiving with her folks, departed on La France this week to resume her engagements abroad.

While here Miss Hughes received word that Maurice was in a private hospital in London, having undergone a serious operation, and that it will be some time before he will be able to return to work.

ROMANCE WEARS OFF

Cincinnati, Dec. 1. William J. White, Cincinnati district manager for Leo Feist, song publisher, has filed suit for divorce against Margie O'Connor White, charging she left him in 1918 and has refused to live with him since. They were married ten years ago. Margaret O'Connor sang in vaudeville until last year.

The couple's romance began when they harmonized together in picture shows here and it quickly led to their marriage.

CHURCHES SPLIT ON CLOSED SUNDAY ISSUE

Many Pastors Oppose Move of
Lord's Day Alliance.

Defiance, Ohio, Dec. 1. A movement to close theatres here on Sundays is being vigorously denounced by the public. The Sunday closing campaign is being waged by Rev. H. A. Straub, of the Ohio Lord's Day Alliance. He is being assisted by a small number of preachers.

Many ministers have expressed disapproval of the movement. Indications are that the execution of the law will be bitterly opposed. It is feared that the theatre Sunday closing law, if enforced in Defiance, will result eventually in forcing a shut-down of the Valentine theatre, the only playhouse in the city.

This theatre, which formerly was the Citizens' Opera House, was remodelled and placed in operation this year at a cost of about \$50,000, giving Defiance the first road attraction since the playhouse was condemned and closed many years ago.

Syracuse, N. Y., Dec. 1. Syracuse, which has given the State Judge Nathan L. Miller as Governor, doesn't look with favor upon any proposition to enforce old or enact new "blue laws," despite the fact that Miller was swept into office by the support of the so-called "blue Sunday" crowd. Local papers have been canvassing the sentiment here as the result of the program outlined by the Lord's Day Alliance.

Ministers of many denominations, county officials and others denounced the blue laws and the blue law projects. Mayor Harry Farmer declared himself as opposed to "a good many annoying laws." The Rev. George R. Mahon of the Most Holy Rosary Church declared that the agitators at work are so absurd as to be laughable.

SURE SMALL WAS SLAIN.

Toronto, Dec. 1.

It is generally conceded by the authorities here that Ambrose Small, the former head of the Canadian legitimate business, was slain at the time of his disappearance last year. The arrest of Jack Doughty, Small's former secretary, in Portland, Ore., where he was working as a laborer, and his subsequent arraignment here, with the discovery of more than \$100,000 worth of bonds which he had hidden, make the police sure that Small was murdered.

Additional arrests are but a matter of time, according to the authorities. However, it is not felt that Doughty had part in the actual killing.

N. Y. A. ROOMERS OUSTED

Following complaints by artists that they could not secure rooms at the National Vaudeville Artists' club house on account of the numerous lay members occupying them, an order has been issued by Henry Chamberfield that no lay member can occupy a room at the club house for more than a week.

Many of the lay members will be forced to give up their rooms at the club as a result of the new edict.

BAKER FOR ROOF SHOW

Phil Baker, the monologuing piano accompanist of vaudeville, has been signed by Flo Ziegfeld to open on the New Amsterdam Roof Monday night, Dec. 6.

This is Baker's first production engagement. He has a 10-week contract which contains a clause giving the producer an option for 10 weeks additional if wanted.

VAUDEVILLE FOR HERZ

Ralph Herz is re-entering vaudeville upon the closing of "Always You" this week. Four players from the show are mentioned as support for the new act. Through arrangement with Arthur Hammerstein the woman number from "Always You" will be used. It was written by Herz and Oscar Hammerstein, 2d.

POET'S NIGHT ATTACHED

The act known as "A Night With the Poets" was attached last week by Jack Fox, a vaudeville agent, who has a money claim against William B. McCullum, owner of the turn.

Fox alleges he loaned McCullum a sum of money in September and that a check sent him by McCullum for \$150 was returned marked "insufficient funds."

INVESTMENT TANGLE.

Elmore and Williams Sue Promoter on His Note.

Judgment for \$236.70 by default has been entered against Herbert Lubin the film man, by Kate Elmore and Sam Williams (Elmore and Williams) on a \$100 note arising from a previous suit. The \$100 note forms the first payment of a \$4,000 settlement due the plaintiffs by Lubin.

This preceding action dates back to 1913, when the plaintiffs gave Herbert Lubin, as head of the Montreal real estate firm of Herbert Lubin & Co., Ltd., \$2,000 to invest for them. A \$100 profit was realized on the investment, but payment of principal and interest was never made, according to Elmore and Williams' charges. When, later, Lubin again approached them to invest in the Harbor Terminal Realty, Incorporated, assuring them that the proposition was a gilt-edged one, to the extent that John Hyams (Hyams and McIntyre) had invested \$10,000, and he (Lubin) himself \$100,000, the complainants took \$1,000 worth of stock and were allowed the \$2320 due them previously as credit.

Suit was subsequently begun for the recovery of the \$4,000 on the ground of misrepresentation, and discontinued with the stipulation that Lubin make good the amount in a series of \$100 and \$250 notes, payable at specified periods. This judgment was entered on the first note, which fell due in October.

O'Brien, Malevinsky & Driscoll acted for Elmore and Williams.

CHAIN STORES FOR MAGIC

Thornton Incorporates \$175,000 Concern to Develop Idea

Albany, N. Y., Dec. 1.

Thornton, the magician, has just incorporated Thornton's Temple of Mystery at the Secretary of State's office. The new company will manage museums and theatres, and a chain of magic shops.

The capital stock is placed at \$175,000, and the directors are Howard Thornton, Rochester, L. I.; Harry M. Goodhue, Boston, Mass.; and Bailey C. Elliott, 1400 Broadway, New York City.

PAN'S SALT LAKE OPENS.

Five New Houses, Two Years in Building, Cost \$250,000.

Salt Lake City, Dec. 1.

With the opening of the new Pantages theatre here today (Wednesday) Salt Lake City will have one of the most beautiful variety houses in this part of the United States.

The new theatre cost \$250,000, which was raised fully more than the original estimate. It has been in course of construction for nearly two years. During that time the price of many materials used in construction advanced sharply and wages became higher, but Alexander Pantages went forward with the building, determined that it should be completed in the time which he had planned, despite the difficulties.

The new house is remarkable for the artistic qualities of the interior decorations. The architecture is of the Italian Renaissance style, and is marked for its stately columns and beautiful frieze. The front exterior of the building is white and the inside is dull gold and gray, shades of which blend harmoniously. The 175-foot corridor, through which one approaches the theatre proper, is a work of art.

MOSE BACK FROM TRAVELS

Mose Gumble, professional manager for J. H. Remick & Co., is back in New York after a five weeks' tour of the country, extending south as far as New Orleans and west to the coast. He says the sale of sheet music in the West is excellent.

Seattle, where the shipbuilding industry laid off from 20,000 to 100,000 men, however, is in a slump.

CANT SELL ATLANTIC GARDEN

The much litigated dispute between the Atlantic Garden Realty Corporation, owner of the famous theatre of the same name, and the New Atlantic Gardens, Inc., lessee of the property, came to a conclusion last week before Justice Davis, who granted the plaintiff an injunction restraining the owners from selling the property.

The plaintiff holds a lease at \$10,000 a year. But expended \$15,000 that their contract is superior to any property and disburse \$25,000 in agreement.

OTTO SHAFTER BOOKS WITH INDEPENDENTS

Disagreement with Mrs. Jones Over Office Employee.

Otto Shafter, who stepped from the Loew list of agents following a disagreement over the management of the Tom Jones office, is backing on independent circuits. Shafter claims ownership of the Jones office, his contract with Tom Jones' widow giving him rights to the use of the name in return for a weekly payment.

Shafter, however, has refused to take any legal action in the matter, preferring not to embarrass Mrs. Jones. He stated he offered the widow a weekly allowance on commissions still due on acts booked up to the time of the split.

The disagreement came over retaining the stenographer who has been in the Jones office several years. Shafter agreed to increase the weekly allowance to the widow, but insisted he be permitted to select a new stenographer. Mrs. Jones desired the girl be retained.

MERCEDES A BOOKER.

Takes Loew Franchise With Jack Linder as Partner.

Mercedes, Inc. is the title of a new corporation formed by the vaudeville telegraphist in partnership with Jack Linder, who will act as general manager of the agency company.

Mercedes, who has been appearing with Mile, Stanton for some years, will abandon the stage to confine himself to this new field. He has been granted a franchise with the Loew circuit.

ORPHEUM CLOSES GAP.

The Orpheum Circuit has leased the Empire, Edmonton and will open with vaudeville December 27. The house will play vaudeville the first three days of the week, taking the bills coming from Winnipeg and breaking their jump to Calgary. It was formerly a three-day layoff for acts making the jump.

R. J. Lydiate will be the house manager.

LUBIN GOING TO CHI.

J. H. Lubin accompanied by Bob O'Donnell and Sam Baerwitz, will leave for Chicago Dec. 5 on a business trip. O'Donnell will remain there for about ten days, but the others do not expect to linger much over forty-eight hours before returning.



YVETTE

RIVERSIDE, NEW YORK, This Week (Nov. 29)

Offering a "Smart Production" with Eddie Cook and Kimo Clark. Yvette, as Yvonne, electrifying and attractive as ever, is presenting an act, diverting and artistic act. This is the first consecutive week working and she is registering a solid and emphatic hit at the SAVOY Brooklyn, Dec. 6. Keith's Boston, Dec. 13; then Providence, Lark, Flatbush, N.Y., HARRY WISNER.

RADICAL BACK IN UNION.

Louis Dahlbert Reinstated in Music Local.

Louis Dahlbert, who was recently expelled from Local 316, Musical Mutual Protective Union (New York), has been reinstated. Dahlbert is known as a radical leader and was candidate for the presidency of the union, being beaten out in a close election by Sam Finkelstein.

He was charged with having played in an unfair house some time ago, but it is believed he will comply with a fine.

LOEW REFUSES SALT LAKE

A report from Salt Lake City to the effect that Marcus Loew had secured a 20-year lease of the Colonial, the old Pantages house, was denied at the Loew office.

The Colonial closed with Pantages vaudeville Nov. 17 and the lease was assumed by John Cort. According to the Salt Lake story the John Cort lease had been cancelled for non-payment of insurance.

An official of the Loew New York headquarters said that the Colonial would have to be entirely rebuilt before it would be up to the standard of the Loew Circuit as the gallery had been condemned and the house was in poor shape.

GORDON CASE SETTLED.

The disagreement between Vern Gordon and the booking office regarding future time for her playlet, "Lullaby," has been adjusted, according to Miss Gordon, who states that the matter has been amicably adjusted to the satisfaction of all concerned, and that she never seriously anticipated dropping her vaudeville tour. She is booked solidly until the spring.

This week "Lullaby" is headlining at the Orpheum, Brooklyn, where it hopes to play Syracuse and Cleveland.

Identification Tags Work.

The Harry Weber identification tags used by the Kaufman Brothers on their transportation paraphernalia enabled the brother act and George Moore to open at their respective houses this week without much trouble following a baggage confusion. Both acts were playing Mt. Vernon last week.

The local baggage agent inadvertently checked the Moore baggage to Troy instead of to the 5th Avenue and the brother act trunks to the 5th Avenue instead of Troy, but the identification tags were immediately recognized, and after the agent was notified he settled matters by rechecking to their proper destination.

SUNDAY "REHEARSALS" TO BEAT BLUE LAWS

French Company Will Invite Payless Subscribers to Shows.

Several plans to circumvent the insistent interference of the Sabbath Association in the matter of Sunday concerts are to be tried. The main idea of those interested in the concerts or performances on Sunday is to give a dress rehearsal on Sunday night and a regular performance on Monday afternoon. This is the system to be used by the Cercle d'Art Francaise, which tract for a series of Sunday nights.

The observance people say this plan is also a violation of the blue laws. The French company takes the stand that since no money is to be received for the dress rehearsal, there can be no violation. The Cercle d'Art Francaise performances are to admit only members of the association, which is supporting the French company by subscription.

The observance people are watching the downtown theatre movements, particularly the offerings of the Provincetown Players and the Neighborhood Playhouse. At the latter theatre the debut of "The Whispering Will" is announced for Saturday night and thereafter nightly except Mondays. This is also the general policy of the Provincetown company. Recently the Yiddish theatre's custom of Sunday performances has not been tolerated with.

The Sabbath Association is not connected with the Lord's Day Alliance, which is plying the national observance crusade, but the two organizations appear to be teaming at this time.

PAN STILL LIABLE

"Past, Present and Future" Not Playing for Keith

The controversy over "Past, Present and Future," the Rath and Garren production, the decision in which case was recently handed down by the Vaudeville Managers' Protective Association that Walter Koefe would have to play or pay the act, has taken a new twist.

Rath and Garren had been booked the act to lesson Pantages' liability, in accordance with Pat Casey's ruling in the matter, but last week Koefe himself stepped in as booker for the act for the remaining five weeks on his contract of eighteen weeks and secured a week in Keeney's Brooklyn and Newark houses. The balance of the time in the Salsbury & McGuirk houses in Philadelphia and vicinity.

But in the meanwhile Rath & Garren had contracted for the act through Pete Mack, for the Interstate and Orpheum circuits. Koefe was notified of this effect on Saturday and the time he had booked for it was cancelled, the act having jumped to Wichita Falls to open of the Interstate. Koefe thereupon attempted to secure a release on his contract with Rath & Garren, but the latter declined to grant it. Up to date Koefe has made no attempt to pay the damages, but Pat Casey's order that he would have to settle still stands as originally given.

GALLERY GANES CLASH

Two rival gangs, the Williamsburg "Weeps" and the Greenpoint "Niggers," clashed in a fist fight in the balcony of the Greenpoint theatre Monday afternoon.

Manager Leon Keimer and several of the house staff arrested three of the participants and hustled them to the Williamsburg court, where they were held in \$500 bail for examination Wednesday.

Wednesday Magistrate Short remanded them for investigation without bail.

Immediately following the arrest of the disturbers, Manager Keimer addressed the audience from the stage and explained the circumstances, promising prosecution and warning others that no such disturbances would be countenanced by the managements of any of the Keith theatres. He was heartily applauded.

PADDEN BOOKS KEENEY'S

Herbert Padden, who succeeded Dan Simmons as chief booker in the Amalgamated Vaudeville Agency, will take over the Frank Keeney houses.

Prod Curtis formerly booked the houses but resigned to affiliate with C. H. Miles.

Nadell and Pollette against Ed Han, Hoon and Ella, that the latter are infringing on Nadell and Pollette's billing matter. "That's what the Crystal shows."

ANDERSON SUES BARR TWINS FOR CLOSING

Asks \$4,700 From Players
Who Left Frivolities.

San Francisco, Dec. 1. G. M. Anderson has filed suit in the Superior Court for \$4,700 damages from Gertrude and Evelyn Barr (Barr Twins). He claims they broke a contract they made in October, 1919, to appear in "Frivolities" during the entire run of the show which is still going.

Anderson claims that the money paid for their wardrobe, amounting to \$1,500, was a loss as no other members of his company could use it. Also that it cost him \$600 to find substitutes for the show and that he suffered additional damage to the amount of \$2,500.

The Barr Twins, at the Orpheum for two weeks and last week in Oakland, stated they had played 22 weeks with "Frivolities" until compelled to leave the show at New Haven when Evelyn became ill. Not hearing further from Anderson they considered the engagement closed. The Twins have engaged counsel to defend the suit.

POSSIBLE PUBLICITY STUNT.

San Francisco, Dec. 1. And now, with everything cooled off in the recent scandal brought about through the marriage of Ted MacLean to 16-year-old Marie Parker, it looks as though the entire proceedings of the rather unusual happenings, which included an annulment and read like a movie novel, was a daring publicity stunt on the part of MacLean.

DEIRO POSTPONER.

San Francisco, Dec. 1. Deiro, who contemplated the organization of a show, has been forced to postpone negotiations through the necessity of his presence in the East, where he is to make four records for the Columbia phonograph people shortly after the first of the year. He, however, plans to participate in two concerts before going East.

BOB HELEN MURRAY.

San Francisco, Dec. 1. Burglars entered the hotel room of Helen Murray, a principal with the "Mardi Gras" Orpheum hold-over last week, and stole gowns and jewelry valued at several hundred dollars. Miss Murray reported the incident to the police.

MAKES TRIP BY PLANE.

San Francisco, Dec. 1. Establishing a precedent for theatrical men, Tom Wilkes, of the Wilkes stock company, on a bet of \$50, purchased an airplane for \$8,000 and flew to Salt Lake on business interests, returning the same way.

CLOSE STOCK CO.

San Francisco, Dec. 1. A. A. Hebeurman's Dramatic Stock Company terminates a 13 weeks' engagement at the Empress theatre, Butte, Mont., this week. The company will disband.

JOHN J. MARATHUR (Oakland)

OFFER
America's Finest Light Opera Company

1930 THE ROYAL 1930

ENGLISH OPERA COMPANY

Jefferson He Angles and Company of 21

Neutral Direction Max Brada

New Touring United States and Canada

The Play Spot for the Show People

America's Supremely Unique Rendezvous of Goodfellowship

THE DUNGEON

A Bit of Montmartre Transplanted in California
Subterranean Prison with "Trusties" in Service
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REALTY BROKERS

SPECIALISTS IN THEATRICAL FINANCING, LEASING AND
CONSTRUCTION IN THE WEST.

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SAN FRANCISCO

CLOSE RESORTS.

Police Campaign Invades Barbary
Coast District.

San Francisco, Dec. 1. The first step in the new campaign against vice launched by Captain Arthur D. Layne, newly appointed commandant of the Central Police District, resulted in the closing of two notorious Barbary Coast dance halls and cafes—the Red Mill—the Hippodrome, both on lower Pacific street, last week.

Attired in civilian clothes, Captain Layne made a personal tour of the remaining "bright lights" in the famous district until reaching the accused cafes, where he charges beer was being sold at \$2 a pint through girls employed by the cafes.

"CHU CHIN CHOW" AT \$4.

Opens at Curran for Two Weeks
Engagement.

San Francisco, Dec. 1. "Chu Chin Chow" opened a two weeks' engagement at the Curran with a top admission scale of \$4 plus war tax. It sets the high mark for prices in this city.

ARREST WINTERBURN.

James E. Winterburn, stock company actor, is under arrest as the third of a trio charged with appropriating \$550 from the bank account of a prominent attorney on a forged check last week. He was indicted by the Grand Jury.

Coast Players Try East.

San Francisco, Dec. 1. Julianne Johnston and Paisley Noon, both coast favorites, opened at Pantages' New theatre here last week, topping the bill. The act went over big. After breaking in on the Pantages time the act will leave for the East to show the big booking managers. Miss Johnston, who played leads opposite Dave Butler in his last three film features, has received an offer to return to the screen.

ORPHEUM, SAN FRANCISCO.

San Francisco, Dec. 1. The Orpheum has a good bill this week replete with comedy from the outset. Kitty Gordon, though a holdover, headlined again and made good, displaying new gowns. Marvel's dancing again stood out. The Cameron Sisters closed with their graceful and exceptionally fine team work in a neat dance routine and pretty costume changes with Edwin Weber at the piano. By injecting a comedy number they held everybody easily.

William Gordon and Co. appeared in an excellent comedy vehicle and Ganton's clever snappy style in the leading role scored a laughing success that justified a speech.

Jack Wilson again followed the Gordon act successfully. Bob Murphy and Elmore White topped the show with new and original comedy. Murphy's immaculate attire and clever delivery proves that he has graduated from the role of a saloon entertainer. White's singing and piano playing combines to make an ideal pair of the two. James McCormack and Elmore Irving did very well in second spot, both possessing fine appearance, ability and material worthy of a better position.

Charlie Wilson in a nut offering along somewhat different lines scored a good sized comedy success in fifth spot. Hubert Dyer assisted by Ben Coyne opened to good laughs playing knockabout with chairs and doing table stunts and work on the rings that was appreciated.

Jack Josephs.

NEW OAKLAND ORPH TO HELP DISTRICT

Business Men Get Together to
Back Project.

San Francisco, Dec. 1. Because of the general influx of business toward Broadway in Oakland a syndicate of prominent capitalists and real estate dealers of the East San Francisco Bay region have made plans for the immediate erection of a new Oakland Orpheum theatre at the northwest corner of 17th street and Broadway.

The new construction will be located to the circuit for 10 years at \$50,000 a year, and will constitute one of the most important theatre realty deals ever attempted in Oakland.

Among those backing the new project are several of the largest real estate dealers in Oakland, including one or two prominent show men. The project also has the backing of the combined press of the East Bay region, which agrees with the business men that an Orpheum theatre in this location would add to the rapid construction of other large buildings in the neighborhood.

The present Oakland Orpheum is located at 13th street, between Jefferson and Clay streets, and, although modern in all aspects, and but three blocks from the heart of Broadway, is considered a little out of the way.

Even with the erection of the new Orpheum home at the proposed site the locality problems of the theatre will not be ended, as the proposed location is nearly as far from the heart of Oakland's downtown as is the present site. One thing, and a big factor in favor of the proposed site, is the fact that business and the business district is gradually pulling away from lower Broadway and quietly edging uptown toward the automobile district, which commences at 10th street.

No definite plans have yet been announced for the style of building to be constructed, nor has the ground-breaking date been set, but it is expected that the new building will be one of the finest of the far West's "manufacturing city."

AMATEUR "HORIZON" CO.

San Francisco, Dec. 1. "Beyond the Horizon," Eugene O'Neill's play, was presented last week by the Channing Players as the second in their series of modern dramas.

LOEW'S CASINO.

San Francisco, Dec. 1. "Spin's Corner" in the opening spot, following a good Sanabite comedy, was the best of the vaudeville numbers which were below the average. A well named but meaningless sketch, lacking a foundation or punch, "Saddy Mixed" was poorly received. The scene is a college parlor, Harry Barber, billed as the "Noted Newboy Younger," portraying the part of the college boy, while Bonnie Bird (recently in pictures) serves as a moving picture actress, his sweetheart. Rusti Conn, the author, appears as a retired hood, and the boy's father.

The climax comes when the boy, attired as a woman enters the parlor planning to disgust his father who had advertised for a pretty young wife, and is told that the girl had already wedded the old man. This, however, proves a ruse and the girl and boy are arms in arms. Here instead of the act ending a song is sung by the tenor, wholly out of place. Two other songs by the tenor are interpolated.

"Spin's Corner," a well balanced rural act in "three" consisting of three men in rustic character, one straight and a pretty girl, is the hit of the vaudeville. Hoke comedy by the rules brings laughs in the early part. The dancing of the girl and the offerings of the rural trio which put over several good numbers were well received. Especially good in Larry Keating.

Milo and Herman gave a good demonstration of strength feats with their handlifting act. This number would have been better as the opener in place of "Spin's Corner," which belonged further down on the bill. Troustner and Heffer, two men in blackface, one a comedian and the other straight, received a fair return for their comedy talk. "Oh, Look" the King offering, was replete with laughs, making a good impression as the closing number. A feature that brought much favorable comment was the scenery in the background.

TROUBLE OVER PAGEANT.

Given, Although Hollywood Mayor
Questions Director's Citizenship.

Los Angeles, Dec. 1. The pageant of the Woman's Club of Hollywood, held last Saturday, almost failed to open because Mayor Ferguson of the Hollywood Post of the American Legion entered a protest against the performance taking place under the direction of Hedwig Reicher, whom he accused of being pro-German and an alien. The pageant was presented without the director being present, and there was an attendance of 15,000.

The Woman's Club failed to stand by Miss Reicher when the accusation was made, although they had ascertained more than a week ago that she had obtained her first papers and that her full citizenship was but a matter of a short time.

PANTAGES, SAN FRANCISCO.

San Francisco, Dec. 1. The individual acts at Pantages this week are good, but the bill itself is unbalanced. It contains too much singing and too many musical acts and is woefully lacking in comedy. Virginia Lee Corbin headlines with a neat arrangement for a vaudeville appearance. The classy child displays some singing and dancing ability, but scores with her pantomime in the skit and wears keen gowns.

"Melody of Youth" is made up of half a dozen talented kiddies with songs and dancing specialties. They are otherwise versatile, too, and registered a hit. The Powell Troupe closed the show exceedingly well with wire and acrobatic stunts of unusual merit. "The Girl in the Air," with an attractive setting and good lighting effects opened well. The girl has a pleasing voice and sings from a crane manipulated from the stage.

Austin and Delaney, providing practically all the show's comedy, appeared next to closing for a well deserved hit with a routine of talk and songs, comedy bits and exceptionally clever dancing.

De Vere and Taylor, a couple of girls with a violin and piano, pleased. Rubina and Rosa were another girl team with violin and accordion and went on fourth, finishing to good applause after some interpolated singing and comedy attempts that got little.

Jack Josephs.

TWO ACTS OUT.

Two big production acts are off the vaudeville lists. Whiting and Hart close with "Little Miss Melody" at the Bushwick Sunday and will probably appear again as a double. "Love Letters" was taken off last week. This turn formerly had Charles King as the feature.

Early filling of the books and failure to agree on salary is said to be the reason for the closings. Several other big acts were "on the fence" until "his week" but now reported routed.

I. R. SAMUELS IMPROVER.

I. R. Samuels, Keith booker, who recently suffered a stroke, was reported Wednesday as being able to leave his bed and move about his home.

Mr. Samuels will be unable to assume his duties at the booking office for at least another month.

Morris Sponsors Concerts.

Joseph Hishop, who is now with the Chicago Opera Co., will undertake a concert tour under the auspices of the William Morris office commencing around March 28. It is planned to start the tour at New York and continue for 20 performances, though the route has not definitely been laid out as yet. Two assisting artists will be carried, also a small string orchestra. Purely a concert program will be offered.

Wm. Morris, Jr., is handling the project during the absence of his father, who is now abroad.

'FRISCO NOTES.

San Francisco, Dec. 1. Elbridge R. Johnson, president of the Victor Talking Machine Company, accompanied by Alfred Clark, head of the phonograph industry in the British Isles, visited here last week.

Ram (Hood) Kramer, the Chicago vaudeville agent, is visiting here after an absence of fourteen years.

The May Yabe show scheduled to open Sunday will in all probability be postponed because of the illness of Jim McArthur. The cast includes George Horen, Ned Doyle, Howard Evans and Bob Tolbert, besides ten girls. Top prices will be one dollar.

Captain Dr. o Hainsfather will give a humorous talk on current events this week at the Scottish Rite Auditorium.

"Shadows" was presented by Helen Goodrich for the final three nights of her twelve nights engagement at the Savoy theatre, which ended last week.

A possible panic was prevented and a threatening fire extinguished at the Oakland Pantages last week when the chief and a captain of police made a hurried investigation and fought the flames single-handed.

Miss Patricia Allen, soubrette at the Cafe Marquard, is recuperating from severe burns, which she sustained last week when a stove in her dressing room overturned while she was heating a curling iron.

Lynn, Weston and Lynn, playing the Low circuit, were cancelled last week because of a change made in the personnel of the cast.

Cal Hellig, owner of the Hellig theatre, Portland, visited here last week on business with the Orpheum.

Jack Dodge, of the San Diego Hippodrome, spent some time here on business last week.

Edgar A. Vinal, recently conferred with the degree of Master Mason by Jewel Lodge of this city, has been engaged to succeed C. Moch as musical director for D. W. Griffith's picture, "Way Down East." Dell (Evans) Vinal, his wife, will be with him for the season.

A benefit performance for the Theatrical Treasures Club of San Francisco, composed of box office men of theatres of the bay cities, was given at the Alcazar Monday evening. "Cracked Gamblers" was presented by the Alcazar company.

Jack McArthur, manager of the Oakland Ye Liberty, has been confined to his bed for the past two weeks through illness.

LOEW'S HIPPODROME.

San Francisco, Dec. 1. There was a well balanced bill at Loew's Hippodrome this week with comedy and music equally divided. Smith and Luman open in a novelty rural skit setting with wire stunts by the woman as the outstanding feature. Dunley and Merrill, a mixed couple, with talk and comedy songs, the man dominating, scored the hit of the show. Beatrice McKenna and Co. has attractive setting for a singing and whistling offering with Raye Dawn's astounding shrieking whistling ability finding big favor.

The Rival Artists is a tableau with an old style burlesque eccentric comic injecting good laughs. It closed satisfactorily.

Another big hit was scored by Len Carlo and Bully Inca. They get laughs from the start with a siffy talk arrangement finishing with steel guitar playing by the woman and the man's siffy acrobatics.

Jack Josephs.

"MY CELLAR"

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MASON and GEARY COLUMBIA THEATRE

SCENERY BY EDWIN H. FLAGG STUDIOS

AMUSEMENT STOCKS SEE-SAW UNDER TECHNICAL INFLUENCE

Closing of Famous Players' Long Island Studio Interpreted as Element of Weakness—Orpheum Leads in Rally—Bears in Control.

Technical market considerations influenced amusement stocks within fairly narrow range this week. The upturn which seemed to be on the way about the middle of last week turned out to be a false start, and the bears continued pretty generally in control of the situation.

The market situation contributed to this. The railroad group appeared to have been overbought and disappointment at October earnings statements brought about selling pressure. The independent steel companies announced price cuts and the general business outlook appeared too uncertain to invite public buying for an advance.

The amusement stocks felt the weight of these adverse factors with the exception of Orpheum, which moved up to its best price in a month, 36 1/2, and held above 25 while allied issues see-sawed with a downward tendency. There were extraordinarily heavy dealings in Orpheum Tuesday, although the maneuver behind the operation was clouded. It may have been the completion of spreading information of the company's large box office takings recently, although it does seem rather late in the day for this inference to be felt.

Famous Players was the most easily manipulated downward. The report that the Long Island studio would close down shortly accounted for the abrupt end of the stock's rise, which carried it above 54 for a short time. Famous Players declared that the studio was merely undergoing repairs, but the report insisted that the Long Island contingent was to be taken to the coast and the Eastern plant closed for the present as part of a reduced schedule of production.

Whatever the real situation is, talk about slackened production makes effective bear ammunition, for it is plain that with so large and complex an organization as Famous Players top speed in output is necessary to meet carrying charges. For instance, the closing of the Long Island plant would tie up a lot of capital and make it unproductive. Cutting of the release schedule also would have its effect on an expensive chain of branches throughout the country.

The company's argument that it is so far ahead in its production program that it has supplies of un-released films for several months on the shelves ought to meet the talk against an upturn, but the speculative community is in a mood for the present to give more attention to bear arguments than to bull propaganda. As a sample when the whole lot made a sharp dip in mid-season

Wednesday last it was Famous Players that went down furthest, dropping nearly to 51 before the reaction came that brought it back to better than 52.

Low stock is still sluggish. On general dips it goes below 18, while under the heat of circumstances its partisans seem to be able to get it no higher than 18 1/2, a price, by the way, which was looked upon two months ago as calamitous. Thus market conditions are constantly revising ideas of value. What is going on in Low is a complete mystery. On the surface the stock ought to be worth par, but operating based on who knows what consideration has established it uncertainly between 17 1/2 and a point better.

Goldwyn changed hands this week at \$5 a share, only 1 point better than its extreme low during the height of the row within the company. The issue of \$1,500,000 notes which are offered to the stockholders at par is responsible for this weakness. The notes, of course, would take precedence over the stock in liquidation, and although the amount involved is not large it represents an obstacle between the stockholders and equities.

STOCK EXCHANGE.

Thursday—	Friday—	Sales	High	Low	Last	Chg.
Famous Play. L.	1000	51	54	51	52	-2
Low	100	18	18 1/2	18	18 1/2	+ 1/2
Orpheum	100	36 1/2	36 1/2	36 1/2	36 1/2	0
Goldwyn	100	5	5	5	5	0
Paramount	100	55	55	55	55	0
Low	100	18 1/2	18 1/2	18 1/2	18 1/2	0
Orpheum	100	36 1/2	36 1/2	36 1/2	36 1/2	0
Goldwyn	100	5	5	5	5	0
Paramount	1000	54	55	54	54 1/2	-1 1/2
Low	100	18 1/2	18 1/2	18 1/2	18 1/2	0
Orpheum	100	36 1/2	36 1/2	36 1/2	36 1/2	0
Goldwyn	100	5	5	5	5	0
Paramount	1000	54	55	54	54 1/2	-1 1/2
Low	100	18 1/2	18 1/2	18 1/2	18 1/2	0
Orpheum	100	36 1/2	36 1/2	36 1/2	36 1/2	0
Goldwyn	100	5	5	5	5	0
Paramount	1000	54	55	54	54 1/2	-1 1/2
Low	100	18 1/2	18 1/2	18 1/2	18 1/2	0
Orpheum	100	36 1/2	36 1/2	36 1/2	36 1/2	0
Goldwyn	100	5	5	5	5	0

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Orpheum	100	36 1/2	36 1/2	36 1/2	36 1/2	0
Goldwyn	100	5	5	5	5	0
Paramount	1000	54	55	54	54 1/2	-1 1/2
Low	100	18 1/2	18 1/2	18 1/2	18 1/2	0
Orpheum	100	36 1/2	36 1/2	36 1/2	36 1/2	0
Goldwyn	100	5	5	5	5	0
Paramount	1000	54	55	54	54 1/2	-1 1/2
Low	100	18 1/2	18 1/2	18 1/2	18 1/2	0
Orpheum	100	36 1/2	36 1/2	36 1/2	36 1/2	0
Goldwyn	100	5	5	5	5	0
Paramount	1000	54	55	54	54 1/2	-1 1/2
Low	100	18 1/2	18 1/2	18 1/2	18 1/2	0
Orpheum	100	36 1/2	36 1/2	36 1/2	36 1/2	0
Goldwyn	100	5	5	5	5	0

United Picture Productions Sales, none.

ILL AND INJURED.

Glady Clark (Clark and Bergman), who sprained her ankle last week, forced the cancellation this week by her act of Providence.

Benny Flomont, brother for the M. S. Sherry string of houses, painfully burned his left eye last week. Sulphur from a paper match flew up, burning the inside of the lid, scorching the eyeball. He will be able to remove the patch this week.

Clare Baker, of Baker and Arnold, sister team, is in the Homeopathic Hospital, Buffalo, suffering from brain commotion and a severe scalp wound, caused by an automobile accident. She will recover.

Hazel Clements, Cunningham and Clements, Chicago "Mary" company, broken knee cap.

Bert Green, "Always You" personality, Irene Franklin, his wife, has left the show to care for him at the Tuft, New Haven.

Cunningham and Clements the dancers, will be unable to work as a team for at least six months. The girl of the pair sustained a broken knee cap recently which will keep them idle that long.

Mrs. Lester Wilson, Marmion Stone (Paul and Marmion Stone) underwent an operation Nov. 26 at St. Joseph's Hospital, St. Paul, where she is now confined. She is reported to be doing well.

BIRTHS.

To Mr. and Mrs. Tommy Burchill, in Ohio, a son. Burchill is a broker for the W. V. M. A.

P. M. A. TO PROTECT.

(Continued from Page 1.)

subject to other petty annoyances by Equity members of companies holding both Equity and Fidelity people.

Following is Henry Miller's letter, which brought about the joint meeting of the P. M. A. and Fidelity:

When the strike engineered by the Actors' Equity Association took place last summer, a percentage of their membership and other men and women of the theatre could not follow them in their radical steps of forsaking the principles of personal honor and obligation or find any extenuation in wholesale debauchery of contractual rights. They were drawn together in this common cause and formed an association which is known to you as the Actors' Fidelity League. Of course you are quite aware of the unfair and foul abuse heaped at the Fidelity membership and the preposterous and absurd claim that they were tools in the hands of the managers, this being an attempt to discredit their ideals of honesty and decency. You gentlemen know, of course, how unfounded such a charge was and is upon the men and women we represent, and that until to-day we have neither sought nor desired

counsel or support from you. It has been easy for a number of us who are well entrenched in our profession to ignore this abuse and misrepresentation; but the cowardly crusade of coercion, of endeavoring by petty persecutions on the part of the members of the Actors' Equity (Heaven save the mark!) Association has become intolerable, because it is practiced solely upon that part of our membership which has not had the good fortune as yet to find footing of sufficient importance to exempt them from menace and intimidation. And it is solely on their account that we have requested this audience of you, to make clear to you certain practices that are obtaining in many of your companies, and of which we feel certain that you are unaware. We are continually hearing of instances where a stage manager subjects a Fidelity member to every kind and manner of indignity, and although several attempts have been made to complain individually to the managerial head of these different companies, there has been no practical redress. The latest bogey that has been paraded in the attempt to frighten those who have believed that they might follow the dictates of their conscience under the laws of this country, is the threat of the closed shop, or as this organization styles it with its consistent misuse of the word equity, the "Equity" shop. Ordinarily this can have but little terror for anyone, indeed it rather provokes the hope that such an attempt will be made, for then that violating ambition of autocracy will over-keep itself and come a cropper; and then, and then only, with the original conception of "equity" reign as at the beginning, before the gospel of forced work, when the many injustices practiced upon actors had not carried them past a condition of righteous indignation into that of violence and reprisals.

No, gentlemen, with these facts in mind, we have come to you with our first request, not for your support or favoritism, but to speak to you as men to men—if, as report so often tells, the practice is found of discrimination against the Actors' Fidelity members, we ask whether it is to be countenanced by you, or whether we can carry the good cheer to our membership that the members of the Producing Managers' Association will stand by them in their right to live under and by the laws set down, by which each and every one may be captain of his soul, and that they may be unafraid of being shocked by the autocracy of any radical faction. Below is Sam Harris' letter: New York, Nov. 26, 1920. Mr. Henry Miller, President The Actors' Fidelity League New York City—

Dear Sir: Your letter to the Producing Managers' Association complaining of the unjust treatment of members of your League by members of the Actors' Equity Association, of their efforts to coerce your organization and joining theirs, is at hand. Our organization fully realizes that there have been many violations of that clause of the agreement between the Producing Managers' Association and the Actors' Equity Association by which none of its members were to coerce a non-member into joining their Association.

We doubt whether the Actors' Equity Association has sufficient influence over its members to bring about a complete enforcement of this clause, therefore, the only action that is possible for us to take must be based on a formal complaint made by some member of your Association, which complaint must be properly supported, and we assure you upon most complaint we shall take action. You must realize that there is nothing that we can do against vague and general charges. The charges must be specific.

Regarding as much as you that the failure of certain members of the Actors' Equity Association to live up to the basic agreement is causing discomfort and unfairness in various companies, I am

Sincerely yours,

(Signed) SAM H. HARRIS, President The Producing Managers' Association.

KLAW MAY HEAD.

(Continued from page 1.)

the insurgents in French Lick for several days prior to the time they decided on getting together in Chicago.

For the greater part the belief is that the managers that have aligned themselves in the third combine are really taking steps to protect their interests in productions as far as the big towns of the country are concerned. At present there are but 14 weeks of time worth playing outside New York, Chicago, Philadelphia and Boston. Outside of the New York run, Chicago is good for about eight weeks, Boston for six and Philadelphia four. This gives a total of 32 weeks of playing time after the New York run is completed.

Of course, the eight weeks in Chicago are contingent on whether or not the show is a hit. Boston does not matter much at this moment, for almost any attraction that can manage to keep ahead of salaries there will be welcome. The town has been notoriously bad for several months. Philadelphia is still doing a very good business for big attractions, but the smaller fry are not faring very well.

What the legitimate business is resolving itself into at this time is really a case of leaving the one-night time for without production. The other full week time that is considered worth while is in Detroit, Cincinnati, Cleveland, Pittsburgh, Buffalo, Baltimore, Washington, Newark and the New York, Bronx and Brooklyn subway time. There are also Columbus and Indianapolis and Rochester-Syracuse splits.

During the war Detroit was a two-week town for almost all musical shows, but during the past two months of this season it shows only sufficient strength to make one week possible there.

This fact makes the battle for big-town bookings a constant one, and to protect themselves against terrific guarantees and heavy stop limits the new combination feels that their only salvation lies in having their own houses in the bigger towns to hold time as they see fit for their own shows.

Mare Klaw was brought into the general discussion because of his extensive building operations at this time. Inside of a year he will have three New York houses, and naturally would be a valuable asset to the new line-up.

In the one-nighters there is a general tendency to discourage the second and third companies of hits that have outlived their usefulness in New York. The press in those centers look upon the motion picture and the news about the films as a general circulation builder and therefore are neglecting the road shows.

The Canadian territory, despite the protests of those who are at the head of the Trans-Canada Theatre, Ltd., is somewhat prejudiced against attractions from the United States.

Managerial comment on Broadway following the news of a new legitimate combine as printed exclusively in Variety last week was generally commendable towards the project. Information from Chicago, where the Selwyns, Sam H. Harris and Arthur Hopkins formally entered into an agreement, had a much wider scope than the new "big three" aim for the present. Mr. Harris, in explaining the idea, said: "We have made an agreement to protect ourselves in bookings, especially in the larger cities. Conditions attendant on the securing of theatres have been extremely bad. We have contracts with the big booking firms which we intend fully to carry out unless they break the contracts themselves. Though we will continue to produce independently as now, there will no doubt be a number of productions in which we will be jointly interested."

In further explanation of unfair methods responsible for the formation of the new legitimate combination the guarantee system is pointed out. "Angels" or new backing for productions have been welcomed by big booking offices, and offerings from such sources have been given priority of houses during the past two seasons by guaranteeing a fixed amount and, in addition, permitting the theatre to participate in the gross takings. Producers who have been associated with the booking firms for years were not given preference which they felt due them, but have been forced to compete with the newcomers.

Enthusiastic Comment

A prominent producer, who has always been regarded as a progressive, spoke enthusiastically of the chances of the new forces in the field. He stated that if the "third circuit" was to come at this time,

a number of houses might be offered it that were not figured in the original plans. This manager said that only a slump in the picture exhibition game was necessary to swing into the Harris-Selwyn-Hopkins offices several fully-equipped picture theatres. One in Detroit, one building in Cincinnati and a well-known picture stand in Market street, Philadelphia, were named. That other theatres in addition to the group now controlled or pending by the new office would become available to their bookings was undoubted.

That most of the younger producers look with hearty favor on the new combination was also brought out. Several declared themselves as being for it, and one who is looked on as one of the brightest of the younger showmen stated he would be with it before the season was out.

The new office has for a nucleus nine theatres as stated, that figuring in six houses on Broadway. They take in the Selwyn trio, the Cuban and Harris, the Plymouth and Harris and Berlin's "Music Box" now building on Forty-fifth street. Next to the latter house is Mare Klaw's new theatre building, which may swing to the new office. Counting the houses planned for out of town the number of theatres likely to be controlled or owned for booking is expected to amount to a score by the end of the season or the start of the 1921-22 season.

STANLEY CO. JOINS SHUBERT.

(Continued from page 1.)

ington, Pittsburgh and have been buying theatres throughout the South that could be converted into vaudeville houses if needed.

It is understood that the Stanley Company will contribute a house wherever needed in the event that the Shubert house in that particular city isn't located advantageously, in the opinion of the booking heads of the new circuit.

This, coupled with the financial advantages arising from the coalition make them powerful factors in the new Shubert enterprise.

The Shuberts are reported as assembling their organization now, and Arthur Klein, former big-time Keith agent, has been named as the booking manager of the new circuit.

In response to inquiries by a Variety correspondent, Klein said: "I have accepted an offer of Leo Shubert, and I will assume my duties as booking manager for the Shuberts when the new circuit opens. My duties will be to supervise the make-up of the bills and bookings and to set salaries. My long connection with the Keith exchange has familiarized me with the salaries paid to standard acts, and I will be referred to in case agents attempt to take advantage of the unfamiliarity of the new circuit heads with the salaries now being paid."

Edgar Allen, chief booker of the Fox houses, will remain in his former capacity and book the Shubert bills in the Fox houses, as both circuits will be affiliated, according to insiders.

In addition to the Fox New York houses, it is stated that the Bronx Opera House and the Riviera will also be switched to vaudeville. Both houses are now controlled by the Shuberts and play legitimate road shows. The Riviera is situated almost next door to Keith's Riverside at 90th street and Broadway, and the Bronx house is just a short block away from Keith's Royal at 149th street east of Third avenue.

The out-of-town houses haven't been announced, but the industrial conditions throughout the country have created a condition which may make many of the out-of-town Shubert theatres available for vaudeville.

It is also proposed that, should the new Low State theatre not be completed by the first of the year, the Shubert's 44th Street theatre will be utilized as a Times Square representative in the Fox-Shubert circuit.

Al Johnson is named as the first headliner. Plans for his new show are said to have been abandoned and he will continue with "Minbad" until the opening of his proposed vaudeville engagements under the new banner.

A new addition to the Fox link may also be available when the new Fox's Alhambra in Brooklyn (opposite the Flatbush) will be completed.

"PITY'S RAKE" BACK.

Charles Withers, recently in the cast of "Fitchy Koo," will play three weeks of vaudeville in his sketch, "Pity's Rake," opening at Keith's Hamilton, Dec. 13. Mr. Withers will sail for Europe to join a production following the vaudeville engagement.

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Benny Piermont, who backs the Shady houses, is against the League of Nations. Piermont went through 14 months of front-line service without sustaining a scratch, but since hostilities ceased he has been besieged by one ailment after another, including grippe, a broken finger, nearly drowned at Long Beach, and the final catastrophe being a piece of sulphur from a lighted match lodging in his left eye, burning the upper and lower lid and part of the eye itself.

A "farewell" luncheon was given in honor of Mrs. Marjorie (Mrs. Channing Pollock) Monday, Nov. 29, at the Gamut Club by Mrs. Ann Van Vleet and Stella Hammerstein. The guests were Miss Effie Shannon, Mrs. Mr. Janet Wyckoff, Josephine Victor, Margaret McKinnon, Helen Ingervall, Paula Jacob, Rene Foster, Josephine Chapman and Elizabeth Cooper. Mrs. Pollock sails for Egypt Dec. 9 with her husband and daughter, Helen.

In the suit of Dr. Walter H. Kennedy against Harold F. Matton, known professionally as "The Great Seal," a magician, for the recovery of \$1,245 expended for magical tricks which the plaintiff alleges he never received, Kennedy was ordered to file a \$250 bond to cover costs on the grounds of non-residence. He moved to vacate the order before Judge Spiegelberg, but the motion was denied.

Mr. and Mrs. Artie Pearce, known in vaudeville for the past 11 years as Van and Pearce, retired from the footlight arena last week. Pearce joined the staff of Low Golden, representing acts on the fifth and sixth floors of the United. The couple will reside in New York.

Franklin, the violinist, former concert master of the Boston Symphony Orchestra, returns to vaudeville next week with Joan Tell. The act opens at the Temple, Detroit, with a long Keith route to follow, arranged by the Keller office.

Glenn Condon, editor of the "Vau-deville News," has been elected adjunct of S. Hankin Drew Post No. 340 of the American Legion. He succeeds Leo Pollock, the latter resigning to fill a publicity post in California for Fox Film.

In a suit brought against the Kalamazoo Kids Co., Marjorie May and Stella Lee recovered \$93 and costs, claiming unjust dismissal. The company will appeal.

Mercedes, in vaudeville for the past 15 years, has retired and opened an office in the Pullman Building as an agent, looking with the Low Golden.

Willard A. Holcomb, for some time secretary of the Hip Van Winkle Golf and Country Club, is returning to the show business as an advance man.

Murray Howard and Dave Hoffman have been booked for 42 weeks on the Low Golden, opening at Knoxville Dec. 26. (Jack Potdam.)

Harry L. Hanson, formerly of Fields and Hanson, is with Lewis & Gordon's "The Honey Moon" in vaudeville.

Due to the continued illness of Foster Hall, Al Williams is now playing Arthur C. Alston's sketch, Geo Whiffles.

Jack Potdam, the Low Golden agent, left New York last Friday, November 24, for a two-week business trip to Chicago.

Henry J. Goldsmith of F. R. & H. J. Goldsmith, theatrical artists, is contemplating home from a nasal operation.

Walter Winchell has joined the staff of the Vaudeville News as assistant to the editor.

MEETING PURITAN SABBATH ISSUE.

It is essential that amusement interests make all haste in mobilizing their forces to combat the campaign of religious bigotry in its newest manifestation—the agitation for a so-called Puritan Sabbath.

The first requisite is speed, for the same selfish element which put prohibition over on the United States is prepared to launch a parallel piece of arrogance. The Lord's Day Alliance is another name for the Anti-Saloon League, and its methods are identical. In the movement which is already under way there are involved nearly a score of church denominations, of which the Methodists of the South are the leaders.

Even at this early stage of the game the Southern States have little liberty as to the choice of its people in their seventh day activities. The Methodist Episcopal church is especially strong in that territory, and it was there that the prohibition movement scored its earlier victories. Political candidates in the South were made to stand and deliver before the money and political power of the prohibition lobby which had its executive offices and its organization in Washington. The Anti-Saloon League had no party affiliations. Neither has the new group. It wielded its weapon of fear against the candidates of both parties, and no man dared to stand upon a platform that ran counter to the dictates of the Anti-Saloon League and its prophet Anderson.

After the south, the District of Columbia, which has no representative in Congress, was the first section to be legislated into the "dry" column. That was for psychological effect. Then the prohibition amendment was slipped over while the citizen soldiers and sailors were either out of the country or so situated that their voices were silenced.

The Lord's Day Alliance has laid out an almost identical program for imposing its puritanical Sunday upon the country. The bill to make it a crime to run cars or trains, give any entertainment except in churches or for charity in the District of Columbia has already been drawn, and those on the inside of the movement make no secret of their purpose to jam it through the coming short session of Congress.

That is as much as they can hope to gain in the brief winter session, which begins in December, but they purpose to bend every energy in railroading that bill through. When the new Congress assembles in March the program calls for another neat piece of legislation. This will be a bill calling for strict Sunday observances (although that plain provision will be elaborately camouflaged) in United States embassies and in the Philippine Islands and other American possessions.

Regulation of the residents of these lands can be accomplished without the submission of a constitutional amendment to the people, and that is why the reformers have chosen to attend to these outlying territories before the big move.

These initial maneuvers will make a great deal of noise and will stir up wide public discussion, but the excitement will die down, and in the full that follows the alliance hopes to slip over its joker amendment through the various state legislatures, depending on gaining their point before the citizenship of the country can be awakened to a realization of what is going on.

That was the procedure in the case of prohibition, and it "went through with bells on." Out of that campaign the reformers have learned a fine assortment of tricks which will be brought to play on the new situation.

In the inevitable conflict that looms just ahead business has a definite duty as the principal defender of the people's liberties, quite aside from all considerations of self interest, and it cannot accomplish anything except by organizing itself promptly and permanently to carry the fight into the enemy's territory. It has a powerful and tricky opponent, and unless it goes into the campaign with a permanent and efficient machine, it will be out-generaled, out-guessed and out-stayed to an ultimate defeat.

PASSING THE TAX BUCK.

A statement by the National Association of the Motion Picture Industry calls attention to the fact that the industry is now confronted by the proposal to increase by 100 per cent. one of the numerous taxes levied against it, this proposal being made in the tentative report of the Tax Committee of the National Industrial Conference Board.

It calls attention to the fact also that two years ago, when the tax proposals were before the Ways and Means Committee of the House of Representatives, it was with the greatest difficulty that the industry was saved from an onerous taxation which was out of all proportion to the tax levied on other industry.

Under present conditions various branches of the moving picture industry are more severely taxed than any other business. Exhibitors in the District of Columbia, for instance, pay 14 separate kinds of taxes, and exhibitors, distributors and producers in other States pay various taxes.

The association statement declares that after learning that the National Industrial Conference Board was to meet, the association endeavored in various ways to secure representation on the board, or at least have a representative appear before it. Apparently, it is stated, this did not meet with the approval of the delegates of the various industries which were represented at the conference, because no invitation was extended to the association or to any of the moving picture people.

The first intimation of the proposed doubling of the tax on moving picture films is contained in the tentative report of this committee, on which the picture business had no representative, which set forth this suggestion for revenue:

"New and Increased Taxes: The following increased to 10 per cent.: Musical instruments, candy, chewing gum, photographic supplies, toilet soaps and soap powders, jewelry, motion picture films. Cigarettes from 15 to 25 per thousand; tobacco from 15c. to 25c. per pound; perfumes, cosmetics, patent medicines, from 1c. to 2c. for each 25c."

Continuing, the association statement draws the inference even from the tentative report that the industries represented have "passed the buck" to the industries which they think will stand for the taxation scheduled in their report.

Frank Smithson, the stage director, returned after seven months in London, where he staged productions for the Moss Empires Co. at the Hippodrome, and "Whirligig" at the Palace.

Sammy Burns (Burns and Kismet) has retired from the show business and is owner of a taxi cab business in New York.

Hugh Herbert will reopen next week in his own act, "Mind Your Own Business," instead of appearing in the Anne Irish turn, as announced.

B. E. Stanton, general press representative for Arthur Hopkins, has been discharged from St. Vincent's

Hospital where he was a patient for two months following an operation.

The Playwrights' Club has resumed its winter activities and meets the first and third Friday of each month at the Hotel McAlpin.

Ernest G. Grooney, who directed Jimmie Hunsy's "Tattle Tales" company, has signed with Kitty Hunter as her musical director.

The League of American Pen-women is to offer four one-act plays at the Morosco theatre on Sunday night. Mrs. James A. Rhoades, who is the chairman of activities for the league, states that the plays will be available for vaudeville production after their showing.

TOMMY'S TATTLES

By THOMAS J. GRAY

The wrinkle-faced boys who put over prohibition are off again. They intend to do the same thing all over. The rest of us will probably say "they can't do it" while it is being done. America, lost in war, lost in peace, but first in the hands of the Puritans.

They at least have a new idea. They intend to make Americans saints by legislation. The results of their work so far have made us a nation of hypocrites. This country needs a good stage manager for its liberty, or it will find the curtain rung down and all lights out.

If they stop smoking they should do it before Christmas. It will save a lot of suffering. Do something to make the agents happy.

Future rules for Sunday:

(Excluding the one now announced, no movies, no trains to run, no newspapers, no smoking, no theatres, no baseball, no bathing beaches open, etc.)

Birds will not be allowed to fly between sun up and sun down. Any bird breaking this law shall have hot tar poured over its feathers.

Soap shall not be used while washing the hands, as the soap suds may remind one of the foam on "home brew."

Fish swimming on Sunday will get the hook.

All pianos and victrolas must be locked up on Saturday night and the key left at the nearest police station.

Neckties must not be worn with white shirts or collars, as they take away the white pure look that white shirts and collars used to have when they came from the laundry.

Lump sugar shall not be put on family tables, as it may remind the younger members of dirt.

Toupes and hair nets must not be worn as Sunday is a day of truth and you must not try to fool anybody.

Flowers known as Raffydills must hide themselves in the grass and only appear on week days.

"Walking the dog" mornings and evenings in theatrical districts is strictly prohibited.

Husbands will only be allowed to kiss their own wives.

If President Wilson is to serve as mediator to Armenia, we can look forward to a rush of Armenian songs and moving pictures. Line forms on the right.

See where another foreign artist picked out "America's prettiest woman." The last fellow that was here picked out five. Now the question is, suppose they did, what? Also, what becomes of all of America's "prettiest" women?

Now if some one would only pick out America's "prettiest" man! Where is Paul, anyhow?

What becomes of those people who win prizes that puts them in moving pictures? Outside of their own fond parents, who ever sees the pictures?

A bishop of the Methodist Church, Bishop Berry by name, announced that he "wants no member of the theatrical profession or any theatre-goer in the Methodist Church." Of course, if any Methodist needs a benefit, OH, THEN THINGS MIGHT BE DIFFERENT.

Looks like it's up to the writers of that song, "A Little Bit o' Heaven and They Called It Ireland," to change the location.

Will it be a white, green or blue Christmas?

PROPOSAL TO TOTAL RAILROADS' REVENUES FROM SHOW BUSINESS

Homer B. Mason offers an interesting suggestion in connection with the tremendous burden of cost theatrical business is forced to carry under the new railroad rate schedules.

His proposal is that all the local managers of all the vaudeville theatres compile during some specific week the amount the acts on their bills will pay to the carriers of the United States in making their jumps to the stands the following week.

It is Mr. Mason's idea that the bare statement of this total would be so large that it would furnish a powerful argument in an appeal to the railroad officials to do their part in bringing about remedial action by the proper governmental authorities.

Mr. Mason's proposal is set forth in the following letter to Variety: Rochester, N. Y., Nov. 24.

Editor Variety:

The inflated railroad fares, excess baggage charges and Pullman rates are really developing into a serious menace to the theatrical business of this country.

In a way it is partly the fault of the theatrical people themselves, who seem to content themselves with howling rather than fighting, and they have, up to the present time, shown no inclination to devote time or trouble to bringing directly to the attention of the railroad interests the immense amount of money paid to them weekly by actors and managers of the United States and Canada.

I would suggest that on a certain week, for enough in advance so that all managers could be notified, every vaudeville (some manager find out from every act playing his theatre what their railroad, Pullman and excess fares amount to, to their next stand, and send these figures to your paper.

I know it is asking you to go to a tremendous amount of trouble in a matter that does not affect you directly. But as your paper is recognized as being the foremost publication devoted to the theatrical business, I know of no more capable hands than yours to carry on an investigation which, if successful or not, would care for you the everlasting friendship of every vaudeville actor in this country.

Personally I am only interested in vaudeville. The amount of money paid to the railroads every week by vaudeville actors alone, if put down in cold figures, would be startling. But should you include the legitimate, moving pictures, burlesque, circus, cabaret, etc., the sum total of the amount paid by the amusement world to the railroads for a single week would be of such staggering proportions, it could not but make the strongest possible argument in favor of a reduction in fares to theatrical people.

The railroads admit themselves to be well worth their while to issue tickets at a reduction to those who travel daily in and out of the cities. Then why is it that we who travel every week in the year, and at times twice a week, and again at times every day, and play in every city in the United States and Canada, are compelled to pay the same rate as the person who uses the railroads maybe only once in two years?

Homer B. Mason.

THANKSGIVING WEEK BREAKS RECORDS ALONG BROADWAY

Early Week Bad but Week-end Tops Previous Figures—Only Few at \$10 Top New Year's—Two Musical Shows Flop and Exit.

Early this week Broadway managers looked for a sharp reversal of box office form from that of the latter portion of last week when they "forward passed" the admission scales to \$5 for musical shows and \$4 for dramatic pieces, with few exceptions, but business stood up surprisingly well and the expected pre-Christmas slump was shown to have been dated a week or two too soon. Business had been slipping for several weeks, so the continued strength was surprising.

Only the bad start of last week, when Monday and Tuesday were markedly down, prevented box office records going by wholesale. As it was the general nine performance week plus the series of scale increases starting in many cases from Wednesday night broke the records of at least five houses and provided new figures for the runs of practically every attraction on the list. In total the week was set down as the biggest of the season, not to be beaten except during the Christmas-New Year's Day period. Regarding the New Year's five performances most managers have decided not to lift the scale above \$5. There are expected to be one or two exceptions, where a \$10 top is planned.

"Tip Top" at the Globe broke "Jack o' Lantern's" record by getting \$30,000; "Mary" smashed through to \$25,000 at the Knickerbocker; "Irene" slipped past \$20,000 at the moderately sized Vanderbilt; "The Mountebank in the World" hit \$20,000 at the Hudson (best nine performance gross for house); "Winter Mademoiselle" again broke the Fulton score with \$19,000 in; "First Year" at the small Little handled to \$14,000; "Mecene" had its best week at the Century with over \$24,000; "The Hat" at the Morocco equalled the Hudson gross; "After" at the Central was around \$21,000, while the Hippodrome had an \$18,000 week. Figures quoted in "Shows in New York and Comment" indicate the general big business along the Rialto.

Two important musical shows slid into the flop class. "Broadway Brevities" stops at the Winter Garden this week, unable to emerge from a heavy operating cost. "The Half Moon" will vacate the Liberty next week to make way for Mital in "Lady Billy." The latter attraction never shaped up as a hit, while the former started slipping after the first month, and though it grossed well in the box office was counted out this week, with none of the production outlay regained. Revues with high operating costs have been hit on Broadway this fall. "Hitchy Koo" at the New Amsterdam has been getting \$24,000 and over weekly, and went to better than \$29,000. The production is one of the most costly ever put on for the type of attraction and is said to have an operating cost of \$15,000 weekly. "Hitchy" may take to the road after the holidays. "Bally," the new Ziegfeld show, is mentioned to follow. "Kissing Time" at the Astor also withdraws this week. The show never figured as a success. It will be followed by "Cornered" next week, the booking being the first H. W. Savage production in a Shubert theatre. "When We Are Young" appears to have little chance at the Broadhurst, and "Daddy Dimples" at the Republic is not much stronger.

Among the newer shows "Thy Name Is Woman" at the Playhouse proved its quality with \$11,000 in last week and the indications of a \$10,000 pace. Critics gave this one no chance. "Hello's Wild Cat," which stepped into the Punch and Judy last week, looks like a hit, the small capacity of the house limiting the gross to around \$10,000. "Jimmie" at the Apollo is being restaged, with the "sub" sections removed. The attraction went to \$12,500 last week, showing it possessed a strong draw. "Romance and Delilah" continues a fine draw at the Greenwich Village, and may come up next.

This week two new shows bowed in. William A. Brady showing "The Young Visitors" at the 39th Street and Sargent Alcorn "The Broken Wing" at the 48th Street. Both at-

(Continued on Page 19.)

MEARS' CENTURY SHOW SIGNS THREE STARS

Century Show Opens in Atlantic City Dec. 16.

Richard Carle, Blanche Ring and Charles Winniger have joined the "Century Midnight Revue," the former show produced by Morris Gest and now controlled by John Henry Mears. The attraction will open at Atlantic City next week.

The Shuberts' "Century Midnight Rounders" show opened in Philadelphia on Monday. The two Century shows will be on tour at the same time, the Mears outfit being booked by the K. & E. office.

Starting this week the Century Promenade is offering but one revue, that starting around midnight. The "Nine o'Clock Revue" has been revised and moved into the later spot, replacing the "Rounders" production sent on the road.

"DEAR ME" FOR N. Y.

Grace La Rue-Hale Hamilton Play Duo Early in January.

The Grace La Rue-Hale Hamilton starring production, "Dear Me," under the management of John Golden, is due in New York early in January. A house has been secured for the piece, but the managers do not wish to make the theatre public at present. George Kingsbury, who has been managing the company, left this week to join the "Three Wise Fools" as manager, and will tour to the coast with that attraction. The piece drew \$14,000 in Minneapolis last week, it being one of the biggest weeks that the town has had this season.

MORE ONE-NIGHTERS QUIT

Woolfolk's 3, Helen Murphy's 2, and Bryant's, All in

Chicago, Dec. 1. Boyle Woolfolk was compelled to close three attractions last week. "Vanity Fair," Woolf's Musical Stock Company, and the Max Bloom show were all called in because of poor patronage in the one-nighters and small cities.

The Standard Attraction Company, in which Helen Murphy is John Hillebury are heavily interested, was likewise "shut" and hauled in because of losses. "The Girl in the Limousine," put out by Lester Bryant, is said to be through.

FRIARS' DINNER TO COHAN.

The Friars will tender Friar-Abbot George M. Cohan an "installation dinner" at the Monastery Sunday night, Dec. 12. The dinner will be confined to members of the club.

Mr. Cohan recently rejoined the Friars, Jack Gleason resigning the abbacy in honor of Mr. Cohan. Channing Pollock then resigned as dean in honor of Capt. Gleason.

EMMA BUNTING MARRIES.

New Orleans, Dec. 1. Emma Bunting is now Mrs. Garrity. Her husband is a brother of former Chief of Police Garrity of Chicago, and of John Garrity, the Shuberts' Western manager.

Miss Bunting is touring the South in "The Girl in the Limousine" and honeymooning at the same time. It is her third matrimonial plunge.

MABEL WILBER GETS DIVORCE

Mabel Wilber (Mrs. Madison Carey) secured a divorce from her husband, the theatrical manager, in Columbia County, Oregon, on Nov. 24. Miss Wilber was a prima donna in musical comedy and stock.

"The Bat" for Chicago.

A Chicago company to present "The Bat" has been organized and will be played in rehearsal this week to open at the Princess, Chicago, Christmas Day. The show will replace Marc Klaw's "Honey" there.

SHUBERT-K. & E. FIGHT SHOWN IN BOOKINGS

"Follies" and "Sinbad" Opposed This Week at Cleveland.

Cleveland, Dec. 1. With Ziegfeld's "Follies" and Al Jolson in "Sinbad" opposing each other here, more managerial interest is directed to this city than perhaps any other stand this week. It is said to have been the first time that the Ziegfeld show and the Shubert "ace" have bucked each other on the road. The two attractions have several times opposed each other in Chicago, but stood up. That is the case here this week and little difference in the week's gross is expected.

Opposed bookings of strong musical shows have occurred several times this fall with "Mary" and "Irene" especially booked in the same stands. Booking men deny any intention to counter one with the other, but indications are that rivalry between the K. & E. office and the Shuberts is again becoming bitter.

25 P. C. LEGIT SALARY REDUCTION PROPOSED

Shuberts and Ziegfeld Figure on Plan to Cut Costs.

The Shuberts and Florenz Ziegfeld, Jr., are reported favoring a general 25 per cent. reduction of the performers' salaries, on the ground that production costs have risen in far greater proportion than the box office scales, and rather than attempt to charge the public more, they propose to meet expenses through this method.

Shubert is said to have sent a letter broadcast to this effect, and the A. E. A. will call a meeting the latter part of the week to deal with the situation. Such salary slicing would probably bring on trouble between the A. E. A. and the producing managers.

SAVAGE ENTERS TWO.

Books First Attraction in Shubert House.

The two H. W. Savage productions this season, Mital in "Lady Billy," and "Cornered," which brings Mudge Kennedy back to the spoken stage, figure prominently among the early December premieres. The latter attraction takes the Astor, succeeding "Kissing Time" next Monday. Mital follows "The Half Moon" at the Liberty, Dec. 12.

The "Cornered" booking is perhaps the first time for a Savage production to be presented in a Shubert theatre, the Astor dating being snapped up when the manager found the Liberty the only possibility in the K. & E. string. It is probable that "Cornered" will play Shubert time when it takes to the road after the Broadway engagement.

The two attractions withdrawing are both musical. Neither shipped up for big money draws during their short runs. Both the Savage shows have been waiting New York booking for some time.

Benny Carter, who resigned as treasurer of the Cohan Theatre some weeks ago, has joined the Marc Klaw office. He is at present company manager for "French Leave," though he has a general financial post with the producer.

SAYS ELMER HELD OUT.

Pearl Jermon, of Ziegfeld's "Midnight Frolic," has started civil action against Elmer Fleming, seeking recovery of \$67.50. Miss Jermon alleges she gave Fleming the money to pay the rent on her apartment, but that he failed to do so.

A body attachment is sought against Fleming. The latter is a former business man, but has failed, and according to his attorney has gone into bankruptcy.

"BRIGHT ANGELS" SUSPENDS

"Bright Angels" closed Saturday in Atlantic City. The piece is not to go into retirement permanently, but will come forth once more after being rewritten and recast. Lella Hatwell is the author.

Louis Bessillon and Caroline Mohl were co-starred in the production. The latter is the daughter of the late Charles Mohl, Jr., of the Orpheum group in Chicago.

EXPERIMENTING WITH \$2 TOP TO SPEED LEGIT BUSINESS

Kansas City Gets Big Returns for "Bird of Paradise" and Persuades "Adam and Eva" to Come Into Shubert at Lower Box Office Scale.

Kansas City, Dec. 1.

Thanksgiving week, always a good one theatrically here, proved no exception this season and all the houses report big business for the week. "The Bird of Paradise" at the Shubert broke its last season's record, playing at the same scale, \$2 top, and got over \$12,000, which is all the house can do at these figures. Extra chairs were used for the Thanksgiving performance. At the Grand David Warfield in the "Return of Peter Orinum" played to capacity business at every performance, with \$2 top.

Taking the business enjoyed by "The Bird of Paradise" as an indication that the people would fill the theatres at a \$2 price, Joseph H. Glick, of the Shubert, after two days' long-distance telephoning, succeeded in persuading the management of "Adam and Eva," which opens here December 5, to play at that price, although the show is getting \$1.50 top in the La Salle, Chicago, where it is now playing. The engagement will be watched with interest by the local managers, as it has been a hard matter to arrive at the scale of prices that will bring the most money to the box office.

The \$2 and higher price for theatre tickets is off for this city, at least for the next two weeks, as both the Shubert and Grand are featuring their return to the \$2 scale. At the Shubert this week "Breakfast in Bed," with Florence Moore, is the attraction, and the best seats may be had for \$2, with the Wednesday matinee going for \$1 top.

Chauncy O'Connell is the current attraction at the Grand, and although a favorite here, the management decided to make the top prices at \$2, as will be the prices for the Marcus "Revue," which is the following attraction at this house. From present indications the prices will remain at this scale, with perhaps the exception of some of the more prominent stars and largest productions.

"GREENWICH VILLAGE SCANDALS," NEW TITLE

Mae Murray May Head Revue at \$3,000 Weekly Salary

"Greenwich Village Scandals" as a title and Mae Murray as its star are occupying the attention of Sam Shannan, who proposes to put on the revue. Miss Murray is reported asking \$3,000 weekly to reappear on the speaking stage.

The title is a combination of known names of revue shows, adapted from the "Greenwich Village Follies" and White's "Scandals of 1920."

FRAZEE TO STAR DIVA.

Will Star Marguerite Sylva in Hat-tone's "Song Bird."

H. H. Frazee has acquired the rights to "The Song Bird," a play by Frederick and Fanny Hatton in which Jane Cowd appeared some five years ago, but which never got beyond a brief Chicago engagement. He will now star Marguerite Sylva in it.

Frazee's recent production of Eugene Walter's "The Toy Girl," after a fortnight on tour, has been withdrawn for revision.

BEN AMI MOVING UP TOWN.

Arthur Hopkins is to move Ben Ami and the production of "Samson and Delilah" to a theatre around 42nd street shortly after the first of the year. The reason is that the start is insisting on a house with a larger seating capacity than the Greenwich Village, because he wishes to give his former public in the Jewish theatre a chance to see him. At the Village theatre there are but 11 seats at \$1, while the balance of the house is scaled at \$2.

"BREVITIES" RUN ENDS; PROPERTY FOR SALE

New Owners May Recast and Tour Company.

"Broadway Brevities," the revue produced by George LeMaire, closed definitely at the Winter Garden Saturday night where it will have completed a run of 10 weeks. Present plans call for the entire production being sold after which the show will be recast and sent on tour. How much of the present cast will be offered contracts by the new management has not been disclosed.

H. L. Rubens, a Cleveland film man, who is said to be the chief backer of "Brevities," arrived in New York Wednesday to arrange the show's withdrawal. Up to the middle of the week nothing was named to immediately succeed the LeMaire show at the Garden. A possibility is the appearance of Eddie Cantor in the "Midnight Rounders" show which is the mid-night revue from the Century Promenade. This attraction opened in Philadelphia, Monday. It is doubtful if the route of the latter attraction will be switched so that it might act as a stop-gap at the Garden and it looked as though the house will be dark until the "Famous Show of 1920," with White and Eugene Howard, is made ready around the holidays.

"Broadway Brevities" was in the Garden on an arrangement which guaranteed a gross minimum of \$20,000, or at least the house share on that gross. It started off to excellent business but recently dropped under the guarantee figure. It is reported, however, that little or none of the production cost, quoted at \$110,000, has been returned to the backers. Losses sustained prior to the show's Broadway debut and a high operating cost probably explain the inability of the show to attain the desired margin.

When the show first opened out of town, Dorothy Jordan, George LeMaire and Bert Williams were the features. Upon Miss Jordan's withdrawal Cantor joined, being loaned by the Shuberts. He was recently recalled to head the Century Promenade revue on the road.

BERNARD TO CENTRAL

Barnes Switches from Playhouse, Chicago, Because of Hit

Chicago, Dec. 1. After a spurge of heavy advertising for "Outrageous Mrs. Palmer," it has been announced that Barney Bernard, in "His Honor, Abe Potash," will occupy Shubert's Central, opening Dec. 25. Bernard was to go to the Playhouse, which has "Happy-Go-Lucky," an unprecedented sell-out hit.

CO-RESPONDENT CLEARED.

In the divorce action of Beatrice Harmon against Walter J. Harmon in which Georgia Empe of the "Look Who's Here" show, and a sister of Cleo Hafford (co-star with Cecil Lean of the production) was "named," the plaintiff secured an order to reopen the trial after Justice McChesney in the White Plains Supreme Court had handed down a decision against her. When a retrial of the case came up before the same Justice last week, he again decided against the plaintiff and once more completely vindicated Miss Empe.

Julius Kessler & Monroe M. Goldstein represented both Mr. Harmon and Miss Empe.

FRANK FAY'S SUNDAYS

Under an arrangement between John Curt and Frank Fay, Fay will conduct Sunday night shows at the Curt theatre, commencing this coming Sunday, Dec. 5.

Fay is with "Hello Lester" at that house. He will endeavor to secure feature attractions for the Sunday shows.

EQUITY RESTRICTIONS ACT AS BRAKE ON NEW PRODUCING

Clause Covering Break-Ins for Future Use Discourages New Enterprises at This Season—Many Try-Outs Set for Next Spring.

The first third of the 1930-31 legitimate season, the busiest period of the theatrical year, is now accomplished. But preparations for a new flight of productions which would ordinarily be in preparation far beyond the turning point of January 1 are far behind.

Managers are proceeding cautiously, and the reason lies basically in the restrictions incorporated in the settlement agreement of the actors' strike last year. A clause in the agreement makes production up to May 1 extra hazardous, and it especially hampers those managers whose offerings to date this season have not hit the popular mark as well as hoped.

Usually this time of the season finds producers busy with new play plans. There is a distinct lull instead.

When the Producing Managers' Association and the Actors' Equity Association signed a peace agreement among the clauses was one which provides that after the season is in full swing no try-out productions are to be made before the first of May.

That means that if a manager puts on a new play, it must continue or it must definitely close. It cannot be put away for later use, regardless of whether booking conditions stand in the way of the proper opportunity for its showing either on tour or on Broadway. Accordingly such productions as are made from now until May and then withdrawn cannot again be put on unless the council of the A. E. A. permits.

Though this is the second year of the agreement, it is actually the first in which that restrictive provision fully becomes operative. Producers are frankly shy of the clause and several have already set their producing programs ahead until spring. This is conceded good business, for producing is a gamble and the P. M. A.-A. E. A. clause is looked on as greatly increasing the risk.

It is predicted that next spring will be the busiest try-out season ever known on Broadway. In light of the restrictive clause which names spring and summer as an official try-out period, producers will store up enough new material to last through the season of 1931-32, or least aim for that objective. More than ever, lays will be put on in the "dog" stands in rapid succession and then be put away for reviving next season or beyond that.

There may be many exceptions, but that is the present inclination of the managers, and between now and May should see the practical result of that feature of the strike agreement.

4TH "MARY" CO. STARTS

Cohan's Show As Sure for B'way All Season.

George M. Cohan placed the fourth company of "Mary" in rehearsal Monday. The attraction has been one of the biggest draws on the road in years, both for the first company and for the two road organizations now touring. The second company actually opened out of town before the original bowed in on Broadway.

"Mary" is in its seventh week at the Knickerbocker, and is playing at a capacity rate, being regarded as a sure thing for the rest of the season.

CAIN GETS "KISSING TIME."

"Kissing Time," the Ranger & Jordan musical show, which closes Saturday night at the Astor at the end of its eighth week, will not be taken on the road but will end definitely here.

It is not known just what will follow in.

ST. PAUL STOCK QUITS.

Miss Gaudin, Dec. 1. The new musical stock company, a Finkelshtein & Rubin enterprise in St. Paul, closes Dec. 4. The leads are handled by Norma Phillips, Robert Giescher and Leah Winslow.

JEWISH NOTABLES BACK "UNWRITTEN CHAPTER"

Oscar Straus and Others Would Revive Play for Chicago

There is a likelihood that "The Unwritten Chapter," produced by A. H. Woods at the Astor, with Louis Mann in the star role will be put on again, but in Chicago for a run.

It appears that no less than the descendants of the historic Hyam Salomon together with other prominent Jewish citizens, including Oscar Straus, were in special conference with Sam Shipman, the author, to decide just that point. The meeting was at the Bankers' Club a fortnight ago. The final decision, however, is still in reserve. In addition to Straus, among those present were William Salomon, the banker, a direct descendant, and also Solomon Moskowitz.

To their offer of booking Shipman is reported to have replied "financial support" was unnecessary, and that his faith in the play if given an opportunity to run unchallenged by "commercial managers" would be sufficient to prolong its run.

It is also understood that in the event the play is continued it will be taken off Woods' hands entirely, the manager first agreeing to relinquish his interest.

ROAD "FOLLIES" LEADS B'WAY GREENWICH CO.

Did \$24,000 in Baltimore Last Week with Extra Show.

"The Greenwich Village Follies" is playing a repeat engagement here this week. The attraction has been drawing excellent business on the road and is beating the new "Greenwich Follies" show now playing in New York. Last week in Baltimore at a \$8 top the show grossed over \$24,000, an extra matinee being played on Friday.

For the week of Nov. 13 the attraction split between Richmond and Norfolk, Va., showing three days in each stand for a combined gross of \$23,600.

MARY GARDEN DISAPPOINTS.

Kansas City, Dec. 1.

Mary Garden, who appeared at the Shubert Theatre, Tuesday afternoon in concert before an audience that taxed the capacity of the house, disappointed a large part of her patrons when she failed to wear her famous mirror gown which had been extensively advertised.

Instead she wore a green velvet affair explaining that when she promised to wear the other she thought it was to be an evening concert, as she never wore the mirrors in the day time.

This concert at the Shubert was the 11th of her present tour. She is contracted for twenty-one more, several of them in Oklahoma and Texas, following the date here.

The first of the year she will join the Chicago Opera Company in Chicago, singing "Aphrodite" first, after which she will make a tour with the company, which opens in New York, after the Chicago engagement.

Blancy Repeats "Down East"

"Way Down East" revived by Blancy's Yorkville Theatre stock company last week, will be repeated again next week by popular request. A repetition of this kind is unusual with stock organizations. "Way Down East" being the first repeat at Blancy's this season.

The Griffith film version of "Way Down East," now running at the 41th street, is credited with creating renewed interest in the stage version.

SHUBERTS INTRODUCE TWO-COUPON TICKETS

Check on Scalpers in Chicago Through Innovation.

Chicago, Dec. 1.

The Shubert theatres here have introduced a novelty by way of a two-coupon admission ticket in use at each Shubert house. There is a coupon with seat number and the usual matter on each end of each ticket, so that the box office stub shows which seat each admission represented. This is largely to check back on scalpers, who are forced by law to stamp their names on the backs of tickets.

Heretofore the brokers stamped on the coupon ends and the doorman had to tear off the coupons and give them to the patrons, thus making it impossible to determine which seats had reached the scalpers. Now the doormen are instructed that if one coupon is stamped on the back, the other one is to be torn off. This greatly annoys most of the "independent" scalpers and one or two box office men.

REFORMERS' O. K. ON "APHRODITE" A KNOCK

Indianapolis Cool to Show Ministers Approved.

Indianapolis, Dec. 1.

The Rev. C. H. Winders, executive secretary of the Indianapolis Church Federation, tried to get Prosecuting Attorney Chris Adams to stop "Aphrodite" from opening at the Mural last week because of the scene which has aroused so much comment wherever the show has gone.

Prosecutor Adams suggested that instead of stopping the show it would be a good idea for a committee of citizens, such as the Church Federation Secretary, and some of the police women to see the show and censor it. Paper is reported to have been issued to half the county and city administrations, and all the politicians and many of the leading churchmen who were on hand when the curtain went up.

The only thing the censors could find to censor was the crucifixion of the slave girl, and the show went on un molested all week. The scrutiny of the play by officials last force as business getting publicity because no one wanted to pay \$2.50 top prices to see a show which not even the executive secretary of the Church Federation could criticize.

HELPS "WHOPPER" CO.

F. A. Giese Advances Funds to Make Tour Possible.

San Francisco, Dec. 1.

Coming to the rescue of the members of the stranded "Little Whopper" Co., and to enable them to follow out their original schedule, which it is hoped will fully compensate them for back salary and railroad fare, east, F. A. Giese, general router and booker for all road attractions out this way, has advanced the players \$500 to carry them along in a ten nights' stand in valley towns of the State.

The production and properties of the company will be disposed of by the labor commissioners at a public auction this week.

FIDELITY PAYS FARE HOME.

The Actors' Fidelity League arranged this week to furnish return transportation for Polly Hyatt, a member of "The Little Whopper" company, when it went on the rocks in California last week.

At Fidelity League headquarters it was stated it was the custom to take care of its members who were unfortunate enough to be stranded.

REVIVING "UP TO YOU."

"It's Up to You," first called "All for the Girl," will come to appearing in Toledo Saturday. William Moore Patch announced the attraction would be revived and revived a 3 then reopened at the Grand opera house, Cincinnati Dec. 12. The piece is aimed for Chicago.

Pleanty Merry-Merry in Boston

Boston, Dec. 1. Boston's just a big top-fifty now in the matter of musical shows. There are seven of these in town two of them now two weeks. All are doing fair business.

MILLIONAIRE ANGEL STEPS OUT ON "GIRL WHO CAME BACK"

Show Stops in Syracuse When Louis Kardos, Backer, Withdraws—Salaries Two Weeks in Arrears—Company Disbands and Returns to New York.

Syracuse, N. Y., Dec. 1.

"The Girl Who Came Back," presented at the Barnstable theatre here for three days last week, went into the discard Nov. 27.

That is, the physical properties of the offering, which came here proudly proclaiming itself "New York's greatest success," are still in Syracuse. The company, with the exception of Walter A. Smith, business representative, have hit the trail back to the Great White Way to collect two weeks' unpaid salaries.

Arthur C. Morris was general manager of the touring company, and is said to own an interest in the production. Morris was backed by Louis Kardos, Jr., a millionaire stock broker who dabbling in things theatrical. Kardos, it is understood, put up the \$4,500 that the production cost, and later added more coin to keep the play going until his loan will stand at approximately \$11,000.

Then Kardos decided that it was time to call a halt. Accordingly, when the show closed its local engagement, the company was disbanded. The company, with two weeks' salary due, offered no objections. There was a scramble for the get-away funds, but the players finally were successful in finding New York car fare and to-day are back in the metropolis.

According to a telegram received, the actors and actresses are protected by Equity contracts and eventual payment is likely. Kardos, the "angel," has a rating of \$2,000,000, it is said.

"The Girl Who Came Back" was in its seventh week when it closed here. Before coming here it played Baltimore, Rochester and Buffalo. The drama was written by Samuel R. Gidding and was tried out in stock by Haney. It is above the average of its type, and Syracuse found it rather pleasing. Judging from the box office receipts, in fact, the show did more business here in three days than it did in two weeks in Baltimore or a week stand in Rochester and Buffalo.

The show was under heavy expense. It carried a full curtain of scenery, and the settings were not the usual cheap stuff with which "millers" are equipped.

From Syracuse the show was scheduled to go to Elmira. There was a good advance at the Lyceum there.

In the company were Eleanore Bennett, William Marsh, Virginia Irwin, Al Dexter, George Sperlin, George L. Brown, D. R. Gallagher, Arthur Clark, Beatrice Earl and Lee Orland. The production was staged by Hal Briggs. Richard Gorman was the agent for the attraction. The back stage crew included George Thomas, Morris Hickey and Jacob I. Rich.

ULA SHARON'S PARTNER

Ula Sharon, the youngest dancer in electric lights, just introduced to Broadway this season as a protégé of Helen I. Levy, had a new dancing partner in "Broadway Boogie Woogie." Kooloff, who has been dancing with her the fantastic, invented by Bert Williams in the production will not go on the road, as a new partner had to be secured.

He is Alexandre Yakovlev, who has been in South America for four years, premier of the ballet at the Colon Opera House, Buenos Ayres. It was with Anna Pavlova he was first booked there first. His performance Monday night at the Winter Garden was his first appearance in America, although Paris, London and Petrograd have seen him.

BOSTON O. H. FIRE

Boston, Dec. 1. Damage of \$100 was caused by a fire which started under the stage of the Boston Opera House Saturday from crossed wires. The fire department extinguished the blaze before it made any great headway. Repairs were immediately made and the evening performance was given. The Royal English Opera Company is playing at the house.

"ADRIENNE" STARTS ANew AFTER JAN. 1

Sam Harris May Handle Show That Was Left at Post.

"Adrienne," the new musical comedy which aimed its holiday week premiere booking in Washington last week when the producer and backers disengaged, is to be sent out after the holidays under new management. Sherman S. Kreiberg figured as the producer. Supposed to be interested with him in a producing company carrying his name were several backers who, it is alleged, believed they were not given proper consideration. Their withdrawal left the production but partially paid off.

On Wednesday, by the terms of the agreement with Kreiberg the show, reverted to its authors, Seymour Brown, William Stone and Al Von Tilzer. It was said this week that Sam H. Harris would become interested in "Adrienne" and it probably will be presented by Harris.

Following the failure of the show to open claims for salary were registered with the Actors' Equity Association. Those claims are against Kreiberg and it is not believed they will involve the authors or the new management in any way. Efforts to retain a part of the company's complement are being made.

S. S. Kreiberg, according to the authors, did not inform anyone connected with the show as to the financial condition until Friday before the opening. Then the authors tried to raise sufficient money to get the company to the opening stand, and in this respect several of the company stated that they were willing to aid in the financing. It was impossible to pull the show out, however. Kreiberg is said to have put \$11,000 into the production as far as it went.

REVIVAL WEEK GOOD.

Mt. Vernon Houses Do Well During Church Drive.

Mt. Vernon, N. Y., Dec. 1.

Despite the fact that the most intensive religious revival campaign in the history of the city is now in progress with Olipsey Smith, noted European evangelist, as the revivalist, not one of the theatres in this city has suffered any loss in attendance.

The campaign is under the direction of six different churches of the city, principally Methodist, and although Olipsey Smith and the entire campaign, which is to run for two weeks, has been widely advertised, it has in no way affected the theatre attendance. Thanksgiving business was overwhelming.

HORSE DIDN'T SUIT OLCOTT.

Branch O'Brien is no longer business manager of Chanancy Olcott for his tour of "Macchia." The reason being that O'Brien was not a good enough judge of horse-flesh to suit the star. There is a horse used in one of the scenes of the piece and the advance agent was commissioned to hire an animal in each town.

In St. Louis, where the company was playing the American theatre, on Sunday night, Nov. 21, the horse engaged for the show refused to act and Olcott got temperamental and ordered O'Brien fired because of the non-dramatic qualities of the nag.

Despite the horse refusing to act, "Macchia" drew \$11,000 in St. Louis at \$2 top. O'Brien is now on his way to New York to hook up with a non-animal opera.

ANOTHER JOLSON RECORD.

Wheeling, W. Va., Dec. 1. All Johnson in "Rhubarb" smashed all local theatre records in the two-night and one matinee performance at the Grand Theatre here.

The house was sold out for all three performances on the opening day of the sale with \$10,000 receipts for the three performances. This not only broke the record in receipts but also in attendance.

With the final act materially curtailed for a quicker clean-up "The Broken Wing" seems likely to appeal to the average theatre-goer who is not over critical or analytical of his theatrical fare. John.

WHOLE TOWN TAKES SIDES IN STOCK COMPANY WRANGLE

Mayor of Lawrence, Mass., and Audience Make Civic Issue of Leading Woman's Dismissal From "Ye Colonial Players"—Manager Stands Pat.

Lawrence, Dec. 1.

The dismissal of Theodora Warfield, leading woman of "Ye Colonial Players," a stock company at the Colonial here, became a regular civic issue.

A scene in which Mayor White and the audience participated occurred after the matinee on Saturday, when the company finished the performance of "Way Down East." At the conclusion of the play the Mayor stood up in a box and asked the audience to stay, saying that the manager of the company would make a statement about Miss Warfield's dismissal, which had previously been reported.

Bernard Steele, the managing director, announced he personally liked Miss Warfield, admired her ability, but said she would not do as she was told.

He also mentioned that he did not think Miss Warfield got sufficient applause in her parts and that things were not as they should be in the matter of receipts. Therefore he had decided to get a new leading woman whom he felt sure would please the patrons.

Mayor White then asked those in the audience who were in favor of Miss Warfield's side of the case to stand, and the entire house stood. There were shouts of approval.

At this juncture Manager Steele was given a note from behind the curtain, which he opened, and then announced that the note stated that Miss Warfield stayed the entire company would quit. He then told the Mayor he could go as far as he liked. Several of the theatre employees chimed in and took the part of the manager.

Miss Warfield made a speech, in which she thanked the house, and said that while the manager was within his rights in discharging her, several times when she had desired to leave to take other offers he had induced her to stay. Frank Lyons, the leading man, made a speech, in which he said that the manager was within his rights and that he had the support of the company.

After the performance when Miss Warfield left the theatre a crowd seized her, placed her on their shoulders and carried her some distance up the street.

REBUILT WALNUT STREET.

To Open in Philadelphia Dec. 27 With "East Is West."

The Walnut Street Theatre in Philadelphia has been entirely rebuilt and is now classed with the finest of legitimate houses. It will open Dec. 27, having for its first offering "East Is West." Charles W. Wamaker, who has been managing "The Girl in the Spotlight" this season has taken charge of the new house, leaving the Lederer show this week. He will be succeeded "back" with the company by Dr. Harry March.

The old Walnut Street was the oldest theatre in America. It was recently purchased from the estate of Creston Clarke by J. P. Buery, who ordered the structure entirely rebuilt. The house is supposed to look independently though the first offering is a Shubert attraction. In recent years the Walnut Street was mostly devoted to road attractions and had popular price admission scale similar to the "subway circuit" houses.

THE UPLIFT IN DENVER

Denver, Dec. 1.

Jacob R. Prochall, representing Parlow's "Hallett House" in the Western States, signed a contract Wednesday with A. M. Oberfelder to present the famous dancer for three performances in the Denver Auditorium, Feb. 25 and 26.

Robert Black, who competes with Mr. Oberfelder in musical engagements, has signed up the Chicago Opera Company for one week in the spring. Denver is now taking to music enthusiastically and even the most highbrow concerts draw huge crowds.

JACK NORWORTH GETS "MY LADY FRIENDS"

Announces in Buffalo He Has Bought Frazee Piece.

Jack Norworth, during the engagement of "My Lady Friends" at the Teck, Buffalo, announced that he had completed negotiations whereby he has taken over from Harry Frazee the ownership of the show.

The "News" played up the story as a telephone conversation with Norworth in which he was trying to explain the new deal to an eager reporter who mistook the announcement for another Norworth matrimonial venture.

THANKSGIVING WEEK IS BIG AT THE BOX OFFICE

"Irene" and "Mary" Hang Up New High Marks.

Syracuse, N. Y., Dec. 1.

Thanksgiving week in Syracuse theatres brought big returns to the box office.

"Irene," playing a full week at the Wisting Opera House, had one of the biggest weeks in recent years. The piece drew heavily from surrounding towns. The week's gross was \$33,000.

"Mary," coming back to the Empire for the entire week, but with a different company than was seen here earlier in the season, continued to yield excellent box office returns. The gross for the week stood at \$20,000, in round numbers. On the first visit here "Mary" broke all house records for three days, drawing about \$12,000. This was for five performances, there being a special matinee on Tuesday.

At R. F. Keith's the Thanksgiving day gross was the largest in the history of the house, beating even the high water mark established when this theatre was opened. Manager W. Dayton Wegelarth scheduled an extra matinee on Thanksgiving Day to accommodate patrons.

The Temple also reaped a harvest financially last week. At the Rastable there was a drop the first half, but that old timer, "Ten Nights in a Barroom," brought in for a return engagement the last half, went beyond the former gross.

Failure of the burlesque to hit a top figure the first half is due to two reasons—the excellent offerings in the other big houses here, and the fact that Ed Lee Wrothe's show was off in quality.

Syracuse picture houses reflected the patronage of the legit.

NEW BALTIMORE THEATRE.

Baltimore, Dec. 1.

Plans have been completed for another theatre which will be built at 3301-11 Greenmount avenue by Palmer & Holland, owners of the Film Exchange Building, 439 East Lexington street. The playhouse will have a seating capacity of about 2,000. The location is near the site on which the Boulevard Theatre is now being erected.

Joe Wood Producing Legit.

Joe Wood, vaudeville producer, will make a bid for honors in the legit field with a two-act musical show called "Hanky Panky, Jr." Tommy Gray wrote the book and Joe Wood the lyrics and music.

The show will play the "K & R" time. Seymour Fella is staging the piece, which started rehearsing on Monday. The cast includes the Liberty Sisters, Dorothy Gifford, Nan Evans, Adele Spelton, Mildred Spur, Flo Davis, Pat Downey and Frank Manning.

"PALMER" SHOW FAILS TO REACH CHICAGO

Inside Reasons Advanced for Halting It.

There were more than the reasons that appeared on the surface for the failure of "The Outrageous Mrs. Palmer" to open at the Shubert-Central Chicago. Incidentally Frits Lester with the backing of a wealthy cooper is to continue Shakespearean repertoire there for at least another two weeks.

Two weeks ago it was settled that the "Palmer" piece would go west. Garret Cupp was dispatched to the town in advance of the show. After he had reached Chicago Henry R. Dwyer refused to go west, giving as his reason a lawsuit which is to come up in New York during the current month. W. C. Croupon Miss Young stated that she would not open in Chicago without Mr. Dwyer in the cast. At the same time three other members of the cast stated that they would remain in Chicago only two weeks.

Another reason that Miss Young had was the fact that the Shuberts would not guarantee her consecutive time in Chicago after the pre-holiday period was over and that the show would have to stand on its merits, weathering the slim period prior to Christmas, and if the receipts did not show a developed hit during that time, she would have to give up the house there. Miss Young, holding an interest in the show, would have had to have stood 50 per cent. of the losses, without an assurance that she could recoup after Christmas.

The Shubert-Central is now conducted without an orchestra, and the star wanted a complement of musicians installed and also an agreement that the house management would stand 50 per cent. of a \$1,500 weekly extra advertising campaign. The refusal of the latter two concessions, in addition to the foregoing, resulted in the calling off of the date and the closing of the company.

BUILD SONG INTO PLAY.

Mrs. Harry L. Cort, wife of the librettist, and John Cort's daughter-in-law, in collaboration with Mrs. Marjorie McClure, has written the book and lyrics of "Rose of Washington Square," framed around James Hanley's popular song of the same name. Mr. Hanley will do the score.

Mrs. McClure is the wife of the McClure Newspaper Syndicate executive.

FROHMAN-ADAMS JAN OR.

Maudie Adams and the Frohman office are having some difficulty at present. This fact was disclosed when the screen rights of one of the Adams plays was in negotiation.

Those at the Frohman end of the matter said that no deal could be entered into, as Miss Adams held part of the rights, and that relations between the star and the office were rather strained at present.

PLAY FOR ALICE BRADY.

Ram Shipman is to write a play for Alice Brady. He is at work on the general idea of the piece at present and has been told by William Brady that he will take the piece. The author is also working on a play which is to have "Charlie Young," one of the characters of "East Is West," as its principal figure.

TWO LEAVE "CLARENCE"

Cincinnati, Dec. 1.

After appearing continuously in "Clarence" for 11 months, Gregory Kelly and Ruth Gordon left the show at the close of its local engagement last week.

They will take a vacation during this month.



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We costume completely musical and dramatic productions, moving pictures, acts, revues and operas.
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SHOWS IN N. Y. AND COMMENT

"Agnes" Central (4th week). With two \$5 top performances last week (Thanksgiving and Saturday) the gross leaped to around \$21,000; gross record except for the opening week here, when \$10 was top for premiere. This week started off excellently.

"Bob" Park (7th week). An extra matinee helped send this comedy up to nearly \$14,000 last week. Has been successful thus far, though not a smash.

"Bad Man" Comedy (14th week). Without an extra performance last week this success went to nearly \$12,000. Lifting of the scale for the holiday and Army and Navy night (Saturday) accounts for increase.

"Broadway Brovities" Winter Garden (10th week). Closes on Saturday. Attraction not so good as first weeks' business indicated. Takings of late not satisfactory to backers in light of heavy house guarantee. Show may tour later. Garden liable to go dark until now. "Fanning Show."

"Broken Wing" 44th Street (1st week). Open Monday night. Notices indicate show has a good chance.

"Call the Doctor" Empire (14th week). Drove \$11,000 last week. Will leave Dec. 15. Has done moderately good business throughout the run.

"Daddy Dimples" Republic (3d week). Doubt about this new one. First week's gross fair. Week start this week.

"Enter Madame" Fulton (16th week). With an extra matinee in last week and slightly tilted scale for the two big nights, this smash went to \$19,034. New figures for attraction and a new house record.

"First Year" Little (7th week). New record for house established last week, with nearly \$14,000 grossed. Remarkable figure for small theatre; \$5 top charged for Thanksgiving night.

"French Leave" Belmont (4th week). Fair business for this comedy. Rated a year or so ago it might have landed with a bang through the war fever.

"Gold Diggers" Lyceum (51st week). Over \$15,000 for its 50th week. No extra performance and no tilting of scale, though Saturday prices attained for Thanksgiving. Capacity.

"Good Times" Hippodrome (17th week). The holiday week sent the takings upward last week, with the total gross claimed at \$44,000. House predicts a \$100,000 week for the period between Christmas and New Year's Day.

"Greenwich Village Follies" Shubert (14th week). One of the few musical attractions which did not boost its scale to \$5 on Saturday last. Big from Wednesday on, with around \$23,000 in.

"Half Moon" Liberty (5th week). Has one more week to go. As indicated this attraction failed to develop box-office strength. Miss in "Lady Lilly" succeeds Dec. 13.

"Hills, Lester" Cort (10th week). Rates as a fairly successful musical revue with strong comedy punch. Around \$15,000 in last week. Re-named lately from "Jim Jam Jena."

"Hitchy-Koo" New Amsterdam (7th week). Played to \$29,300 last week. Big business and topping everything except Hippodrome, "Morra" and "Tip Top." One of the most expensive attractions to operate. It may go on tour around the first of year. If so, "Hitchy," the new Zigzag show, will succeed.

"Honeydew" Casino (13th week). After the first two days last week this attraction drew heavily. Added by a \$5 top for two performances it hit new figures for the run, getting \$24,500.

"Irene" Vanderbilt (54th week). With over \$20,000 in last week a new record was attained for house and attraction. Big takings possible via succession of increased scale performances with \$5 charged Saturday night.

"Jimonia" Apollo (3d week). Turned an excellent gross last week, with the holiday aiding, though scale stopping at \$1. Takings went to \$14,500. Sub staff cut out of show, giving it better chance.

"Just Suppose" Henry Miller (5th week). Pretty play having a strong feminine draw. Should round out a good run.

"Kissing Time" Astor (8th week). Stars Saturday. Plans call for store house instead of the road. Will be succeeded next week by H. W. Savage's "Cornered," with Madge Kennedy.

"Ladies Night" Eltinge (15th week). Gross again jumped upward, the box office getting a good share of the holiday trade. Takings around \$11,000.

"Little Old New York" Plymouth (15th week). Hit its biggest gross last week, when over \$16,000 was drawn. Scale slightly tilted, not to extent of most of the list.

"Lightness" Eltinge (11th week). Run leader held its own, with heavy holiday takings. Last week's figures, \$14,100.

"Mary" Knickerbocker (7th week). An extra matinee and a \$5 top Saturday night sent this musical

smash to the great gross of \$14,000 last week.

"Measles Man in the World" Hudson (9th week). With an extra matinee around \$23,700 was grossed. That establishes a house record for nine performances. Running with non-musical leaders.

"Morra" Century (8th week). With two \$10,000 days (Thursday and Saturday) the Comstock & Goss spectacle turned in a great week, with around \$35,000 the gross.

"One" Belmont (12th week). Has two weeks more to go, with "Deborah" the Christmas offering. "One" got \$12,000 last week.

"Peter Potter" Longacre (10th week). With the scale boosted from Wednesday night on, last week the gross reached the best figure of the run.

"Princess and the Pea" Booth (8th week). With the scale up and the draw big new figures are quoted for this success, with over \$15,000 last week. Production commanding unusual attention.

"Samson and Delilah" Greenwich (3d week). Acting of the star Ben-Ami the magnet here, and takings continue excellent for this small theatre. House on Broadway being sought for it. Around \$7,000 last week.

"Spanish Love" Maxine Elliott (10th week). Reached nearly \$12,000 last week, business taking a jump with the holiday and gross added by scale increase.

"The Bat" Morosco (15th week). Nine performances and the holiday scale were responsible for sending this dramatic smash close to \$21,000 last week.

"The Mirage" Times Square (16th week). Strength of this drama fueled critics from the start. Has been playing to important money and took a jump last week, when it went to nearly \$17,000.

"The Terrors" Cohan (16th week). Enjoyed its best week. With an extra matinee in the gross went to \$15,500. Accomplishment of good run now anticipated. (Continued on Page 16.)

"HAPPY-GO-LUCKY" IS CHICAGO SURPRISE HIT

Business All Around Takes Sudden Spurt at Box Office.

Chicago, Dec. 1.

Business took a sudden spurt and finished with top-notch figures in most of the houses. The surprise hit is "Happy-Go-Lucky." The brokers never gave this show or house a tumble, and through the box office they are sold out completely until Dec. 20. "Smile Through" still remains at capacity, with "Declasse" a topmost hit, though not getting the big money it has been used to. Estimates for the week:

"Declasse" (Powers, 5th week). Due to leave around Jan. 1, after some sensational business, not taking a road chance before the holidays. A little better than \$15,000, missing Friday and two shows Saturday owing to illness of star.

"The Blue Flame" (Garrett, 5th week). Giving way to "Irene." Business way off—\$7,500. Company said to disband after two more weeks.

"Scandals" (Colonial, 5th week). Did a wonderful business, and only three more weeks to go, to be followed by "The Follies," \$29,000, with extra matinee.

"Honey Girl" (Cohan's Grand, 10th week). Having done \$11,000 last week, by announcing the last two weeks, they are crowding this popular playhouse until they did \$13,500 last week.

"Smile Through" (Cort, 6th week). Still packing 'em in for absolute capacity and with extra matinee, \$18,500. Putting in extra chairs at almost every performance.

"Buddie" (Woods, 17th week). Jumped to \$17,000. Only two more weeks.

"Abraham Lincoln" (Hickson, 5th week). Took a spurt, went for the biggest week of its run—\$19,300.

"Adam and Eve" (La Maie, 17th week). Making room for "The Guest of Honor." Five shows doing \$10,000 on last week.

"Frits Lester" (Central, 3d week). Did mildly with Shakespearean rep.

"Sonny" (Princess, 3d week). Touched its high-water mark—\$11,000.

"Not So Long Ago" (Hickson, 4th week). Not so good. Taking the air Sunday, and is the only thing taking out of Chicago, \$5,500.

"Happy Go Lucky" (Playhouse, 4th week). Lester Bryant can be congratulated. \$14,300.

"The Storer" (Olympic, 15th week). The biggest week since opening. Almost \$16,000, and can stay for many more weeks. Show beautifully worked up.

"Monsieur Beaucaire" (Hickson, 4th week). Due to leave Dec. 4, to be followed by Lederer's "The Girl in the Spotlight." Beaucaire never a sensation, and for theatre and show getting poor money—\$12,000.

M. P. P. A. WILL INVESTIGATE DISCRIMINATION CHARGES

Committee Appointed to Learn if Word Roll Situation Is as Alleged—Members Lined Up Against Favored Six—Roll Makers Worried.

Regarding the antagonism of the music publishers outside of the six originally comprising the Consolidated Music Corporation (Harms, Witmark, Felt, Waterson-Berlin-Blyden, Shapiro-Bernstein and Berlin, Inc.), in reference to a working arrangement with the various roll companies, the latter came up before the M. P. P. A. at its last meeting which lasted until past midnight with E. C. Mills heading a committee to investigate the situation. The other 30 odd members accuse the six with practically boycotting the industry in that the latter insist each roll company record at least two numbers of each of their catalogs monthly under penalty of not releasing the word rights at all. The various roll companies have had a number of these demands, three or four of them, according to report, doing so under protest and releasing each number with a letter of protest against the music publisher. A copy of this letter, it is further alleged by those in the industry, is forwarded periodically to the District Attorney's office where it is kept on file.

For a time, back in the spring and summer days when the music business was at its ebb, it seemed as if the mechanical people had the publisher "ticked," but it has proven otherwise in that the various members comprising the since dissolved Consolidated Music Corporation, reserved a use of the word rights. When the roll people recorded only "melody" rolls, minus the words, the sales fell off noticeably. On the other hand, in the matter of phonograph records, it is only the dance music that sells and not the vocal, and is accounted for by the fact the public prefers to pay the extra 20 or 25 cents and secure a roll with the words on it as well as the melody, permitting its use either for dancing or "around the piano" vocalizing.

With the Federal Government bringing anti-trust charges against the Consolidated, the corporation

was dissolved, but the various publishers as individuals, communicated with the roll companies regarding their demands and were granted them. The music publishers not included among these six accuse the arrangement to be a concerted one in that one will telephone some roll company, make its demand as an individual, and also remind the roll company executive that this must be effective also for the other five members concerned. Several of the music men say the roll people as much as admitted this state of affairs although it is all an oral arrangement.

The stated deny the charges. Mr. Mills will begin an investigation of prevailing conditions.

ANTI-EVERYTHING MOB STIR CON'S MISGIVINGS

Sees Day When Deep Breathing Will Be Made a Felony.

Oswego, Dec. 1.
Dear Chick:
I met a flock of cannons from New York up here working the shorts. Prince Slim was here with his mob but they were working short handed on account of Yea Hick Pete, their wire, getting himself in the boob from trying to show off.

It seems they talked a guy into a bank and thought they saw him getting a bale of scratch from the cashier. They followed him out of the bank and when he grabbed a short they also boarded the car.

The mob jostled him around, got his right duke up high enough and Pete cops the pike. Instead of jumping off the short, Pete cleans the pike under his coat and discovers nothing but a batch of Travellers Cheques which have about as much purchasing value for a crook as a dime worth of German Marks.

Pete gives the mob the office to frame that he's going to put the checks back just to be smart and show what a good wire he is. He gets the sap in position and is just about half way into his kick with the checks when the chump rumbles, grabs Pete's right duke and hollers copper at the top of his lungs.

The mob tried to split Pete out from the bird that was stung but it was no use. He hung on like a skunk suit and a big dick who was on the rear platform comes charging in through the car and puts the finger on our friend.

He hasn't been settled yet but they can't get half for him. The town is on fire so it looks as though they'll throw the key away on Pete.

Can you imagine pulling a gibsony like that? The checks were no good to any one but the owner and even if they collared a good sheet and scratch guy to forge the moniker for them they were a cinch to get a fall.

If you see any of the mob tell them Pete is in the can and it looks like he'll spend the winter there while the bunch are hustlin' down around Florida.

I grabbed myself a fighter up here and I expect to get some real kick with this bird before the winter is

over. The other night we tossed a guy called "Young Tomato" and my pork and beaner hit him with his club in the third round and applied him all over the neighborhood.

This kid only weighs 130 but he kicks like a middle-weight. He has a tap hung on the end of his right arm and when he cops with it he is liable to knock your brains out. I asked him where he got his cauliflower ears from as he's only been boxing six months and he told me "Answerin' telephones." Aint that the dard cruch?

I'm going to bring him to New York after we get through playin' house around these tanks, and I expect that Tex will stick him in one of them prelate at the Garden. If he does I'll bet all the ten in China that he's a big card inside of thirty days.

I want to get him in before that bunch of reformers get in their dirty work and make it a felony for a man to drink more than two cups of coffee on Sunday. The mob better look out for that crowd. Their same birds that sneaked over prohibition and if the great American Rap Heads don't watch their steps and get together now, they'll wake up some Sunday mornin' with a copper on the stoop and won't be let out of the house until they get their permits O. K'd by the Anti Deep Breath League or one of them societies.

Don't forget about Pete and send him some unkie.
Your old pal,
Com.

MUSIC MEN.

E. C. Mills, of the M. P. P. A., put through a resolution at the last meeting of the Association to deal fairly by the songwriters, organizing the Songwriters' Union. It is the purpose of the M. P. P. A. to establish a joint complaint bureau similar to the one Mills established with the V. M. P. A. and if the songwriters have any grievances they are invited to bring them up before the board.

The association is not in sympathy with instances where a songwriter is said to have received one-tenth of a cent for his efforts because four others were "let in" on the number, the total royalty being one-half cent on a ten-cent song. If, as in the case of the mechanical royalties, one publisher pays 25 per cent, the other one-third of the royalties and come for 50 per cent mechanical revenue, that too may be standardized by dealing the M. P. P. A.

The association as a body has had no dealings with the Songwriters' Union, only knowing of the latter's existence through published reports, and only suggests this method of arbitrating any grievances as may exist.

Johany Fink, formerly associated with the Joe Morris Music Co. in Minneapolis, has assumed charge of Irving Berlin's Detroit office. Harry Pearl, who was formerly stationed in the automobile city, has been transferred to the management of Berlin's Chicago branch, succeeding Murry Ritter, who will now be located in New York with Berlin.

Fred Fisher has inaugurated a national advertising campaign for his melodies. The layout includes 30 principal cities from coast to coast, some of which are in Canada, and will continue every day for six weeks. The campaign includes all the Hearst papers.

Following the resignation of John R. Barry as general sales manager for the Fred Fisher, Inc., Henry Teller, who is at present with Witmark, will switch over and take charge the first of the year.

An innovation in writing advertising copy for the trade press in Milt Hagen's method as adopted in the various music publishing trade journals. Hagen is advertising manager for Jack Mills, Inc., and to protect his ideas he has copyrighted a series of ads.

Joe Young and Sam Lewis, for many years prolific hitmiths of the Waterson-Berlin-Blyden house, have signed with Irving Berlin, Inc., to write exclusively for the firm. Walter Donaldson will be their running mate most likely.

Jack Mills has accepted a new "Heart of Mine" number by Sidney Caine, Annela Burns and Madelyn Shepard. Creamer and Layton have also placed their "Strut, Miss Lisie" with Mills.

Kathryn Joyce, formerly local representative of Forster, the Chicago music man, is now with the Sam Fox Co. in New York. The Forster house has given up its New York branch.

Additions to the staff at Shapiro-Bernstein Music Co. are Leo Jacobs, Ed Corey, Buddy Green, all in the editorial department.

SONG WRITERS ADOPT NAME AND BY-LAWS

M. P. P. A. Votes Resolution Offering Co-operation.

The third meeting of the Song Writers Union was held at Koenig's Chop House Tuesday night. About 200 were present. It was decided the official name of the organization would be the Composers and Lyric Writers Protective League of America. The dues of the organization are to be \$10 annually and initiation fee \$1. The question of affiliating with the American Federation of Labor direct or through the Actors' Equity Association was not taken up.

A constitution and by-laws were adopted. The requirements for membership are that an applicant must have written a composition that has had a sale of 20,000 copies. In addition to electing a board of directors the league appointed a press committee consisting of Tommy Gray, Ballard McDonald and Renold Wolf. An "official" statement of the objects of the league is promised by the press committee shortly.

The resolution adopted by the Music Publishers Protective Association, offering to co-operate with the league, was read. No action was taken.

An exact copy of the resolution adopted by the M. P. P. A. at its recent meeting follows:

Whereas, It has been stated in notice of this association through the trade press, that an organization has been formed, or that it is proposed that an organization be formed, of authors and composers; and

Whereas, It has been stated in the press that one of the purposes of this proposed organization will be to rectify and remedy injustices alleged to be at present perpetrated upon such authors and composers by publishers; and

Whereas, This association and its members are committed, individually and collectively, absolutely and in their every relationship to the "square deal"; now, therefore, be it

Resolved, That any and every author and composer having a real or fancied grievance, or deeming himself to be unjustly or unfairly treated, or claiming to have been or now being deprived of any just rights by any member of this association is invited to present his grievance or complaint, either in person or in writing, to the chairman of the Executive Board of this association, and the same shall be brought immediately before the association for action; and the individual members of the association shall be governed by such adjudication as shall be made of each and every such complaint brought before it.

This action was taken voluntarily, as far as the M. P. P. A. is concerned, the publishers having in no way been approached either by the Songwriters' Union as a body or its officers or members.

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Don't Advertise
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VARIETY
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GET ANDERSON HOLDINGS

Keith Exchange Interests Acquire Theatre Stock.

The R. F. Keith Exchange interests have just completed the purchase of the stock in a number of the theatres of the circuit which has been held by the heirs of the late Max Anderson. The deal was closed last week.

At the same time the heirs also sold their stock in the Walnut Theatre, Cincinnati. The Lipson interests secured the holding through R. L. Heidingsfeld, the attorney.

SHOWMEN POOR-FOOL.

(Continued from page 2.)

the alliance, which officially represents upward of a score of the Evangelical Christian denominations, is vigorously opposed to Sunday amusement "invasions." Even if the films and performances were uniformly proper from the moral standpoint, he said, there was no reason why these amusement corporations should have legislation specially enacted in their interest.

He said that they had first hand reason for knowing that a number of these institutions at present are bringing pressure to bear upon political officials local, state and national.

He also imputed and declared there was no doubt in the minds of Alliance leaders that the Sunday motion picture and the Sunday theatrical performance had much to do with dulling the public spiritual interest in the church.

He said that the motion picture and theatrical ends of the business were so largely controlled by Jewish owners and managers, as "we" understood it, that they have little compunction as to putting shows on during the Christian Sabbath. But it did not matter to them whether the manager or owner was a Jew, a Catholic or a Protestant, he said, his organization was just as unalterably opposed to amusements on Sunday, and "they would do all in their power to stop it no matter under what name it is conducted or what the race or religion or the manager or owners of the playhouse may be."

He was asked if he knew what the effect would be of such restriction on the admission tax. He declared that the "United States Government was too big and too good to allow anything like money received from such sources as Sunday shows, run for commercial profit, to influence it in supporting an institution which unquestionably does not make for the moral uplift of the people balanced against the activities of the Church."

Still another and final question was put to him on what they would do with the churches that exhibited pictures on Sundays. To this he answered that where there was admission charged in a church they would close it.

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A Three-a-Day Show Played by All Headliners
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Next Door to Colonial Theatre, 30 W. Randolph St., CHICAGO

LAST WEEK THE FOLLOWING HEADLINERS ARE HERE
Frankie (Dancer) Buchanan, Bob Terry, Herman Fox, Corinne Devaux, Eddie O'Connell, Eddie Kane, Marie Wilson, Joe Kane, Josephine Hunt, Francis Macdonald, Bob Albion Taylor, Betty Johnson, Alvin Karpis, Francis Archa.

HOOKING STATTLER HOTELS UP TO CHAIN OF CABARETS

Ernie Young Seeks Connection for New York-Chicago Resort Triangle to Offer Acts Minimum 20 Weeks.

Ernie Young, the Chicago agent, was in town Sunday and left Monday after completing negotiations with Low Leslie, the sponsor of the new Wadsworth Gardens on Washington Heights, which is scheduled to be completed by May 1 next. Actual building commences next week.

Mr. Young's angle of the matter is to complete arrangements with the Statler chain of hotels to come in on the extensive cabaret hooking proposition.

Between Leslie's Wadsworth and Young's Marigold and Edelweiss Gardens in Chicago (which cabarets he books), headlining attractions could be guaranteed a minimum of 20 weeks' work. The Statlers enter through the medium of their hotels in Detroit and Cleveland which are being considered to break the jumps. The hotel management, in turn, has offered his local Hotel Pennsylvania Roof Garden for that purpose, which is being considered, although not likely to be accepted owing to its close proximity to the many similar Times Square show places.

CHICAGO NOTES.

Alton and Allen, with the Annette Kellerman act, will continue until the end of the American tour, but will not go to Australia with the turn.

Tom Powell opened a new seven-piece act, called "Old Black Jewell." Viola Lewis will be featured.

Cheng and Macy received a release from the W. V. M. A. to join the Joe Howard Revue.

Jennie B. Sterling settled her law suit with the Iowa Traction Co., due to a collision last September. Pisano and Bingham, who were in the same accident, are still on the sick list and unable to work.

Lawrence Schwab, producer of "Last Night," sold the entire production, including outstanding contracts and a three-year contract with Earl Cavanaugh, to Morris Greenwald, who will present the act in the West.

Frank O. King, creator of "Gasoline Alley," a cartoon appearing in the Chicago Tribune, has persuaded Russell, Griever & Russell, brokers, to finance the production of his cartoons for animated films. The first release will be made in March through the Capital Film Co.

The new Regent Theatre, at 69th and Halsted, was taken over by James Castor, former manager of the Harper theatre, in partnership with the Bush Brothers; \$24,000 was the consideration mentioned for a five-year lease.

Terrace Garden

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BLOOM

LARGEST AND BEST EQUIPPED
POISING ROOMS IN THE COUNTRY

SOPHIE QUILTS EDELWEISS.

Disagreement Because of State-Lake Appearance.

Chicago, Dec. 1.
Sophie Tucker ended her engagement at the Edelweiss Monday after a disagreement with the management regarding her appearance at the State-Lake. No objection was made to her showing at the Majestic and the Palace.

Ernie Young, who books the Edelweiss, it is reported, cancelled without notice, though not because of the Tucker affair.

Several lawsuits are being prepared and everyone promises to sue everyone else.

KANE WITH STATES

Chicago, Dec. 1.
Low Kane, who has had bad luck following him, had a goddess of fortune smile brightly when he received notification that his ban was lifted by the States Booking Association and that his franchise would head good.

FALLS THROUGH TRAP.

Chicago, Dec. 1.
Marie Fey of Howe and Fey fell through the trap door on the stage while working this week. Her injuries were not dangerous.

CHATEAU, CHICAGO.

Chicago, Dec. 1.
One of those well arranged bills like wild-fire, with enough comedy injected to send the clientele off in high spirits and well satisfied for the money. The show opened with Jack Hunkler and "Muff." This act was last seen here recently at the Palace, working under the name of Brodeur and "Silvermoon." Muff is a large, beautiful, white Spitz and goes through his routine like a scholar. The turn received many hefty hands. Browning and Davis, two men in blackface, next with their routine comedy crossfire material. Though their talk is bright and snappy, it runs a little long before they go into their singing. A ballad by Browning and a comedy version of the same number by Davis sent this pair off to big returns.

Diana Banner, late of the Chicago Opera Co., has everything but a voice. Her body showed wonderful showmanship by taking this act, dressing it up with a marvelous special act belonging to the house, showing a veranda and interior of a draped music room. Besides this they plastered with three sheets and her face and name lit up the entire front of the house. The result was she went for an applause hit without the audience knowing what it was all about. Samuel Leonard and Co. (last week appearing at the Hippodrome under the name of Pete, Pinto and Boyle). This is an audience act, two of the men working from the audience, both taking to the stage later on. They work with Italian dialect and mopped up. The finish of the act has a straight man singing while one of the two characters men plays a tam-tam.

MARLOWE, CHICAGO.

Chicago, Dec. 1.
With Paul Goudron as the new hooker, and Bud June as the new manager, this house has been getting good shows lately, and has been doing profitable business. Adams and Purkins, two-man comedy novelty turn, open the bill and have almost a show of their own. They juggle clubs and hats, do some pretty fair hoop-rolling, a comedy ventriloquist bit and some laugh conferring, with a lot of comedy paraphernalia and pantomime intermixed, getting scattered laughs throughout. Billy Marie, single woman, followed in "one" before a special black and white dilapidated, wrinkled of lip, with a cut-out in the center of it. She chirps one dirty, walks off and returns in bell-bag attire for another song walks around the rostrum patting a Mrs. Smith, then into cut-out of the drop, where she makes a quick change, and finishes singing "Sweetest Passion." Wilford Hutchinson and Company, in a well known comedy skit in fullstage, pleased. Everything about the act speaks of age, including theme and lines.

Fiddly and Howard came next and proved the laughing and applause hit of the bill. Fiddly, an excellent tumbler and Howard, a confectioner of the first water, accomplished some interesting feats, but amused too much.

VOGUES AND VANITIES.

(Continued from Page 12.)

"Dixie" song has unlimited comedy dust possibilities that are being rapidly developed by Dooley and Miss Broderick, who form a fast working knockabout team.

The comedy riot of the entire show is the "Children's Hour in a Modern Nursery," featuring practically the entire cast, and proving to be one unending laugh. A double number, showing the eternal triangle as it would be imagined in America by an Englishman and as it is imagined in England by Americans, also had a decided punch, having been written by John Hastings Turner and James Montgomery Flagg. "Marriage a la Mode," by Arthur Wimperis, a travesty on domestic infidelity; an "Indian Hoop Dance," by Dooley and Miss Broderick, and a scene showing the building of a portable bungalow on the roof of a skyscraper in New York by the same team, were also sure-fire numbers.

Dooley, Diamond, Kent and Evelyn Law are handling most of the dancing numbers, and hold up this end of the revue strongly. The scenic investiture is elaborate and the costumes are unexpectedly daring, although not enough so to cause any drastic intervention by John Casey, the municipal censor, who leaped into national fame a few years ago by declaring that unstocked legs were immoral, but backs hard to the waist line were merely "unmodest."

An attempt was made Monday night to switch the last act finale from a big dancing ensemble to a rather crude one-piece bathing suit number entitled "On the shores of Keyhole Beach," with an imitation of Keyhole Beach. It did not go, as it caught the audience napping, and when the curtain fell the audience turned to the program.

With Wayburn on the job, and new musical numbers under consideration, Gets undoubtedly has a money-maker, although it will be a matter of weeks before it will be where it can be.

HONORS ARE EVEN

Chicago, Dec. 1.
The Selwyns presented Monday evening at the Lyceum theatre William Courtenay and Leta Fisher in "Honors Are Even," a new comedy by Bud Cooper McGrupe.

The author is given credit in the billing for personally directing the piece, and though at times the action was lacking because of his winded speeches, nevertheless it is for the most part entertaining and got away to favorable notices in the local papers, and should be a much better drawing card before it leaves here.

Bud Cooper McGrupe has taken some standard situations, appealing nevertheless, some standard notes of philosophy, also appealing, and touched them with sufficiently skillful, delicate comedy to give a refreshing, keen and even surprising entertainment in "Honors Are Even." It did not really become entertainment on the opening night until the second act was well under way, for the first act is weighted with much talk that fails in its purpose of being witty. The play's scheme is simple. It concerns an old bachelor who wanted a wife less than anything else in life, but who nevertheless fails in love with a girl. For years having given good advice to younger men that they should use their heads and not their hearts in their suits, he tried his system with sufficient clumsiness to give the comedy its necessary seriousness and pathos, and much of its comedy.

William Courtenay proves acceptable in the leading role, and Leta Fisher in the feminine lead was adequate as an actress and pleasing as a personality. Besides the leads Ethel Strickland, Berta Wuester, Gordon Johnston, Horace Sinclair and Paul Kelly are all worthy of mention. With a little retouching in the first part you'll spend a pleasant evening at "Honors Are Even."

SHOWS IN NEW YORK.

(Continued from Page 12.)

"The Young Visitors," 39th Street (1st week). Reviewers awarded this play excellent notices on its Monday premiere. Is a dramatization of the child author Daisy Ashford's book of the same name. "Wells' Wild Out," Punch & Judy (2d week). Looks like a hit. Opened Tuesday night and grossed \$6,500 in eight performances. Nearly all this small house can hold. Profit of \$1,500 on week claimed.

"Skin Game," Bijou (7th week). The most successful of the trio of English hits offered here this season (other two were "Faddy the Next Best Thing" and "Happy the Lucky, known in England as "Tilly of Bloomsbury"). Good run predicted.

"The Name is Woman," Playhouse (3d week). Another show that looked most of the critics. Regarded as having fine chance to record a substantial success. Got around \$11,000 last week.

"Tip Top," Globe (9th week). New house record last week with the gross \$20,950. Two \$5 performances and scale boosted to \$1 for several others.

"Three Live Ghosts," Haynes (10th week). With around \$11,000 in this comedy had its best week so far. Scale only slightly inflated. Small cost piece.

"Tinkle Me," Selwyn (10th week). Best \$21,000 last week without raising the scale; \$4 was top for both Thanksgiving and Saturday. Was capacity after first two nights.

"Woman of Bronze," Frazer (12th week). Extra matinee added in sending gross of this dramatic success to the \$12,000 mark.

"Welcome Stranger," Cohan & Harris (12th week). Extra performance kept this comedy close to the leaders of the non-musical list. While not pulling as big as first two months, box-office trade is standing up.

"When We Are Young," Broadhurst (3d week). Drew a general punning at premiere last week. Not regarded as having much of a chance.

"Way Down East," 44th Street (10th week). Established a new record last week with around \$21,000. Started off this week even stronger.

"Over the Hill," Lyric (9th week).



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CHICAGO

AL MAMAUX and JIMMY RULE.

Songs.
12 Mins. One.
Fifth Ave.

Before this new team took an encore they exited camping in opposite directions toward the entrance. Mamaux ran in lumbering a fashion—just like a big league pitcher. But he sang more like an entertainer than a ball player. In fact, Mamaux's voice is somewhat of a surprise. He perks around a baritone and once it went, so his step, from the diamond to the footlights during the coal-stove season has more cause than the try of some of the other ball players. Mamaux heaved for Pittsburgh for a pull until "Uncle" Robinson fetched him to Brooklyn. The heaver picked a good partner in Jimmy Rule (brother of the song writer), who plays piano and solo with Al.

It is quite probable that Van and Schenck coached the Mamaux and Rule routine, for the new pair work like "hem. That was evidenced particularly with the number "You Can't Tell They're Irish," and Mamaux even tried a bit of dialect. Van and Schenck are ball fans and they live in Brooklyn, so they'd like to see a Brooklyn player deliver.

From what they are showing now, Mamaux and Rule ought to get bookings in the better houses, especially in territory where the reputation of the pitcher means something. The opening number, "It's All Over," tells of Al's sweetheart giving him the air, but mention of the world's series is worked in. Rule, duffing, sings "She was wild with joy when Brooklyn won," with Mamaux following with "But when Cleveland won my romance was done."

The men duet for the most part, though Mamaux offered a ballad alone. That number was given much too slow. However, he delivers lyrics as well or better than the average entertainer, gets in a high note or two, and has a rather good stage presence. *Ilec.*

"MONEY IS MONEY."

Musical Tableau.
13 Mins. One and Full Stage.
Audubon.

Morris Golden, known to vaudeville as leader of the former Golden Troupe, is responsible for this production. It is founded on the sale of a show, opening in "one," with the manager endeavoring to secure an investor for the backing of a production. The prospective investor is the Jewish comedian. He first explains that he wants to see the show before negotiating for "Money Is Money." Curtain rises, going to "full," depicting back stage with part of the company in a song and dance rehearsal, attired in regular street clothes.

Following their exit to make a change of costume the prospective investor is told of the cost of the scenery, etc., along comedy lines. One of the male members then brings the company on again individually, via introductory numbers. The first is a toe dancer, followed by a violin solo, and the third a Spanish dancer, concluding with an operatic tenor. The quartet of introductions involve three women and a man, all in minstrel costumes. This section could be left at entirely, for immediately after the action goes back to "one" again, with an explanation from the prospective investor that he is going to leave it to the audience whether or not he should invest, judging by applause.

He then occupies a box with the supposed manager, and the company repeats the individual introductory numbers, but this time attired to coincide with their respective numbers. This section should replace the first introductory portion. An adagio number and a Russian grotesque following the individual selections went over big and will receive reward before any audience. The entire offering should be cut to about 25 minutes, and the first introductory numbers which bring on individual members in minstrel costumes should be eliminated.

THE OVANDOS.

Xylophonists.
8 Mins. One.
Riverside.

Team that appears to be very much of the small time, judging from their manner of working and the selections they play. It is a man and woman duo and a pair of xylophones are placed on the stage for them to work on.

The man does practically all that is done. The routine has a fast number, an operatic selection, and then a few of the popular numbers of a couple of years ago. For small time they may be all right, but not in fast company in the better houses. *Fred.*

NELLIE KING and CO.

"Irene's Divorce" (Comedy).
15 Mins. One and Full Stage.
(Special Settings).
Fifth Ave.

Nellie King was formerly teamed with her sister, Mollie. Recently she appeared in "Love Letters," a vaudeville offering which featured her brother Charles. Her new turn by Edgar Allen Woolf is a comedy playlet. There are three players in support, two of the roles being bits, one of which is perhaps done by the stage manager or carpenter carried.

"Irene's Divorce" has been given an exceptionally pretty setting for its full stage portion. The scene shows two rooms in the apartment of a young married woman. One is her room, and the other is hubby's. Both are tastefully decorated and expertly lighted.

The idea of the story is that of the matron wanting to furnish evidence against herself for divorce. Hubby has told her to do it. So she takes an incriminated young man in the hallway of the apartment house, stows him away in the other room, gets into negligee and waits for her lawful mate to happen in. He arrives and quickly agrees to give her the separation, makes a bluff of drawing a gun on the strange man, but ends up by pulling forth a flask and offering him a drink. Lights out. Wife in bed. Awakens and calls to husband she has had a dream that they were divorced. He sleepily answers, "No such luck."

Harry Laughlin plays the drunk role very well opposite the brunette Miss King. The action of the playlet permits a song or two, and in the bedroom scene the popular number, "I've Got the Key," is well interpolated. In the scene in one at the start there is some light matter, though the scenery is necessary to what follows. Laughlin, in trying the doors, gets a reception from both with the orders to "Get out, you bum!" His song and dance is used before the act goes into full stage. The stepping, nimbly performed, looked much like the Bernard Granville routine.

Miss King looked pretty. Her offering is not a heavy one, but is excellently staged and finely set. It will fit the bigger bills nicely. *Ilec.*

EDDIE RICHARDS Co. (1).

Talk and Dancing.
11 Mins. Full Stage and One.
23d Street.

Formerly of the team of Bennett and Richards, the latter is using the same opening as done by both when together. This arrangement allows him to step from full stage in front of a drop to deliver a monologue. Dealing mostly with the fair sex, it held a couple of wise ones and rounded out supplying Richards with enough quality to serve acceptably, though he delivers his talk with great speed.

The "Co." consists of an interruption upon the attempt to play a harmonica by Richards in the form of another boy walking across the stage and asking for the gun used in the opening. Again driving into the old act for the bit wherein the music gets to him and leads into the stepping. Richards finished nicely with an acceptable vehicle for himself, but whether it's ready for the larger theatres remains a question.

As an after thought it might not be amiss to say that Richards' dancing and "clowning" are mixed.

JACK GOLDIE.

Songs, Talk, Whistling.
15 Mins. One.
American Roof.

Jack Goldie enters in baby fat coat, straw top-piece and palm beach suit to the jingling of eight bells, and goes into a ditty about the report he heard this was a cold audience and he has come prepared. It fetches a giggle, but may have also been responsible for the "show me" attitude the house assumed.

He discards the coat and renders "Palasterna," following it up with a number of stories that did not go as well as they might. The yarns made free—too free—use of several puns that only a big time attendance might get if any. When, therefore, he was coolly received at first, Goldie stopped proceedings and brought the fur "bunny" out again, but discarded it once more. A ballad helped re-establish him, and a follow-up, a travesty on a "parlor prima donna" made him solid.

The best of Mr. Goldie's offering is his whistling, which sent him over a substantial hit. His pleasant voice, a sure-fire whistling and a modification of the gagging to suit the occasion should keep him going round in a good spot. *Abel.*

LEO CARRILLO.

Dialect Stories.
22 Mins. One.
Riverside.

Leo Carrillo has come back to vaudeville after having achieved stardom on the legitimate stage through the medium of Oliver Morosini's production, "Lombardi, Ltd." The audience at the Riverside on Monday night was evidently attracted to a great extent by Carrillo's presence there, for he was the only act of the bill that enjoyed a reception.

The return of the legitimate star to vaudeville finds him the same Leo Carrillo that he was in the past. Very much the same as far as material is concerned, for he is telling the same tales he told five years or more ago. He perhaps has a greater ease of manner, but all the old stuff is there, being sandwiched in between a little introductory verse and a serious recitation at the finish.

He has his Chinaman on the witness stand story, and the other Chink tale of a lady hiring a house-boy. Both were good for a laugh. This he followed with the hussin' bee and the singing horse, and then he gave an imitation of an owner of a new Ford car starting the machine. The latter was sure fire with the uptown audience. The "wop" speech regarding George Washington was also in place, and when he finished it there was easily enough applause to warrant the encore recitation.

The latter, although Mr. Carrillo announces it is not a war poem, is exactly that. He prefaces it neatly, however, by stating that he will give an impersonation of a certain noted French writer and actor, a member of the Comedie Francaise in the days before the war, relating a poem he has written. It is a thriller, and it sent Carrillo away as a solid hit with the audience. *Fred.*

PLAY and CASTELTON.

Song, Dance, Acrobatics.
15 Mins. One.
American Roof.

The boys look English if one may go by appearance. However, they do not talk in the English accent so common with Britishers, and their songs are American-made, excepting, of course, that meaningless opening ditty, "Oh, How I Love You," following which they go into a dance. This, as develops, proves to be their forte, coupled with the neat acrobatics.

Their gagging did not go and though one might assume it to be the well-known peculiar British sense of humor, it is not likely that even Englishmen would laugh at some of the puns. One of them with a pair of goggles as the props stopped. Comic says he's going to throw them away: "Why?" Comic: "I don't need them any more; the country has went dry." The duo would fall down and redoubt their periodically twice or three with their corking acrobatic stepping and straight acrobatic work, superb to say the least.

The team will frame its routine in time for a happier continued reception which does not mean they forewelled to poor attention here. Far from it. They were well received when occasion merited and cordially slighted with their gagging. Discounting the crossfire, their gymnastic efforts are sufficient to carry them around on the present time acceptably with limitless possibilities when the talk is Americanized. *Abel.*

CRAIG and HOLTSWORTH.

Saxophone, Violin, Songs, Dancing.
14 Mins. One.
H. O. H. (Nov. 26).

Mel Craig and Sam Holtsworth have teamed up and are offering an instrumental, singing and dancing double that should carry an appeal as long as the jazz craze remains.

Craig has appeared in support of Lucille Cavanaugh and other women top notchers and later attempted an act of his own. Holtsworth is his latest partner, and they should work out into a big time offering.

The act as now constituted needs another opening, for neither seems capable of getting the lyrics of the introductory song across. It is "I Hope You're Satisfied," the team referring to it and singing the last verse just before the completion of the turn.

A series of double and solo violin and saxophone pieces, this, with the Prince imitation of Craig's being used for an encore bit.

Both are capable musicians and masters of the jazz delivery, yet the showmanship of the pair falls below their talents, and the act suffers as a result. With a novel introduction this team should be ready for a three or four spot on the best of the bills. *Com.*

MAY WIRTH with PHIL and Wirth Family (4).

Equestrienne.
15 Mins. Full Stage.
Alhambra.

For a number of seasons May Wirth, the Australian bareback star, has been the feminine ace of the Ringling Brothers' Circus and then with the combined Ringling and Barnum & Bailey Show. Last winter, with the family, she appeared in vaudeville with a more fully equipped equestrienne turn than previously. This season the act has gone still further forward, and it is the intention of Miss Wirth to remain indefinitely in the two-a-day, leaving the big top altogether.

For speed, performance and flash the new May Wirth act sets a mark for vaudeville equestrienne turns to shoot at. Five white horses, several with spirit saddles over on the stage, make a showing which in itself is the biggest kind of vaudeville sight effect.

Miss Wirth opened the act with her cousin, Stella, the girls presenting a classy appearance and offering a song "Ten by Stella." During its rendition one of the horses nibbles sugar from their hands, and the spotlight it makes a pretty picture. The turn then quickly gets started, and the pace is never permitted to let down. Miss Wirth is even doing somersaults while working with Phil St. Leon, so that the pace is maintained.

Phil looks better as a bareback clown than ever. He is working all the time, crowding in all the bits possible and getting a big measure of laughter. Near the close a "disrobing" bit caught the house, and it sent the turn into a rash finale. Phil has been coming for several seasons, and he is now at the top of his form. The straight work is handled by Stella and Tom Parker, an English rider with the act formerly.

The curtain is dropped for an "anti-dunk" which follows with May Wirth flashing the fastest series of "roundabouts" with a rapidly revolving horse. It is the big riding act of vaudeville, as it was with the Ringling show. *Ilec.*

HILL and ACKERMAN.

Not Comedians.
14 Mins. Full.
H. O. H. (Nov. 26).

Hill and Ackerman ten years ago were doing a comedy acrobatic turn. Since then they have discarded the acrobatics and developed into nut-comics of the old Collins and Hart type.

They have also borrowed some of the material of the turn mentioned, namely the grotesque acrobatics with wires attached to their persons that Collins and Hart were identified with, and the comedy entrance of the former Smith and Austin team in stepping out of a prop cab. Hill and Ackerman use a section of scenery with a door centered in it.

Original touches are a satirical bit where one comic dons wigs and mustaches to give impression of "Dr. Moon" (Moon's Lotion), "Mr. Kipson" (Kipson Bait) and other comedy subjects.

The team are capable of travesty and get big returns with the material now used. They made them laugh opening the show at the Harlem. *Com.*

DOROTHY ROYE

Songs.
15 Mins. One.
American Roof.

Dorothy Royce may have been seen around before, although Variety's files show no record of an individual performance. She opens with a special "personality" number that has a familiar sound.

Miss Royce is a curly headed cutie who could commercialize her personality to the fullest with a re-styled song cycle. Her present routine is a pop selection embracing four published numbers, the last in the nature of an encore. Miss Royce is set for No. 2 in the thrice daily. *Abel.*

FOX and KELLY.

Talk.
19 Mins. One (Special) Full.
23d Street.

Opening with both in a 'phone booth, getting the same number and stalling as to where each is going to spend the evening, the matrimonial argument starts upon their meeting outside and carries on through another "drop" depicting the car ride home, and finally into "full" for the parlor, where most of the action takes place. Pleasant as to laugh, provided by the husband, getting able assistance from his partner.

They ate it up at the 23d Street Monday night, and the act is no doubt "set" for the smaller houses. *Abel.*

BERT CLARK and FLAVIA AR.

GARO (1).
Comedy.
25 Mins. Three.
Alhambra.

Clark is of the former Clark and Hamilton turn. Miss Arcaire is also known in vaudeville, but has been more in the legitimate. Both were in "The Magic Melody" this season, Clark taking the Tom McNaughton role, and when the show closed the couple teamed for the present offering.

There has been retained as a base the travesty-burlesque idea always identified with Clark, and a number of the former bits are still in evidence, and quite properly so, for they are just as funny as ever. But there is enough new matter to make "A Wayward Comed" different from and better than the Clark and Hamilton act.

Miss Arcaire fills the Clark comedy most admirably. She appears in a garish costume of gold cloth and a massive headress and she never looked better. Her smile is a powerful asset, and instead of wasting time warbling, she diffuses a dialect of the French sort that makes the Clark smiles all the more laughable. His chatter has its tang of the English, but he said he knew a lot of French (people).

Clark again is of the "shabby gent." He tries to prove to his Parisian partner that he "met her once on the Champs Elysee or De Luxe Annie" or something. When he explained his father had had "large estates in rheumatism" there was a hearty laugh, supplemented when he added, "Oh, yes, he was rich in urine acid." He had inherited the title, also the spurs, old ones. There was an extended bit with a waiter, most of which Clark formerly used, and there was the piano finish.

The Clark and Arcaire act is a comedy smash. Its running time is far over the limit for such a turn, but there is so much that is valuable for laugh getting that it is probably difficult to decide where to cut. It is unlikely that the act will be asked to eliminate anything. *Ilec.*

EDNA MAY FOSTER CO. (4)

Comedy Act.
15 Mins. One.
American Roof.

Edna May Foster has made use of all the humor identified with "audience" turns and appropriated that part suitable for her purpose, which, as develops, is a successful one. If comedy was her sole aim, the convulsive shrieks of some of the young women in the audience the night the turn was reviewed is sufficient proof. Some of the business and patter was slightly indig, but she made it laughable.

Miss Foster, a robust blonde miss, opens at the grand piano with "Alibi's Holiday." She essays a ballad and is interrupted by a plant drummer in the orchestra pit, who persists in thump-thumping at the wrong moments. Crossfire, and he is brought upon the stage in a comedy dress suit get-up. She demands into the pit, and during the course of his vocal attempt she does a little pounding on her own book, missing few, if any, of the appliances. She comes back to the stage for some more cross-talk of a double entendre nature, funny to a degree. She also displays a lip that may be assumed or natural. The regular drummer of the house orchestra then comes down the aisle for a laugh when Miss Foster's partner professes his willingness to go with her on the road when she promises him \$100 a week. A gallery plant is also employed for a couple of puns at the expense of the titles of two pop songs.

For a finish the pair render "Tell Me" and "Bardanelia" simultaneously. Miss Foster doing the latter, which melody the orchestra also carries, and when the man tells the drummer, "Keep my drums, I'm gonna be an actor," and also adds, "You can have my wife and six children, too," his "wife" comes running down the aisle, pulls him off the stage and slaps him three or four resounding slaps. They exit through the back of the house. The team stopped the show. *Abel.*

WILL and BLONDY.

Acrobatics.
8 Mins. Three.
American Roof.

Two men, straight acrobatics, in kid get-up, sox, knickers and all, one entering on pushmobile, the other performing some business with a top balloon. They go into their acrobatic work, handstands and hand stands, neatly performed, with dispatch. For a finish, a variation on a familiar, but sure-fire feat is performed: an axle lift from the floor with the knees as the fulcrum. Great for either end on the present time. *Abel.*

ARTISTS' FORUM

Nov. 21.

Editor Variety:

Noting an article in last week's issue relative to "tabloid producers" depending upon burlesque producers for material of the forgotten age to thrust upon the unsuspecting managers in the so-called "rush," I am taking the opportunity your forum offers to try to dispel as far as my humble efforts permit, the idea that "Tab" should in any way be indebted to burlesque.

In the first place, I know of no small girl show in this territory which has got to resort to the time-honored bit in order to fill in the fifty minutes or hour as the case may require. And yet I have witnessed a big wheel "burly" pull this on audiences that are supposed to be fastidious.

Secondly, I happened to be connected with an organization who through untiring efforts have been able to weather the storm for the past five years without having to borrow, beg or steal material to please their "customers," and I feel sure that Mr. Lovenberg, of Providence; Mr. Canning, of Manchester, N. H.; Mr. Cahill, of Brockton, and Mr. Whalen, of Burlington, and many more that I will not mention, who have played Othello and Coleman's shows and two or three others in the Tab business, will not receive with open arms the managers who have been compelled to get burlesque manuscripts in order to satisfy their constituents.

Trusting that you may feel justified in assisting to relieve a false impression.

Fred Weston.

229 W. 46th, N. Y. A. N. Y.

November 26, 1939.

Editor Variety:

In the "Artists' Forum" of Variety out today, there appears a letter from one Geo. Yeoman regarding my "house in the oil can business," and in which he says: "I have never received a notification to cut this out from Mr. Chesterfield." I have before me a letter, dated Feb. 3, 1939, from Mr. Chesterfield in which he says, "Mr. Yeoman has given me to understand that he will eliminate the 'house in the oil can' gas."

I have had three each letters at

KATHERINE MURRAY.

Songs.
16 Mins.; One.
Audubon.

Several years ago Miss Murray did a single. She now carries a male harmonica player who is seated in one of the boxes and comes into play when the turn is about half over.

Exclusive comedy numbers are used by Miss Murray, and several changes of costume are made. Miss Murray did not quite hit the mark, which does not mean that the act did not go over. It did, but mainly on account of the male assistant. His first imitation is of a locomotive running over a dog. Then he plays whatever selection is requested by the audience.

Apparently his intention was the one imitation, but he was forced to play modern ballad and rag selections before the audience was satisfied. He later takes the stage and accompanies Miss Murray. With the proper schooling of this lad and better comedy numbers for the principal the turn could be developed.

DIXIE HAMILTON.

Songs.
12 Mins.; One.
American Roof.

Miss Hamilton is a likely looking girl who sings songs in a fashion that bespeaks cabaret experience. She is accompanied by a pianist who at one time in the act runs through a medley of popular songs to enable the girl to make a change. That change was necessary for Miss Hamilton, for the gown that she wore during the two opening numbers did not become her at all. The later costume was the one that she might have used all through the act.

Her singing is of the jazz variety, the opening offering being a medley of all of the Dixie songs. "Jazz Babes' Ball" was well done and worth the band she received. Later she offered "Sweetheart Blues" and finally "What You Gonna Do When There Ain't No Jazz?"

Miss Hamilton appeared during the second half of the American's first half bill following five acts that failed to stir the audience, and she easily walked away with the big honors of the show. At that, she is just a nifty little small-time single.

Fred.

Different dates from Mr. Chesterfield, but have misplaced the other two.

About Mr. Rogers' act inspiring me to take up rope spinning, I can prove I did a double rope act with Howard Valentine of Valentine and Bell, two years before playing with Rogers in Montreal, which was the first time I had ever seen him.

Jed Dooley.

[Henry Chesterfield's letter stating Mr. Yeoman had given him (Chesterfield) to understand that he would eliminate the bit is on record.—Ed Variety]

Nov. 28.

Editor Variety:

It amuses me to read in Variety Mr. Yeoman's and Mr. Dooley's argument over the oil can bit.

I did this bit with an old tramp show, called "Bide-Tracked," fifteen years ago, and while playing up in Ottawa, Canada, Bill Millard, of the Millard Bros., a comedy bicycle act, came to me and asked me if I cared if he used the bit. I told him to go ahead as it didn't belong to me. He used it four or five years that I know of. It makes me laugh to think this fellow Dooley claims the bit. I wouldn't be surprised to pick up a Variety any day and see where some act is claiming to be the originators of the slap stick, pie-in-the-face, yea, and the beans, also.

Jack Ward.

Detroit, Nov. 22.

Editor Variety:

There is an act playing at the State-Lake theatre week of Nov. 22, with Roberts and Roberts in a piece of business originated by me which is being used, called the "Good Night Dog."

I have been featuring this for years as you no doubt know, and have written Mr. Roberts regarding it, but he is crawling out by saying he is doing it differently. The difference is that his dog goes up some stairs. The idea is the same.

Your critic in New York gave Roberts and Roberts a great write-up on what is absolutely my material, which he deliberately stole, the finish of my act which I have been featuring for years.

Page and One.

WM. O'CLARE and GIRLS (4).

Irish Songs and Dances.
17 Mins.; Full Stage (Special).
American Roof.

This act has all the appearances of being a Western product. At the American it was placed closing the first half. It was not strong enough for the spot and failed to get very much, even though there was a mighty slow bill ahead of it.

The scene employed is a little exterior with four columns on at the opening of the act. The girls do not appear very young, and although their individual vocalizing gets by they are not any too strong on harmonizing. O'Clare appears with one of those fiddling organs and plays a few numbers, also singing. He manages very well indeed with a couple of numbers.

In keeping with the general atmosphere of the act, scene and costumes, all the numbers and one little dance are Irish. It is an acceptable small-time offering.

Fred.

BERT WILCOX & CO. (5).

"In the Morning" (Playlet).
17 Mins.; Four (Parlor).
N. O. H.

A comedy sketch that should No. 3 the big houses easily enough. It's one of those domestic things with a party of guests at a country home, and every one enamored of another, not his or her legally wedded spouse. Mrs. Norma Dale, Jack Dale's (Bert Wilcox) wife is planning a runaway with Minor. Gladie Edmunds is sweet on Jack Dale. In turn, similarly it's a perpetual round with Bill Edmunds still intent on winning Norma, who was originally a buy-bought sweetheart of his.

Sounds complicated and is, to an extent, but brightly conceived, written, personated and presented.

Abel.

NAT BURNS.

Dancer.
11 Mins.; One.
American Roof.

Nat Burns is a hard show dancer who also includes some comedy chatter with his stepping. He appears a likely candidate for the small time in an early spot. Both talk and stepping, while not extraordinary, will entertain small-time audiences.

Fred.

SANTOS and HAYES REVUE (11).

Tabloid Production.
46 Mins.; One and Full Stage (Special).
Palace.

Report around Times Square had it that nearly \$20,000 went into the Santos and Hayes Revue, the singing and dancing production framed around the two girls' vaudeville act, which headlines at the Palace this week. A viewing of the revue leads to the conviction that the figure is no exaggeration.

In addition to the money, a lot of showmanship and knowledge of vaudeville has gone into the bijou production. It is nearly an hour of the fastest kind of variety specialty material, slightly stage pictures and exhilarating dances, all in addition to the former turn of the Misses Santos and Hayes which comes into the proceedings pretty much in its entirety. The old offering always was a splendid bit of entertainment and its present environment enriches it many fold. Also the vehicle provides a gorgeous setting for the likable personalities of the two girls.

The revue is "presented" by Meade Moore and Macklyn Megley, with music by Milton Schwarzwald and lyrics by Cliff Hess. The dances were arranged by Al Laughlin.

The act opens in a setting of a doctor's office, all done in the smartest of nouveau act motif, happy blue and rich tan and gold shades predominating. Enters a French maid in gray smock and frock to do an alluring bit of dancing. She is Bobbie Tremaine, and set it down that she can dance.

The next few minutes are devoted to the arrival of patients, all stage types seeking "Dr. Flatt's" advice as to curing their stage ills. This proceeding introduces one by one a "beauty chorus" of six girls who are all of that and who display a wealth of striking costumes.

Santos and Hayes make their appearance last, the battleship number of the team crushing the entrance stairway underfoot for the revue's initial laugh. They also want the "doctor's" advice about their act. He must see the act first, of course, so they depart for a minute to don the familiar dressing as Buster Brown and Shiny, returning to do the old routine.

The action goes back to "one," where "Dr. Flatt" (Gus Marshall) explains in verse the six elements that go to the make-up of a vaudeville success—joke, puns, melody, scenery, piano, piano lamp and the like, each item being impersonated cleverly in costume by one of the girls. The interval in "one" provides for the setting of the full stage in indescribably gorgeous drapes of cloth of gold in cyclorama arrangement, disclosed at the rise of the curtain.

The rest is taken up with a sample of the astonishing double voice singing of the slim half of Santos and Hayes, a performance which has really high class musical features of concert quality, the heavy-weight of the pair providing the piano accompaniment and doing a solo on the ivory.

The two principals are off for another costume change, while Miss Tremaine does a capital bare-legged dance, and Will Haggie contributes an eye-opening series of Russian steps of the whirlwind kind that won a substantial burst of applause from an audience that was by that time all but overpowered by the swift succession of surprises. Mr. Haggie's dancing would stand out in any company. He had proved that in a previous number with Miss Tremaine, a whale of a dancing duet with legman's steps of perfect grace and gingery education.

Two of the girls in white satin pantaloons and claw-hammer coats likewise give a spirited bit of stepping in the dancing session which leads up to the finale, with Santos and Hayes coming into the finish in comedy Rubie characterization.

The items enumerated are just the high lights, selected out of a wealth of first class material, the affair being too full of variety and good points to cover in detail. To sum it all up, the revue is an eye-opener for clever conception, skillful staging and magnificence of production. It reaches the peak of vaudeville presentation up to date.

LITTLE PIPPIFAX.

Comedy Acrobatic.
10 Mins.; Full Stage.
American Roof.

Although there is but one man billed, there are two in this act. It is one of those straight-ahead, clown acrobatic turns along the lines of the old Rice and Prevost act. The clown does a flock of falls all over the place, while the straight offers a number of stereotyped turns and twists in a small-time opening act.

Fred.

WILLIAM J. KELLY.

Monolog.
15 Mins.; One.
M. O. H.

William J. Kelly's new vehicle is titled "Movie Patter," the talk revolving about the stage and screen, particularly the latter. He has a neat line of talk about the theme.

Working in a neat Tex. with a gardenia in his lapel, his opening recitative number concerns itself with the "comedy and sentimental drama" one views in the movies. He then does a panto bit of a woman at a picture show that is reminiscent of the late Clifton Crawford's classic, but which scored. He might play up that portion of his routine. A couple or three stories rendered in the unctuous Irish brogue of his old act, preceded a travesty dramatic scene that tickled the house immensely. From then on it was smooth sailing for Mr. Kelly.

His routine encores in a burlesque on a movie scene in which he shatters the screen glamor with a literal translation of the hero's spiel during the mob stuff as interpreted by a lip reader. Instead of whispering sweet nothings into the heroine's ears, Mr. Kelly would have no believe the hero is berating the director, the yarn, his appetite and kindred commonplace topics. The little he did of the scene could be elaborated considerably, at least more than rendered.

A genuine recall was the cue for a rendition of Kipling's "If" to a burrah send-off. Mr. Kelly is set for the big time.

Abel.

MATTHEW LIPPARD & CO.

Piano and Singing.
16 Mins.; One (Spec. Drop).
Fifth Ave.

Blonde singer with male pianist before a special blue hanging with the inevitable piano and piano lamp.

Girl in cute dress and poke bonnet sings "Don't You Remember?" in a pleasing soprano voice with poor enunciation. "Sweet Kisses," following, seemed a poor selection for her style of delivery.

After a quick change the hangings part to reveal her seated on cushions in blue and orange Oriental costume for "Topsy Turvy" which then doubled with the pianist harmonizing. A red spot planted in the foot is used in this number.

The musician sings "Jelly Bean," a comedy song with an unfunny lyric, also treated to his delivery, which is followed by another solo of hers in a gorgeous feathered dress with back disclosed after the manner of a peacock's tail.

The pianist sings "Foggy" in pleasing style and the girl in a red dress with feathered hat harmonizes on a saxophone, blending into a medley of popular numbers.

The act carries considerable production, the costumes being in excellent taste. Both people seem capable of better material than their present vehicle. The fault seems to be in the selections of songs, as both can vocalize, but don't seem to be properly equipped.

Coe.

FRANK GABY.

Ventriloquist.
16 Mins.; One.
Fifth Ave.

Frank Gaby has a new opening. An announcer requests the audience to remain seated, as the management has arranged to have them photographed. Gaby, with flash light outfit of camera, tripod and powder pan, wearing comedy glasses and bushy fedora hat, enters as photographer and mimes up the apparatus, monologuing the while.

By this time the signs are changed and Gaby announces the pictures may be obtained at the box office by asking for Frank Gaby. He proceeds to imitate one of his subjects and in English attire sing "I'm a Lord," getting consistent laughs with his excellent dialect and delivery.

Next an introductory song about ventriloquism in the days of Ben Franklin, followed by crossfire and singing with the dummy, also the shodding of tears, etc., and a solo, "Variant Chorus," which landed.

Regarding the dummy Gaby continues the song theme, illustrating the modern ventriloquist in a conversation with his imaginary children. His reproduction of the kid voices landed with a thud and put him over easily.

He finishes, as in his former vehicle, by leading an imaginary kid across the stage singing "Rise O'Grady."

The opening is novel, but means nothing except that it keeps the audience out of the ventriloquist secret for a few moments. It is no a ventriloquist that Gaby registers and he is one of the best.

Coe.

AJAX and EMILY.

Strong Man.
17 Mins.; One (5) Full, (12).
Fifth Ave.

Opening as a piano accordionist in "one," Ajax plays for five full minutes. He is a fair musician, but should use only a minute or two, as his audience gets restless. The repertoire was mostly classical and operatic stuff.

Then to full stage, where he has an interesting routine of strength stunts, including lifting a bar bell, from lying position to arms extended, also a head downward teeth lift with his girl assistant sitting on the apparatus, bell on pole for a chin balance act; finally, with the woman seated in a chair, he lifts both in teeth grip and does a near jazz dance topped off with some rapid evolutions.

With the opening cut down and the comedy announcement modified, Ajax has an interesting opener for the smaller bills. The assistant makes three changes of wardrobe.

Coe.

ADOLPHUS & CO. (4).

"Bushman Life."
16 Mins.; One (2) and Three (14).
Special Hangings.
M. O. H.

A "dumb" act in that not a word is uttered, yet full of fire, is this whimsy of Adolphus. Opening in "one," he enters in artist's cap and smock for a brief exchange with a dancer in bizarre, short-skirted get-up that hints of the Spanish.

To "three," the act's studio, where a violin girl is dabbling at an easel and a "maid" in abbreviated costume is exercising a duster. The artist hands the lady of his encounter in "one" a costume, also one to the maid, while the violinist makes ready for her solo. The two dancer does her stuff for a generous hour and the maid proves to be a coring acrobatic jazz stepper. Adolphus for his solo showed some new Russian "whirls" and dips to the tune of "Love Nuts." The balance of the routine is thus further divided and the finale is an onomastic repetition of the individual specialties to a rousing send-off.

Good twice daily closer and even deserving of a spot on some more important lay-outs.

Abel.

MARCELLE FALLET.

Violinista.
12 Mins.; One.

Here is a clever violiniste. She manages to hold a small time audience equally well, whether she is playing classical or popular airs. That she can keep the frequenter of a small time house attentive while playing the former type of melody is in itself an accomplishment. Assuming Miss Fallet is a gray-haired woman (apparently her mother) who plays the piano accompaniment.

The earlier numbers of the program are all of a classical nature, for an encore she makes a brief speech, discussing a charming French secret, and plays "Love Nuts" and "Dear Old Fats O' Mine," both applause winners. There is class to the act, and it would not be at all surprising to discover Miss Fallet at the bigger houses in a short time. She is a musician and in addition mighty good to look at.

Fred.

THE JUDGMENT RECORD

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor; the second the judgment creditor; and the amount of the judgment:

O. J. Gude Co. Inc.; People, Ac., \$50.

Photo Play Publishing Co.; Argus Laboratories, Inc.; \$2,525.25.

Murray Bloom; W. N. Monaghan; \$600.72.

Herbert Lubin; K. Ellmore et al.; \$354.70.

Columbia Scenic Studios, Inc.; Armo Mills Co.; \$147.74.

Orion & Colby, Inc.; C. Hammer; \$1,700.54.

William Rock; D. Prugart; \$331.10.

David Weil and David Weil, Inc.; Ritchey Litho Corp.; \$415.45.

Arthur S. Lyons; N. Feldman; \$150.41.

PALACE

There are two good vaudeville bills at the Palace this week, one within the other. The whole bill as a unit of entertainment supplies first rate values, and the Monday night audience, a capacity crowd even to the flanking boxes on the orchestra floor, let it be known that that was its unanimous opinion.

Within the whole show the Santos and Hayes Revue (New Act), coming two from finale and filling more than three-quarters of an hour, gave another specialty bill that in itself was intensive variety entertainment. The combination worked out into probably the best all around arrangement the house has offered in a couple of months.

Mignonne, Kakin and Fred Galletti made a great opener. The turn is an odd frameup and catches attention from the entrance of the three players in the costume of Italian street musicians wheeling what looks like a hand organ. Their routine, aside from the work of the monkeys, is varied and keeps the speed up, and the monkeys themselves are screams with their burlesque barber shop scene. They had the house laughing uproariously and put the early comers in an agreeable frame of mind.

Vincent O'Donnell, Gus Edwards' phenom had No. 2, framed just right, coming as it did right on the heels of the laughing monk act. His sentimental ballad, particularly "Irish Mother of Mine," evoked a really violent demonstration. The youngster has a certain appeal in his stage presence and plays with assurance that wins him immediate friendliness. Besides, he has a beautiful boy soprano voice made to order for his line of ballads.

Edna and Miss Canino did a fast 15 minutes of real dancing. Their grace and activity, not to mention the perfect good taste of their costuming and simple presentation, are calculated to show up a lot of "society dancers," who make a lot more pretense in billing and parade in stage work. Their colorful specialty likewise fitted in nicely as programmed. Indeed the bill ran off just as printed and the original layout came through 100 per cent.

Pho Lewis, assisted by the colored lady's maid, "Harcasseth," was a bit of a let-down, although there was much in her dash kidding that hit the "wise" Palace audience. Miss Lewis occupied an amusing quarter of an hour, in spite of a little too much of the colored maid. The personal talk of Miss Lewis about getting her new vehicle was plenty of the "just among ourselves" sort of thing. The interludes of the colored girl, however, somehow take away the atmosphere of "class" that one expects at the Times Square Keith house. The joke is rather obvious.

Elizabeth Price, closing the first half, gave a laughing interlude. The offering has a wealth of giggles in its dressing and presentation, but that burlesque of the Barrymore family at tea was pretty robust, not to say buffoon comedy, for the clientele. Nevertheless it was saved from absolutely low comedy by Miss Price's deft satire on the mannerisms of Ethel Barrymore, as against the rough burlesque of her two ne-nieces, Ned Norton and Charlie Chase (or perhaps it was Angie Brown, the proceedings left the question open). The two were roughed up the travesty unnecessarily and there was lacking just that flavor of performance necessary to make a burlesque truly funny.

Maudie Lambert and Ernest R. Bull were a riot opening the second half after the "Topics of the Day." There is nothing like the stinging of one time popular songs by the writer to stir the listless palms of a vaudeville crowd. This pair make their act a family party, in perfect good taste and done in a spirit of agreeable intimate badinage that commends itself to any audience. They somehow seem to convey across the footlights the atmosphere of "regular folks." Stage women of ample figure might do well to study Miss Lambert's scheme of dressing. In the last gown she wears she is a picture of staidness where a single wrong line might easily have given the impression of bulk.

The Santos and Hayes Revue monopolized the proceedings for almost an hour after this delivering fast and striking entertainment every minute, and then such is the whimsey of the vaudeville fates—a single act, one A. Rolins, with a simple specialty delivered simply put over a solid hit, with his musical imitations. It was just what the crowd wanted after the rather crushing splendor of Santos and Hayes' gorgeous production, with its cloth of gold drappings and splendor of stage picture.

Rolins walks out in semi-dress characterization and begins promptly with his specialty by drawing a clarinet from his baggy trousers. It is not until he takes the prop instrument from his lip that one realizes the music is not real. Thereafter one after another come a concertina, a cornet, a violin and other things, all produced from his clothing. The finale is a perfect bit of sound simulation of "harmonic" as go with Hawaiian music. The imitator holding a guitar across his lap as he twists his vocal chords into exact reproduction of the odd stringing notes. Rolins went as usual.

tation as he had come, and the house rewarded him with a burst of applause that was eloquent testimony to the excellence of his turn. To make it harder it was then two minutes before 11 and the end of a fast show.

These comments about Rolins are set forth to get on the record the fact that as vaudeville stands even to-day, the fans of that particular type of entertainment may be impressed by elaborate sketches and revues, but they are still true to the individual, specialty artist who develops his own specialty to its utmost and presents it as a straight specialty on its merits, be it dancing, singing, juggling or any other exceptional knack.

Johannes Josefsson and His Original Icelandic "Ullma" Co., with their novelty wrestling made a capital closer, the speed of the attack and defense contents between a wrestler and supposed footpads, holding interest for the four or five minutes necessary to put a finish on a great bill.

COLONIAL.

Quantity was the keynote of the show Tuesday night but the quality was also noticeable, and before an audience that was generous with applause. The clock was punched often and regularly for scores, and in between times as well. They just let it up out front and were far from lax in showing their appreciation—a fact that is ever prominent at the Colonial—and it's probably the best house in New York for an act to judge itself by, while on the subject.

Four piano players were sprinkled throughout the evening, and as many styles of playing. Of the quartet Buck, in the Natarro turn, ran riot with popularity, but Kharum, who followed immediately with selections anything but "soft," registered solidly. The contrast between his numbers and Buck's "stepping on it" stood out strong enough for a return. The other duo served as accompanists, and the before mentioned playing made it rather hard for the latter to follow.

A bit of switching about in the running order, with one act not programmed inserted in the number two spot, added for smoothness and rounded out a bill that was a whole lot better than Libby and Sparrow who opened with a fish dance offering that carried a special set in full stage and was topped off by some becoming costumes worn by the girl, to the Florida, who closed. The former team did exceptionally well with their stepping and showed themselves well beyond the average standard of a starter, and possibly strong enough to be placed further down on the list, though there was hardly room for that this week.

Rome and Wagner were the inserted pair, not making very much of an impression with their conversation but picking up on the strength of a few high fresh notes offered by the girl and her partner's voice. Not Natarro was doing well enough with his hand-to-hand feats until the two colored boys, Buck and Bubble, showed following which they proceeded to tie matters in a knot with their all-around clowning. On for half an hour there was never a let down, and with the finish of one more balancing bit the act was accorded a reception that took them up to the high mark for the evening's festivities.

Succeeding Kharum and opening after intermission came Karyl Norman, who forced a couple of encores and lingered just overtime enough to take the edge off his performance.

The second half was perhaps not so strong as the initial stanza, but the difference was on negligible if it hardly worth mentioning. Dugan and Raymond, who were down for next to closing, found it a bit hard due to the time, but pulled out with enough left over to make the curtains a credit at that hour.

Gilman and Marguerite, showing some nice ballet dancing as an opener and later an eccentric offering by Gilman that comes very near putting him in a class by himself at that particular style of work. Kraus and La Salle shot some at 'em in their rapid-fire manner doing nicely, topping off with a few dance imitations by one of the boys that registered individually.

The musical efforts of the Geraldine proved most acceptable as an offering to close.

RIVERSIDE

No one can hand the Riverside anything in the bouquet line on the show there this week. It is very uninteresting entertainment judged from a vaudeville standpoint. Of course the interest centered about the vaudeville reappearance of Leo Carrillo (New Act), who headlined. He and Yvette, who preceded him in the second half of the show, were the only two acts of the bill that managed to rouse anything that resembled enthusiasm.

The attendance on Monday night as far as the lower floor was concerned showed about two-thirds of the seats occupied.

Opening the show the Oranobes (New Act), a team of xylophonists, played several selections without hitting the mark. Jack Joyce, who followed, earned sympathy applause at first, but later managed to in-

terest the audience. He has an engaging smile and a pleasing personality. These two, with the dancing that he does with the crutch and his one remaining leg, earned him the applause he received.

John R. Hymer and Co., presenting "Tom Walker in Dixie," managed to stir a few laughs in the third spot.

Then closing the first half of the show Ernest Evans with his company of seven girls, failed to fill the requirements of an act in that spot.

The only two features of the turn worthy of applause, according to the Riverside audience, were Dorothy Gunderling, the dancer, and Emily Clarke, who soloed. There was evidently a block of friends of Evans seated half way down on the orchestra floor, but despite their efforts to swing the rest of the house in applause the act was permitted to pass on its way.

The Ionus Brothers, opening the second half, earned both laughs and applause, and with their advent the show began to look better. The boys at the finish proved to be the hit of the program thus far. They were the first act that really warmed the audience into life.

Then Yvette practically changed up for the bill. Her ruddy looks, imitable violin playing, combined with her pert personality, won the audience. Her pair of boys who play and sing also scored, especially the one that handles the saxophone. At the conclusion of the act a speech was necessary.

Carrillo, who followed, immediately won the audience with his delightful manner and soon had them laughing with his clever stories.

Closing the bill the Balliol Trio held the greater part of the audience in and the feats of strength on the part of the girls were heartily rewarded. A Kingstons and Topics of the Day completed the program.

ALHAMBRA.

The "winter carnival" bill was the current week's card in this Harlem house, the showing being further billed as being "direct from the Palace." While the latter qualification applied to a few of the acts it was a ten-act show of much merit and from the line-up it looked like a big salaried one. A time table style of programming was used outside on the house signs, but five of the offerings were heavily lettered.

After intermission there were three comedy punches in succession and there was a lot of show in the first section. The features started with the May Wirth act (New Act). A great flash on fourth. Intermission came after the sixth act, Harry Masters and Jack Kraft. "On with the Dance," described as a "satire on legmania." Some of the dance bits offered during the "revue" were first worked out by the team in Will Morrisey's last summer's Casino revue. Especially remembered in the Russian dance burlesque. Bobby Dale got something with his clever acrobatic dance especially. Grace Masters looked good and sang nicely. Louise Dale and Elsie LaMont made a good looking sister team. There is a lot of stopping in this act and it is geared in third speed throughout.

Bert Clark and Flavia Arcore (New Act), No. 8, easily topped the bill in the gross number of laughs. For an act of such length (25 minutes) the sustained comedy was something of an achievement. Following, next to closing, Dave Kramer and Jack Boyle again showed their strength in the last spot. They registered with a bang regardless of the wealth of comedy ahead and easily topped a hit. There is one bit used that seems rather out of date. That is the letter from France (Field Marshall-Court Martial). The bit has been done so often before that its value is nil. The house knew the point as soon as Kramer mentioned his "brother in France."

Harry Bulger and Co. started after intermission. His "Seventy-Cent Review" registered nicely and won a flock of curtains. The act has been speeded in the working of the past few weeks. One point proved a bit inconsistent perhaps for the first time. It was when Bulger asked the "manager" how much the lower floor seats were and the reply was "35 cents." He then said he would take two of them to make up for the 70 cents owed him. In houses of this class the admission scale has long left the 35-cent level except for the upper regions.

Ben Smith placed between Miss Wirth and the Masters and Kraft turn, went off to excellent returns. His confidential parlor car chatter drew some laughs though there was a bit too much familiar matter. When he flashed his tenor, however, he had things his own way. His use of "Sweetheart Blues" counted more for the melody worked in. But Smith showed a nifty lyric line being based on the labor federation idea.

Raymo and Rogers (formerly Anthony and Rogers) mixed up an excited dialog in "Wop" dialect doing very well on third. Perhaps the Simburger story gave them a boost for the house roared at it. The polar bear gag is still retained. It must be the coming of winter that impels

so many acts to employ that ancient bit.

The Transfield Sisters made a pleasing No. 2. The girls are especially clever with the xylophone. Monetti and Redell, comedy acrobats, opened the show in place of the programmed Mlle. "Nana." The comic of the pair were spectacular or at least the shell rims. He puffed many nifty falls, topping them off with a somersault, landing flat on his back. This was also did the table fall at the close.

Alice De Garmo, an extremely neat worker on the trapeze, closed the show. Kramer showed his corked face for a minute or two for laughs until Miss De Garmo "went to work."

AUDUBON.

It would seem Fox is fully aware that his main strength against the new big time Keith houses in the Washington Heights district is the feature picture. Current features combined with coming ones are extensively advertised throughout the lobby.

The attendance last Monday evening appeared better than usual Monday evenings recently, but still there were unoccupied seats to be found, especially in the unreserved section.

The vaudeville bill was reduced from the customary six turns to five, presumably on account of the closing turn "Money is Money" (New Act) running 35 minutes.

Thames Brothers, an acrobatic team in neat white tights did well in the opening pot. The turn is away from the customary acrobatic offering, working slowly with hand to hand tricks, done while atop a specially built platform, the center of which revolves manipulated by the performers.

Walsh and Edward, man and woman of very youthful appearance, went over big and they deserved all credit. The couple could be classified as kids, for neither member appears over the voting age. They have a corking good dancing turn, the singing hardly measuring up. The male member sure can step.

Walter Penner and Co., in "The Bet," preceded the picture and, although nothing could be said against the members of the cast, the playlet has not real punch until the conclusion. The title being derived from a bet of \$50 which is made whether a girl has a heart or not. He, accompanied by one girl companion, enters a supposed, alum resort as an aristocratic couple. The story is framed that he has never taken a drink but is about to make a start as a tippler. The conversation is overheard by an underworld woman sitting nearby. She jumps up, commanding him not to drink, thereby showing that a woman has a heart. He leaves the room after paying the debt and the fact is revealed that the two girls are friends pulling this bunco scheme whenever they have a nap. After splitting \$5-50 he returns with a hard luck story that he is disgusted and wants to go home, but is minus the fare. This brings the girls together again returning the \$50 for his fare. After accepting he returns it saying that women have hearts after all.

Katherine Murray (New Act) preceded the closing turn, but did not appear to hit the mark, mainly due to poor material.

FIFTH AVENUE

A very spotty seven-act bill at the Fifth Avenue this week with almost capacity in Tuesday night. Ajax and Emily (New Act) passed along after intermission, while Matly-lie Lippard and Co. (New Act), a singing pianist and girl vocalist, struggled with the dance portion without starting anything.

Happy Jack Gardner, in black face humor with a sketch containing an idea that has been played to death around these parts, was No. 3 Gardner got most with his brass band solo and some laughs with the cannon ball business, but most of the dialog passed away quietly.

Frank Gaby (New Act) really started the bill following. Opening slowly Gaby got past his new material and into the sure-fire meaty stuff from his former vehicle, and closed a unanimous favorite.

Stevens and Lovejoy, in a dancing concert, got over nicely. Both are good dancers and have quite some production, with two special drops and a pretty gold-and-blue xylophone. The act contains an idea that requires all the scenery to unravel and winds up in a fast dancing double in the full stage set. The dialog is mostly in rhyme and tends to slow up the action considerably between dances. In an effort toward novelty speed has been sacrificed, most of the 15 minutes running time being occupied with the rhymed unfolding of the story.

McKay and Artine held the next to closing spot with their former vaudeville offering. George Kiddie and clowning as usual, a whole lot of his fly stuff getting past the Fifth Avenue bunch. New touches were "Broadway Blues," a ballad offered seriously by McKay as an encore. The latter was in a clowning mood, for he walked on during the opening of "Going Up," which closed the

show, and after clowning a bit walked off with a tag line.

"Going Up" is a condensed version of the play of the same name, and according to the lobby billing it harbors fifteen girls. There are eight in the piece, including the lone principal.

Wanna's act is weak. The act interested and will be a flash for the intermediate houses, mainly through the prestige of its predecessor and the production. The comedy is light. Cos.

AMERICAN ROOF

The American Roof bill the first half could not be termed a good show. The opening section was all to the bad and it made it a walk-away for a little singing single, Miss Hamilton (New Act). She walked away with the bit houses of the bill, opening the after intermission section. She was the first act on the bill that showed life, and the audience was waiting for something by the time she showed and gave it to them.

The opening section held Nat Burns (New Act), a stopper, who started things. Melville and Steenson, Juniors, held the second spot with a singing and musical routine, just about getting by. Little Hippix (New Act) was the turn that really should have held third spot.

Grumbly and Brown, a colored team, followed them, and the comedian managed to get a laugh or two, but that was all. Closing the first part, William O'Clare and Gels (New Act) made a poor showing.

Following the interval Miss Hamilton came along and welcomed the audience for a safe bit. Homer Lind and Co. in "The Singing Teacher," scored all the comedy points of his whole act, but the audience wasn't so strong for the sentimental stuff at the finish of the turn.

Next to closing the Texas Comedy Four served up some ditties that were satisfactory to the audience. The way that the boys handled the "Memphis Blues" went a long way toward their scoring.

Closing the show, Miss Vella, with her trapeze performance and posing on the rope, the latter a la Dainty Marie but different, managed to hold the house. The girl works fast, and that is the principal feature of her act.

23D STREET

It looks as if cards reading, "So-and-so and Co." were becoming the fashion throughout the smaller houses. One act carrying three people had the "Co." flashed, another team working in "one" did likewise and yet again a single delivering a monolog used it for no apparent reason except possibly not to let the other two turns put anything over. Just what it's all about no one seems to know unless one member wants all the billing. Certain it is that it makes no difference to those in front whether "Jasbo and Jasbo" are on, or "Jasbo and Co."

Five acts and Sylvester Schaffer's offering made up the running order of the show that was all over at 10 o'clock to the minute. Schaffer experienced some difficulty with his juggling during the early portion of the act, which brought forth skeptical applause at every miss, but going on to the marksmanship, "highschool" riding and the handling of the chariot as a balancing object and with Hickey team he got to the house and finished nicely, making up as he went along for lost prestige in the first few minutes.

Peggie Dale with her two male assistants gave the evening a start with dancing unheeded in by an introductory lyric sung by one of the boys at the piano. The other boy dancing with the girl. Usual as to routine until toward the end, when an acrobatic bit of stepping, in which the girl is handled by her partner, peaked things up and sent the act away in much better shape. Lack of coherence with the boys down in the pit also tended to make the running seem ragged.

Dorothy Dahl and Co. have made some slight changes as to the "Infantry," but the theme that prevailed through her former offering still stands. The dialog as used missed fire a couple of times due to Miss Dahl's stammering over a few lines of the "wise crack" kind. She seemed weak throughout the 13 minutes. Besides the vocal efforts failed to help despite a leaning toward her time.

Pat and Gilly (New Act) provided the first excitement and seemed to a great extent with their melodramatic arguments carrying them in three places, a phone booth, car and at home. Eddie Richards (New Act) followed doing a single and delivering a monolog that was apparently too simple for the audience all the way. A short bit of stepping took him away nicely.

Jarvis and Harrison didn't let the similarity between their offering and Fox and Keith's previous offering in each other, and with the laugh proceeds with his latter team for the evening.

OBITUARY

RACHEL BARTON BUTLER.

Rachel Barton Butler, who attracted attention as a playwright a season ago, died at her home in Greenwich Village, New York, Nov. 24. Miss Butler was about 32 years of age. Her death was sudden. As a student in playwriting at Radcliffe College under Professor Fiske, Miss Butler won the Harvard prize with her play, "Mamma's Affair," which Oliver Morosco produced last year with an all-star cast.

Prior to that her play, "The Lap-Dog," had been accepted by John D.

The team of Walsh and Cappello was billed to appear at the R. F. Albee theatre last week in their act, "Discordant Harmony." Miss Walsh was taken ill while on the train from New York to Providence. Upon her arrival here she was taken immediately to the Rhode Island Hospital, where she was put on the dangerous list. Her mother came to Providence and was with her when she died.

Mrs. Mary Dixon Dunham, mother of Henry E. Dunay and Mrs. Robinson Locke, of Toledo, Ohio, died Friday, Nov. 12, 1929, in Stamford, Conn., in her 78th year. Since their marriage Mr. and Mrs. Locke have maintained a residence in Mt. Vernon and later at 261 Riverside drive. Mrs. Dunham made her home with them. Mrs. Locke was with her mother when she died, and on Monday, Nov. 15, accompanied by Mr. and Mrs. Henry E. Dunay, Jr., and Miss Evangeline Dunay, took Mrs. Dunham's remains to Boston, where they will be interred in the spring. A light requiem mass was said in St. John's Church, Stamford, Conn., at 1 a. m., Nov. 15, 1929.

IN MEMORIAM

NAT M. WILLS

Who Reported This Life Dec. 9, 1921

NATALIE and MAY WILLS

Williams, but it has not been produced to date. "Mama's Affair," which was in the competition won by "Mamma's Affair" was later accepted by Mr. Morosco, but has not reached the boards as yet.

Miss Butler was married to Lloyd Agin, an actor, upon the latter's return from France with the A. E. F. a year ago. She came from Cincinnati, where she wrote a number of playlets. Last season Miss Butler started a children's theatre movement.

Anna Walen (Walsh and Cappello) died at the Rhode Island

IN MEMORIAM

E. M. ROBINSON

JENIE JACOBS

Hospital, Providence, Nov. 25 of cerebral hemorrhage. Miss Walsh was 29 years old and lived with her mother at 286 Pleasant avenue, New York City, when not on the road.

CABARET

The annual winter review of the Grunwald, New Orleans, began as per the usual schedule Thanksgiving night. As during the past several years, the entertainment has been arranged by and is under the personal direction of Joseph K. Grunwald, who staged all the numbers. The title employed this year is "The Cave Dwellers," with lyrics by Ballard MacDonald and music by Dave Stamper. The performance has been scaled to strike popular tastes and for that reason is not so pretentious numerically or artistically as last year, but the average maintained is very high and a tremendous bargain, considering the small cover charge.

It is Grunwald's idea to tilt the admission some as the winter progresses and elaborate his show. His entertainment is there from all angles as it is, with a losing dash that sent them out commenting. It is a fan idea, with the fan employed to achieve beautiful results. The outstanding feature of the Grunwald revue, however, are Ballard MacDonald's lyrics and Jack Hewitt, an accomplished juvenile. Among the girls, Adele Ardley earned premier consideration. The only weak section occurred with the dancing interlude of Bird and Bernard. Bernard possesses terpsichorean technique, but lacks personality. Miss Bird made up for her lapses in dancing in a corking song, lead that she sent over to big applause. She is a better singer than dancer. The chorus is a peachy one, being the prettiest around in several years. It includes Virginia Lyons, Peggie Walker, Miss Green, Cecelia Bertram, Jane Clark, Eleanor Darkstader, Eleanor Wallace, Pearl Clark, Mary Darling and Marion Green, with Peggie Walker acclaimed the most beautiful in a collection of ultra-handsome girls.

The new show at Healy's Golden Glides is to be presented to-morrow night (Saturday). The presentation of a new restaurant, entertainment at this time when the majority of the places are closing down speaks well of the nerve of the Celtic impresario, who contends that the cabaret is to come back with a bang in the right sort of places where dinner and supper with entertainment is given without any attempt to gyp the public with high prices.

The title of the offering is the "Show of Horrors," which con-

cludes with the "St. Morris Carnival," a mardi-gras festival on the ice. Howard Kilgour wrote the music and lyrics and the show was produced by Cody. Those appearing are Hildy and Pauline, Howard Nicholson, the Colonial Duo, the Russian Serenaders, Carmen and Ilanaka, Hanley, Murray and Turner, the Four Roaders, Billy Small and Helen Hardie.

Albert Bouché, manager of the Blue Bird Cafe, Montreal, Canada, has been sued by Arthur M. Kraus, the musical booking agent, for \$3,500 on alleged breach of contract arising out of the booking of a seven-piece orchestra for the defendant. Bouché, through H. J. & F. E. Goldsmith, answers that Kraus substituted several men in the orchestra which the defendant had personally selected. On their arrival in Montreal Bouché says he played them one night and dismissed them as inept. Bouché states he paid the seven men \$100 for the night's service. The band was to receive \$635 weekly.

Arthur Hunter will transfer his "Tip Top" revue from Nankin Gardens, Newark, N. J., to the Marlborough Grill, New York, Dec. 12. A new "Let's Go" show will open at the Nankin the same week. The "Tip Top" show will have some new principals, including Gladys Stockton, Viola DeVul, Jack Wilson, Julia Shubert and (Miss) Frankie Lloyd.

CLOSE SHUBERT STOCK

Pittsburgh, Dec. 1. The local stock company at the new playhouse closed at the end of this week with "Thimble and May" buckley returning to New York. The house was rebooked this fall from a farboise house and its name changed from Victoria to Ram & Shubert. Its future is uncertain.

B.H. Originals, No. 2 Co. Plays

New Orleans, Dec. 1. "The Girl on the Lane" was opened to capacity at the Theatre but business dropped after the first performance.

Outside the theatre are problems of the original company quite removed from that within. The show books the about \$1,000 on the week

NEWS OF THE DAILIES

Charged with conspiracy to kidnap Ambrose I. Small, millionaire Toronto theatrical man, John Doughty, formerly his secretary, is in jail in that city.

News about Lady Willshire's inclusion in the cast of "Afgar" kept up when she signalled her first night appearance by fainting as a result of the weight of her costume.

Frank McElate, the actor, has sued the Putman company as the result of having his finger clipped off by a window in one of their cars.

George W. Young used to recover jewels left by his wife, Mme. Nordica, but after being out five hours the jury disagreed.

The American Association of Fairs and Expositions has decided queer freaks must be eliminated from entertainments. This means bearded ladies and dog-faced boys.

John Emerson will make a tour of several cities to address actors in explanation of the Equity shop.

Amelle Rives will dramatize Mark Twain's "Joan of Arc" for William Faversham.

The New York American is running a contest with \$5,000 in prizes. The stunt consists in guessing the identity of half veiled portraits of picture stars.

William Harris will produce here "Crown-Well" by John Drinkwater, he has cabled from London.

A big display was landed for Comstock and Gled in connection with Lady Lillian Maxwell-Willshire's joining the cast of "Afgar." Lady Willshire's will to work is due to the pecuniary embarrasments of her husband, she declared.

Due to the increase in costs, F. Ringold announced the other day in Atlantic City, the salaries of performers had to come down.

TRIO IN SENNETT REVUE

Arrangements were closed this week whereby Arthur Hammerstein and A. H. Woods will jointly produce the Mark Sennett revue, first announced to be put on by Woods alone. The revue is due for early spring.

Victor Herbert is to compose the score and Otto Harbach will supply the book and lyrics.

THANKSGIVING RECORDS.

(Continued from Page 10.)

Transactions were well handled by the critics. Kellard for the first time in six years started a season of Shakespeare at the Manhattan. The Century Promenade eliminated its early revue, moving the nine o'clock show to the midnight spot with a few revisions and additions. The Neighborhood Playhouse will open "The Whispering Will" Saturday night.

A reason for the third circuit for legitimate bookings was evidenced this week, when a dramatic attraction came in under a \$4,000 weekly guarantee and is said to have posted \$12,000 in advance with the house management.

On Wednesday it was reported in the agencies that business had been all shot to pieces during the first two nights of the week and that the outlook for Wednesday night wasn't much better. Last week the holiday and the football nights made up for the slump, but there was no indication of such relief this week.

Both Monday and Tuesday nights and Wednesday matinee witnessed strong dumps to the cut rates, which had but 12 attractions listed as regulars, but held tickets for almost all of the hits from the agencies dump.

The outright buy list this week hit the total of 30, with about one-third of the attractions represented on hit lists. Those listed are "Jimmie" (Apollo); "The" (Belmont); "Skin Game" (Hudson); "Lone and Snapper" (Hudson); "When We Are Young" (Hudson); "Afgar" (Central); "Mama's Affair" (Central); "Tavern" (Columbia); "Mad Man" (Columbia); "Hello Loner" (Columbia); "Lone Night" (Hilltop); "Broken Wing" (10th Street); "Woman of House" (Columbia); "Kiss Madam" (Hudson); "Tip Top" (Hudson); "Just Suppose" (Hudson); "March of Men in the World" (Hudson); "Mary" (Knickerbocker); "Half Moon" (Liberty); "First Year" (Liberty); "Gold Digger" (Greenwich); "Rhythm Love" (Hudson); "The Rat" (Hudson); "Hitchy Koo" (Amsterdam); "Three Little Girls" (Hudson); "The Name Is Woman" (Hudson); "Little Old New York" (Hudson); "Yukle Me" (Hudson); "Greenwich Village Follies" (Hudson);

AMONG THE WOMEN.

Elizabeth Brice at the Palace was welcomed! "The Barrymores at Tea" was burlesqued with a dancing butler, and "Lionel, Ethel and John," a singing act. "Do Classy" Barrymore gown of rose velvet was worn with much elegance by the happy Miss Brice, and her other frocks were of original French design of lovely pastel shades and handsomely draped lace. One rhinestone slip over the neck was hung with lace in a new arrangement that was intricate enough to suggest Parisian invention—another hint being the bright cerise lining for the pale mauve skirt. This was finished by a girde of Nile green.

Elma Casino with Eduardo flaunted some Castilian costumes that changed for four dances billed as "Lalaguna and Bolero," "Banderillero," "Chufia," and "Panderetas." The first was of orange and gold brocade, with a hem flounced with ostrich tips, and broad bands of fox fur. A white crimson figured bodice with tight short trunks was overhung with a broad chenille fringing of black. Later more rainbow flounces of chiffon, streaks of spangles, and more feather tips combined with roses lavished all on the skirts that swung away out with dizzy beauty. The dancing was delicious.

Kantos and Hayes Revue was the big center with a full cast of pretty girls who entered Dr. Fitt's office to have their vaudeville acts operated on. The dramatic lady in gray had a long gray lace veil hanging from her purple plumed hat, and gray lace was flounced up the side of her gown. The combination of gray and lavender was effective. A Paris Jani girls with yellow feathers and blue velvet was saucy, and they all the girls lined up to represent necessities for a good revue. One was a grand piano (very clever!) designed of mahogany satin, with a roll key board on "everything." Luno lamp was given full credit, with Miss Owens registering a complaint because they were taking so much away from her. She was dressed in gold metal ring, with a skirt nearer the waist than the knees, no back, and really nothing but yellow Paradise plumage to maintain her self-respect. Melody or Tune, whatever she was called, wore a chiff hat and a black and white effect.

Kantos and Hayes, of course, were screams and the revue was simply a little caviar for their square meal of entertainment. "Fatty" looked "immense" in her Buster Brown suit. Two gorgeous evening wraps were matched in a musical moment. "Him's" was of green iridescent of a delicate pastel shade, showing off marvelously against the black. With all the clowning the music in their act was handled most respectfully, and "Him's" voice was almost grand opera.

Flu Lewis were the simplest and yet one of the most fetching costumes of the season. Her colored maid breaks the ice for the act, and when Miss Flu enters in an orange corded taffeta ingenue frock, with slippers of old blue, to say nothing of very noticeable stockings, and a peeking-out petticoat of gold lace, she looked chic and kittenish. She did not change and showed good judgment for the frock; except for a little risk with the decollete was absolutely adorable and perfect, the kind of clothes we hope to see more of in vaudeville.

Many a gold digger does not carry a shovel, but few there are who do not carry pretty dice—"Little Lumps of Ruination," as the license kids in Nat Natanor's act term them. With a million monkey shins these boys claimed fully comedy rights on the Coliseum bill this week.

Karyl Norman, the Croco Fashion Fete, of course registered for beauty, art and novelty—expressed in clothes! Again he out-fashioned fashion. Some gaudy pervas in the audience and his mother made his costumes. If she did her name must be Lucille, for everyone has been raving about the boy vamp's wardrobe. Such rich, ripe, and royal stuff! And yet as becoming as any to the simplest costume designed for the "China Doll" number. This is of arboreal pink, cut in Japanese style, with blue-lined sleeves and swathing effect, except that the skirt is short and hemmed with silver fringe. A fan-shaped crown of silver lace carries clusters of cherry blossoms to south against the hair.

Home and Wager substituted, and no one was sorry. The girl has a rare voice and was well looking in a tan riding habit with shiny black lace and snappy tri-corn.

Ira May Sparrow (Libby and Sparrow) wore an Egyptian costume of myrtle green with gay spangled bands. Her partner, done up in Turkish towels, slipped through a burlesque that made the house silly, and the gallery whistled for more.

Dagan and Raymond, with the old apple tree act, are bounced on the head with the punishing fruit whenever a tie is told. This very blonde person, who tried to put over that she had never been killed, wore a Quaker gray gown for her entrance. It was demure and delicately embroidered in rambade. Later a black-and-gold brocade trimmed with black plumes evidenced some decollete, and made one wish that even a vamp would not put so much mascara on two eyes.

Guiran and Marguerite danced brilliantly. Marguerite twirled about on her toes sweetly, simple in a petal-pointed ballet dress of blended rose chiffon. Later a filmy white lace affair with silver lined bodice pinnetted prettily.

Kharum, the Persian pianist, fed the souls of the high-brows with scurried scales and fricasseed grace notes. The sawd-st blades in the audience began to cough, size up the clothes down the aisle, and then yawned back to the stage to wonder mildly whether a sun-colored Persian turban and a broad mask to match on a smoke-colored satin costume might not be worth mentioning to Madame Fluten, the modiste. With the high collar trimmed with dull gold trimming, and even the trouser effect, something could be copied. Paris, you know, girls, is showing symptoms of bifurcation.

At the Fifth Avenue, Stevens and Lovejoy danced through an act that they started with symptoms of a revue but finished alone with their "speed" specialty dance in a brilliant cyclorama that matched the girls' pantaloette dress of peacock blue, trimmed with gold and silver. A silver hat with a flaunting blue plume was attractive, and over the gown a light opera wrap of silver cloth was unusual only in the employment of a broad silver lace ruffle under the shawl doberman collar. She opened in a white net ruffled dress not so becoming.

McKay and Ardine stirred up good humor. With her Swedish accent Miss Ardine might be expected to select her gown from the K. M. catalog, but instead looked smart in a pink taffeta of georgette overdrapes, trimmed with infinite numbers of tiny shirred ribbon scrolls. Her yellow ballet dress had deep ruffled underskirts, but the crispness was gone, so that one could only imagine how pretty it must have been when new.

"Ging L.P." was a boiled down or hashed up version of the three-act musical comedy of the same name that has been compounded into a vaudeville act. Not very pretty girls were gowns that were fresh and dainty in rainbow colors of taffeta and chiffon. All were short and ingenue, and large bits of the same material were designed fetchingly. The prettiest frock was of lavender, with medallions of shirred ribbon and ribbon flowers tucked here and there, with blue velvet baby ribbon delicately added.

The girl who was prima donna (not so prime) wore a lavender and sequin decollete that was rather exposing. The prettiest thing about it was the idea of draping light green ostrich plumes over the hips.

Mattie Leppard was sweet and had excellent bearing. Her gown was artistic and aristocratically looking. The fan-shaped train that spreads out on one side (not unlike Delores in the "Midnight Frolics," whose peacock dress spread out all around) was most attractive, trimmed in straight rows of feathers.

berts, and "Broadway Revue" (Winter Garden).

In the cut rates the list held "Jimmie" (Apollo); "Kissing Time" (Astor); "French Leave" (Belmont); "When We Are Young" (Broadway); "Hello Loner" (Columbia); "Tat-

ter Patter" (Longacre); "Three Love Ghosts" (Hayes); "Gib" (Park); "The Name Is Woman" (Playhouse); "Daddy Dimples" (Playhouse); "The Midge" (Times Square); and "Broadway Revue" (Winter Garden).

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"Serial Follies" & Gayety Newark

13-15 Notable Syracuse 16-18 Gayety Utica.
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"Hurling Widows" & Carely Ref.

"Stone & Pillard 6-7 Armory
Hinghamton 8 Auburn 9-11 Inter
Niagara Falls 12 Star Toronto.

"Sweet Sweeties" & Olympic New York 12 Carolyn Monest.

York 13 Clapety Newark.
 "Tomplers" 6 Howard Boston 13-
 15 New Bedford New Bedford 14-15
 Academy Fall River.
 "Tibble Tabbie" 6 Century Kansas
 City 13-13 Lyceum St Joe.
 "Tid Bits of 1929" 6-2 New Bed.

1911-1912 at 1929 - 6.8 New Bedford
New Bedford 9.11 Academy

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7-9 Gayety Utica 13 Gayety Montreal.
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ATLANTIC CITY

Oscar C. Jurney, who was at one time manager of Loma Park, Ocean Island, is in direct charge of the construction and erection of the new Rendezvous Park, Atlantic City.

Bookings at local theatres are frequent and made on short notice at the present time. The only advance booking at the Glens is "Maytime," Dec. 16, 17, 18. The Apollo will have the new Ziegfeld musical production, "Daddy in Our Alley," with Leon Errol and Marilyn Miller, entire week 6.

Woods Theatre closed on Sunday, Nov. 26, and will remain closed on

all Christmas, in all probability. Legitimate bookings will probably fill the house from that time forward.

Dance contests were inaugurated on the Garden Pier by Manager S. W. McGill last Friday, 26th. They will be a weekly feature, with cash prizes of \$25, \$15, and \$10 offered. The initial contest proved a good crowd attractor.

BALTIMORE

By F. D. O'Toole.

ACADEMY—The musical comedy, "Daddy in Our Alley," sponsored

and chaperoned by F. Ziegfeld, Jr., received its premiere Monday to one of the largest first-night houses of the season, and was enthusiastically received. Reviewed elsewhere.

AUDITORIUM—"Nightie Night" is a near bed-room farce and as such attracts the patrons of this house. Should do well during its stay here.

LYCEUM—Bob Cooper Meigs in "Honors Are Even" has taken some standard situations, notes of philosophy and touched them with delicate humor and made a refreshing, keen and even surprising entertainment. Well received on opening night, although a trifle long in its present condition.

MARYLAND—Vaudeville.

PALACE—Comedy, music and vaudeville specialties combine to make Geo. F. Dillinger's "Hip, Hip-Hooray" production one of the best of the season.

HIPPODROME—Vaudeville and feature pictures.

GARDEN—Pop vaudeville.

GAYETY—French Frolics.

FOLLY—Black burlesque with a monthly change of principals.

NEW—"The Branded Woman," featuring Nora Bayes.

PARKWAY—"Conrad in Quest of Youth" is one of the strongest feature pictures shown here for some time, and opened an indefinite stay in both this house and the New Wizard theatre downtown.

A new violinist was the feature of the National Symphony Orchestra in Self Hall Tuesday, and a packed house was on hand when

Scipion Guidi made his first local appearance. The advance sale gives promise of a successful season in this hall.

BOSTON.

By Len Libby.

ORPHEUM—Pictures and vaudeville.

BOSTON—Pictures and vaudeville.

BUJOU—Picture.

BOWDOIN—Pictures and vaudeville.

COLLIER OLYMPIA—Pictures and vaudeville.

GORDON'S OLYMPIA—Pictures and vaudeville.

GORDON'S CENTRAL SQUARE—Pictures and vaudeville.

ST. JAMES—Pictures and vaudeville.

PARK—Picture.

CODMAN SQUARE, BEACON, MOHREN, KATHER STREET, PENWAY, LANCASTER, FRANKLIN PARK, OLD SOUTH COLUMBIA—Picture.

GLOBE—The third week of "Ermine," which is playing to excellent business.

PARK SQUARE—Third week of "The Champion," with Grant Mitchell starring, the new play.

COLONIAL—The seventh week of "The Night Boat" is on the third week.

WILBUR—The seventh week of "As You Were," which has become one of the season's hits.

HOLLIS—Last week of "The Hot Tent."

HERBERT—"East Is West," on the 13th week, with every indication that it will stay here for several weeks longer.

THEMONT—Had one of the new shows in town when "The Sweetheart Shop" opened on Monday night.

PLYMOUTH—"Scandal" departed Saturday night after a stay of several weeks and is supplanted by Maude Fulton in "The Humming Bird."

MAJESTIC—One of the best hits for business of the season was made by Johnny Douglas's show, "Vagabond and Vanities," which opened at this house on Monday night.

ARLINGTON—"June Love," with Miss Adler in the lead, came to this house Monday for the metropolitan premiere of the show.

BOSTON OPERA HOUSE—Royal

English Opera Co., using for the second week of engagement "The Bohemian Girl."

THEMONT TEMPLE—"Way Down East," the Griffith film.

HOWARD—"Tid Bits of 1939"

CASINO—Jean Bodini's "Twinkle Toes."

GAYETY—"Girls of the U. S. A."

BUFFALO

By Sidney Burton.

MAJESTIC—Leonore Ulric in "The Son-Daughter," "Cleaning up."

HERBERT—"Look Who's Here," "Back again with nothing to complain about."

SHAR—Vaudeville.

SHAR'S HIP—Picture, "Wallace Reid, 'Always Audacious,' Bennett's 'Fire-side Brew' Last half, 'The Tease,' 'Don't Ever Marry'."

SHAR'S CRITERION—Picture, "Heliotrope," First time, "Naughty Naughty Night," Leo Cosentino, soloist.

SHAR'S NORTH PARK—Picture, Program changed four times weekly.

GAYETY—Burlesque, "Social Mads," with Niblo and Spencer.

ACADEMY—Burlesque, "Cute Cuties," featuring Frances Farr and Harry Seymour.

OLYMPIC—Popular vaudeville Amores and Oney, Monique and Roberto, "At the Turnpike," Francis and De Mar, Wilsons.

LYRIC—Picture, "The Cost," Vaudeville, Robinson's Baboons, D'Alora, Kelly Forest, Rosen and Co., Four Organized Girls.

STRAND—"The Yellow Typhoon," "Don't Blame the Monk," Last half, "The Green Flame."

EMPIRE—"Richards Follies of 1939."

"Mary" at the Majestic last week landed Buffalo a jolt. From Wednesday to the end of the week seats were at a premium. Thanksgiving with two shows stood them up dozens deep, and for the rest of the week hundreds were turned away at each performance.

The Jerome H. Remick Co., of New York, has brought action in the Federal Court here against Brown's Hotel Inc., a roadhouse at Tonawanda, for alleged infringement of copyright. It is charged that the hotel orchestra played a Remick number without permission. Damages of \$250 are demanded.

Geneva, New York, is to have a new moving picture house. The Baptist Church on Bank street has been purchased by a company operating a chain of houses in this section and is being redecorated and refitted for a picture theatre.

In connection with its Sunday night service the Calvary Church gave a showing of "The Copperhead" last Sunday.

BURLINGTON, VT.

By Fred Russell.

The Leland Theatre, Inc., of Montpelier, Vt., has been incorporated with \$25,000 capital. G. B. Hicks and W. R. Ryan, both formerly connected with the Playhouse in that city, are among the incorporators.

The Bijou, Barre, Vt., owned by the Black Theatre circuit, is being remodelled.

Hotel Van Ness, catering to road shows playing this city, was put under quarantine by the health officials early Thanksgiving afternoon, when it was discovered that traveling representative of "Lullie" magazine was ill with the smallpox. At the time there were only about 60 guests in the hotel, among which,



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however, there were no theatrical people. The "Hudson" Co., playing the city that day, arrived just in time for the matinee performance and were lucky enough not to get caught in the quarantine.

The Auditorium in this city opens its winter season with pictures after being closed for the summer and fall.

Boxing, which had grown quite popular in this city during the last two months, has been banned by the State's Attorney. No reason for this action was given out.

DES MOINES

By Don Clark

The S. R. G. sign was out at the

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Week of Dec. 6—B. F. KEITH'S RIVERSIDE THEATRE—Week of Dec. 6

MANAGERS CORDIALLY INVITED

Marched for the first time this season Thanksgiving Day. The attraction was "The Marcus Show of 1929" at \$2.50 top. Business was capacity, both matinee and night, and held up for three following performances.

This week at Berchel "Bird of Paradise," here for its annual visit. Last week, "Take It from Me."

"Bretwhite Sings," in stock at the Princess this week.

"The Evolution of Dixie," a local talent musical revue, staged by Carolyn Putnam Crawford, is headlining at Empress this week. Was last presented as entr' act at Princess two weeks ago. Two members of the Princess Stock Company are in the cast. Both Princess and Empress are Adams Theatres Co. houses.

Films this week: "Peaceful Valley" at Des Moines; "Parker, Bedroom and Bath," at Rialto; "The Daughter Pays," at Garden; "The Stranger," at Palace; "The Land of the Living," at Majestic; "The Blood Mariner," at Empress.

Two Junior Orpheum officials visited town last week, which in-

creases local speculation as to the probabilities of a new Junior Orpheum house here in addition to the regular Orpheum house. Local circuit officials remain silent.

DETROIT, MICH.

David Warfield in "The Return of Peter Grimm" at New Detroit. Next attraction Siegfried Polter. Advance sales tremendous at \$4 top. It will stay two weeks.

Ed Wynn's Carnival had two capacity weeks at the New Detroit. Everybody was well pleased.

Charlotte Greenwood in "Linger Longer Letty" at Garrick.

Guy Bates Post in "The Masquerader" at the Shubert Detroit.

At the photoplays: "Isle of Clay" at the Broadway; "Good References" at the Adams; "The Furnace" at the Madison; "Are All Men Alike" at Colonial.

The New Regent theatre, Grand Rapids is said to be leased to Jones, Lusk & Shafer of Chicago. The theatre will open sometime in 1931.

With the building situation causing up work on a dozen new theatre projects will proceed after the first of the year. At least a half dozen big new houses are scheduled for Detroit.

W. R. Butterfield, who was in Detroit last week, said that the new Regent in Lansing would open sometime in January.

At Lichtman was a Detroit visitor

last week and denied absolutely that he was leaving Famous Players.

John H. Kunsky advertised the Realart feature, "The Furnace," under the title of "Breach of Promise," which is playing this week at the Madison.

De Fleet of Chicago, responsible for the Marigold shows is rehearsing a review which will be presented shortly at the Cafe Frontenac.

The Majestic, owned by the Famous Players, has changed its first-run week policy to two changes weekly. The selection of features will be divided between Paramount and Realart.

J. M. Duncan, for five years manager of the Detroit Vitaphone exchange has been promoted to district manager and will cover Detroit, Chicago, Omaha, Minneapolis. J. H. Young succeeds him at Detroit.

Art Haganen, former manager of the feature department at Pathé, has been appointed booking manager of the theatres in Detroit.

Theatre business in Detroit is off to some extent due to large number of unemployed at the motor car factories. This applies also to such towns as Flint, Saginaw and Pontiac, which are car manufacturing centers. It will likely be the first of March before these factories will open to capacity again.

INDIANAPOLIS

By Volney S. Fowler

MURAT—"His Honor, Abe Pol-

ENGLISH—"It's Up to You," first half; "The Girl in the Spotlight," last half.

PARK—"Lid Lifters."

KENT—"Vaudeville."

LYRIC—"Vaudeville."

RIALTO—"Vaudeville and Pictures."

BROADWAY—"Vaudeville and Pictures."

CIRCLE—"Pictures."

OHIO—"Pictures."

The Indiana Magical Fraternity, of which Thurston is an honorary member, banqueted at the Y. M. C. A. auditorium Nov. 24.

Robert Mantell added "Louis XI."

to his repertoire at English's last week for the first time this season. Playing against "Aphrodite" at the Munt. Mantell had at least two-third capacity houses at every performance. His first presentation of "As You Like It," in his many visits to Indianapolis, on Thanksgiving drew a capacity crowd.

"Something to Think About" broke the Sunday record at the Ohio photoplay house Nov. 21, when it drew \$2,000 gross. The film was kept on this week.

W. G. Carter, formerly with Select Pictures in St. Louis, is the new manager of the Indiana branch of Robertson-Cole Corporation. C. W. Tyler, former manager, has resigned to become manager of the Special Pictures Corporation at Cincinnati.

KANSAS CITY.

By Will R. Hughes.

SHUBERT—"Breakfast in Bed," GRAND-Chancey Orest in "Macusha."

ORPHEUM-Vaudeville.

LOEW'S GARDEN-Vaudeville.

GLOBE-Vaudeville.

EMPIRE-Musical stock.

GAYETY-Dave Marion's "Own Company."

CENTURY—"Girls from Jayland."

NEWMAN—"Coared in Quest of His Youth."

ROYAL—"Behold My Wife."

TWELFTH STREET—"Unity of Love."

RECENT—"Half a Chance."

The New York Grand Opera Company, which was billed for a concert at the Auditorium Thanksgiving night, changed its date to November 24. The company, which is entirely Italian, gives a program of scenes from Italian operas, with chorus and orchestra.

Masterers may think the west is hard up, but the fact remains that in the charity drive for money to support Kansas City's charitable institutions, just closed, the quota of \$700,000 was exceeded by \$100,000, a total of \$800,000 being raised in five days. Four-minute speakers addressed every audience in the city during the drive and a great deal of enthusiasm was aroused.

"Hello Jaanba," a colored aggregation, stopped badly at the Auditorium last week.

The "Smarter Set" is the announced attraction at the Auditorium for week of Jan. 5. This house, which has recently been redecorated, is playing independent bookings.

Bob Carlton and Julia Ballou, on the Orpheum bill this week, got in all of their spare time visiting with the home folks.

Kansas City is to have a theatrical weekly at last. "Diversions" is its name, and the first number has made its appearance on the news stands. The paper is published by Sam L. Furber, formerly manager of the Royal theatre.

The Iberic, which was recently leased by the Harding Brothers, who operate the Liberty, both prominent downtown picture houses, has been closed for several weeks while extensive changes are being made.

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Large contract with Saengers last week.

The regular Loew program at the present the first half as to quality, quantity and arrangement. A couple of acrobats open, then a two act, the feature, another comedy act, and juggling to close. The artists were never particularly enthusiastic; it was just a show. The name, William Farnum in "Drag Artist," is what drew them in. The acrobats to open were Denny and Louise Hurley, with Louise doing the heavy work. They are in and two would seem preferable. The duo received polite attention and approval. The talking and singing two act

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ROBERT

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is Fred and Elsie Burke. Fred gives the act across, unbelting an electric dance that landed. The artist furnished him in the only different thing in the show, an exit scene. Lafollette headlined in such change impressions of what men past and present, and again. He brought memories of some of the artists who originated the stuff he is doing end of others he carried it forward like Froggell, Lafayette and Henry Lee. He was good. Hand and Gould were the straight

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comic. The straight in this instance is vigorous and the comic an amusing looking tramp who got most of his laughter through apparently standing on a car. The idea and the work of the familiar sort.

The Cromwells did nicely at the end in the turn that has served them well through the years. The Palace business was off Sunday night for the first time in years. Instead of the usual rows of standees there were patches of empty seats. It may have been due to a slump has struck the town or the Christmas shopping may have cut in. The first half of the bill held little that would prod the big office.

Newkirk and Payne Sisters opened. It is a neat turn prettily staged and received commendation. Payne and Boyle had only their personalities to rely on. Their ma-

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trial was just a hodge podge and they are adolescent in age, vaudeville technique and artistry. Dan Sherman begot laughter for his Jay circus, doing better than others before and after him. Payne and Yorkov Sisters look like a pair of girls breaking in. A quiet musical turn that may be by. Their efforts met with good response. Jessie Gomers has committed herself to grow about time in her springy agility on the stage. She failed to hold them or merit applause conclusively.

The Pantages show this week like novelty, missing on all cylind-

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does and striking a low average even for small time. Rose Shedd and Brother began proceedings handsily in a balancing turn that won appreciation. Jean Gibson billed as "The Gull Curve of Sym-phonization" might have done better

with fresh selections, old numbers may be all right for Guden, Grand Parks and Hutto, but they are all wrong here. Miss Gibson is not dressing to the best advantage. McKay's Scotch Revue ran through the usual Scotch stuff with a jarr-

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finish helping to light the moment. This Scotch stuff is much the same and for the most part seems to consist of wearing kilt, playing bagpipes and beating drums. Irish Clark and Dore stood out like a lighthouse on this bill. It is a knock out turn in "one" with falls that stand up with the best. They earned first honors easily. Carl McCullough was a wallow-

next to closing and his reception was deserved. Most of his material is antiquated, running along the line of imitations of Warfield and Eddie Pry at this late date. McCullough needs an act. Four Faidrens is a closer with their lamp jumping moment. The older Faidrens should be to conform with the three—d of the customing could be improved, as

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The managers throughout the country have been asked to interview their local business men with a view to having them grant a discount to all members of the N. V. A. making purchases in their place of business. The results reported thus far are encouraging and in many theatres the manager has displayed a large sign back stage notifying the artists of the names and locations of stores where a discount will be given on all purchases, upon presentation of their N. V. A. card. An illustration of the practical benefits from this arrangement is conveyed in the following telegram:

Hamilton, Ont., Nov. 22, 1930.

Mr. E. F. Albee,
Palace Theatre Bldg.,
New York City.

Bought traveling bag from the Hamilton Leather goods company and asking for 10 per cent professional discount, was asked if I could produce N. V. A. card. This I did, and Mr. J. Morris, manager of the store said: "We gladly give you artists the benefit of a discount only when an N. V. A. card is shown." Needless to say, I felt quite honored and proud, this being the first time anything like this has happened to me. You can use this as a means of telling the rest of the profession of another benefit derived by becoming a member of that wonderful organization.

BILLY GLASON.

It's Up To The Artists

It is very often said by artists, when asked about general conditions in vaudeville. "Well, I don't know. I have had a few things done to me. Of course, there is a better condition, but there are managers and agents who do the right thing all the time. There are lots which ought to be improved." "Well, why don't you write and tell the managers that? Write to the Vaudeville Managers' Protective Association, and lay your grievances, if they are legitimate, before them. If there are any suggestions you have to make for the betterment of vaudeville, write that also." And the artist's reply is: "Oh, I don't want to mix into the thing. Let them find it out for themselves."

Now let us analyze this. The managers are ready and willing to co-operate with the artists in every practical way, consistent with the running of their business; in fact, they will stretch a point. There are about 1,000 theatres, and among these 1,000 managers there will, at times, spring up a difference between artists and themselves. They won't agree as to the value of an act; they won't agree to some material that is used on the stage; they have little differences of opinion on different matters. This is a personal grievance of the artists. The manager has done nothing mean or unbusinesslike to them, but the artists, instead of looking upon vaudeville in a broad way, look at it from their personal standpoint and their own petty grievances. If the artists have a grievance; if they think that the manager is not fair in his contention; if they see some condition about the theatre which can be improved, say the dressing rooms, the condition of the stage, stage hands, musicians, house help, down to the manager, they are not only doing the proper thing in their own interest by reporting this to the Vaudeville Managers' Protective Association, but they are doing a service for the entire vaudeville business. If artists would interest themselves a little more in this movement, and without fear or favor report any condition which is against their interests in the booking department, with their representatives, those who play in acts where producers have contracts with them (in fact, any branch of the vaudeville business are asked to bring their differences in a free manner to the Vaudeville Managers' Protective Association), the managers will bind themselves to protect those artists from any petty feeling which might arise because of their interest in sending in these reports. The managers have taken a stand. Now let the artists take a stand. They have been doing wonderfully well, but we want more of it. We want their suggestions. We want them to say just how they feel, and out of all these suggestions we will evolve something which will better the conditions in every particular.

athletic turns must dress now to keep pace.

Something wrong with the bill at the Orpheum this week. Most of the acts are appealing individually, but the composite impression was not optimistic.

The Nagys were interesting in their fire eating, going through this work in superior manner. Saver and Westbrooke found immediate response and then went into an untoward direction after Saver indulged in some hip movements for comedy. Albertina Hensch might have done better with novel formations and

interludes, but her dances and those of her assistants were much like all of the others.

George MacFarlane ran up a big score, his splendid voice and resonant tones serving to amuse as of old. He is doing a trifle too much though, and one or two of the less striking selections could be deleted with profit.

Fannie Usher remains her old amusing self and together with Claude Usher, charmed in the familiar way. Trixie Friganza's star remains undimmed. Her method, manner and matter are 100 per cent. She is a fast worker, with

fast stuff for fast minds. Just the type for the Monday nighters, who handed her the key to the Auditorium. Among vaudeville fan makers Friganza is in the van.

Mr. and Mrs. Gordon Wilde closed showing much the same turn as formerly.

PITTSBURGH

By Coleman Harrison

Robert Mantell, at the Nixon this week, is presenting one of the most varied programs of repertoire he ever attempted with eight different Shakespearean plays in as many performances.

The film houses on the Rialto are vying with one another in elaborate lobby displays. The Savoy started with "White New York Sleeps," decorating the exterior with scenery depicting big buildings, etc., to denote the big city. Then the Columbia, inspired by the sport in business of its rival, with a western picture, injected a wild and woolly cowboy atmosphere to its facade. Now the Minerva is showing "Uncle Tom's Cabin" and has a full-sized cabin blocking its front.

"The Greenwich Village Follies" is holding forth at the Alvin, drawing heavy. "The Charm School" next.

"Little Miss Charity" is doing fairly well at the Little Frank Moulin playing lead.

"Honors Are Given" next.

The Quality Amusement Co. is presenting shows for colored patrons at the Pershing in East Liberty.

Approximately \$100,000 is the estimate one local critic made of the earnings of three musical comedies that played here in the last three weeks. The winners were the "Follies," "Cinderella on Broadway," and "The Night Boat."

The Duquesne's doors have been open three days with its new policy of film entertainment, and its success in that short time has made

Manager John P. Harris very confident of the future. He has made extensive alterations and has the house fit for the kind of vehicle that is bringing the crowds.

PORTLAND, ORE.

By Joseph G. Kelley, Jr.

ORPHEUM—Vaudeville.
HEILIG—A series of musical events.

AUDITORIUM—1, 4, Portland Opera Association presents "The Force of Destiny," with a chorus of 60 and a ballet of 30.

BAKER—28, Baker Players in "I Love You."

LYRIC—Ben Dillon and Al Franks Musical Comedy Co.

PANTAGON—Vaudeville.

HIPODROM—Pop vaudeville and feature pictures.

CARINO—Musical Comedy Tab.

LIBERTY, STAR, PEOPLES, RIVOLI, CIRCLE, GRAND, GLOBE, COLUMBIA and MAJESTIC—Motion pictures.

Headed by A. C. Raleigh of the Columbia theatre, a group of prominent film and theatrical men are making arrangements for a Christmas screen ball, to be held about December 15 at the Auditorium.

A lone robber held up J. A. Cole, carrying the day's receipts of the Rex and Bijou theatres at Aberdeen, recently and made off with \$700 of the theatre's money. Cole was carrying the funds to the office when someone stepped from behind and placed a revolver against his ribs, demanding the money.

M. H. Mills, leader of the minstrel set being featured at the Star, was in an auto crash last week.

The Ellison-White Chautauque Company got \$345 from J. E. Keith of Ridgefield, Wash., as the result of a suit brought against him for breach of contract in regard to a Chautauque which he was to put on in his town and failed to carry through.

The Kello-Bar's circuit has ad-

ditioned with the Bert Levy Association of San Francisco and the Bert Levy circuit of Salt Lake City. A local office will likely be established.

Because of a number of things having been stolen from the dressing rooms, the Hippodrome theatre has bids any one back stage other than its employee.

Pictures of Portland events are to be featured on local screens in Pathé in its news weekly.

Hobo James Gordon, who has for the last few weeks been singing around the various apartment houses for the few coins that were occasionally dropped from the windows above and who finally picked up courage to try his ability as a singer in a downtown district, was

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while singing in a street, attracted the attention of the manager of the Peoples theatre, has been engaged to sing his box car studies over the Jansen & Vogtburg circuit.

The American Lifeograph Company will make four five-reel Western pictures featuring Carol Holloway for the Arrow Film Corporation.

L. C. Means, former manager of Peoples theatre, is now with the Universal branch exchange.

Carver Wordig returns to the scene, he having given up motion picture work in Los Angeles.

Allen Dwan plans to produce a feature motion picture here for the Associated Artists, Inc.

Owing to the enormous size of the production, "Chu Chin Chow," there are no Orpheum matinee at the ending Nov. 24.

PROVIDENCE.

By MacDonald. — "The Jubilee Show of 1919." Broadway production with most of the original cast.

PROVIDENCE OPERA HOUSE — "Maudie." Comedy hit first presented in Providence by Col. Felix Wendelshaefer, manager of the opera house.

R. F. ALLEN — Keith vaudeville. Andy Clark, Henry Bergman, the Trip Sisters and Lou Handman in "Tune of the Hour." Grace Huff and Co., Tom Patricia and Irene Carey, Rex Comedy Circus, Hanson and Melton, the Dennis Sisters, McLaughlin and Carson, McCloud and Norman and Humsted and Larson.

B. M. ERY — Photoplay. "Under Southern Lights." Vaudeville. "Nine Clocks." Tommy Van and Sarah Brown, the Chaffin Sisters, Gertrude and Gordon, the Tip Top Trio and Fred and Lydia Weaver. Last night picture, "Old Lady 21." Vaudeville. Brady and Mahoney, Al Burton and "Big Show, Harry La Rue, Charles and Cecil McNaughton and Seigrist and Darrell.

FAYE — Pauline Frederick in "A Love of Vanity." Vaudeville. The Holmes' Revue, Tom Duffay and Irene Baril, Al and Angie Knight, the Artime, Tom Keane and Grace West and Alf Ripen. Change last night.

EMPIRE — Burlesque. Jean Deane's "Peck-a-Boo." House sold out in advance for this much-admired attraction.

RIALTO — Anita Stewart in "The Yellow Typhoon" and Eugene O'Brien in "The Broken Melody."

VICTORY — Conway Tearle in "Marked Heart" and Helen Jerome Eddy in "The Light Woman."

STRAND — Miss Murray in "Isle of Clay" and Jack Pickford in "The Man Who Had Everything."

MODERN — Mary Miles Minter in "The Heart" and the presentation of Rupert Hughes' "Scratch My Back."

ROCHESTER, N. Y.

By L. B. Sheffington. — LYCEUM — Mabel in "Lady Billy." TEMPLE — Vaudeville.

GAIETY — "Burlesque." BURLESCO — "A Night in Honolulu." FAYE — Burlesque. Annie Kent and Company, Four Normans, Hanson and Company, Dolly Ward and Company, Mazon and Morris; Jack Pickford in "The Man Who Had Everything," film feature.

FAMILY — Nat Fields company in "The Jolly Widow."

VICTORIA — Vaudeville and pictures.

ROBERT — Norma Talmadge in "The Branded Woman."

LOEWS STAB — "Earthbound."

Once again the Arcade fops. Only two weeks ago it was announced that the house was unable to secure high class attractions and would show pictures. This week "A Night in Honolulu" is announced as not being a moving picture.

The opera house block in Newark has been sold to Demarco Brothers by Peter R. Wright. There will be no immediate changes.

Blauvelt & Merrill are rapidly coming to be recognized as magnets of the small towns hereabouts. They plan to remodel an old church at Geneva, where there is now only one theatre.

Salt Lake City.

By Norman Ed. Mack. — ORPHEUM (Week 24) — Harry Fox and Beatrice Curtis, Rose and Moon, Herman and Shirley, Mullen and Francis, Reed and Tucker, James and Edna Mitchell, Roger Imhoff, Conn and Corone.

LOEWS CASINO — Pearl's Six Romanian Gypsies, Lubin and Lewis, Jean Gordon Players, May Hunt, Liout, Thicket and Co., "The Revenge of Tarnan."

SALT LAKE THEATRE — A. H. Wood's "Business Before Pleasure." Three nights.

PARAMOUNT EMPRESS — Rialto in "The City Sparrow."

AMERICAN — "Her First Experience."

PANTAGON — Old house closed.

GUY RAWSON and FRANCES CLARE BOOKED SOLID

ED ZOLA DUO



"The Souse and Butler"

New house opening Dec. 1. HIPPODROME — Ralph Cloninger and Associate Players in "Peaceful Valley."

KINEMA — Harry Carey in "West is West."

GEM — "Dead Men Tell No Tales."

STRAND — Mary Pickford in "Daddy Long Legs."

SOCIAL HALL THEATRE — Variety Players in John Gabriel Berkman.

Pearl R. Van Norman, who appeared at the Hippodrome last season as a member of the Ralph Cloninger Co., has rejoined the company and is appearing this week in the ingenue role of "Peaceful Valley."

Harry Sedley, late of the Edna Goodrich Co., has also joined forces with Cloninger.

An entire ten-page section of the Sunday Telegram of November 21st was devoted to the new Pantages theatre which was expected to open November 21.

SYRACUSE, N. Y.

By Chester B. Bahr. — EMPIRE — "The Storm" opened to good business on Monday. Received most favorably. Last half, "Whispering" with original company.

WITING — U. S. War Films under auspices of local poets of American Legion.

R. F. KATHIE — Vaudeville. BARTABLE — First part, Barney Gerard's "Girls-de-Loose." New book this year. Company good. Last half, "Kranzmeier's Alley."

TEMPLE — Vaudeville. STRAND — First part, Wally Reid in "What's Your Story."

ECKEL — First part, "The Price of Redemption."

CRESCENT — All the week, "Something to Think About."

SAVOY — First part, "It's a Great Life."

PALACE — First part, "Pink Tights."

Walter Hampden in Shakespearean repertoire at the Witing all next week.

At Monday's matinee at R. F. Keith's Mme. Olga Petrova, headlined, wasn't exactly satisfied with the position on the stage of her piano. Instead of calling for assistance, Madame calmly proceeded to swing the piano around for some moments until the piano was at the exact angle desired. Petrova glanced up and smiled. "There's an old adage," she said, "which goes, 'If you want anything done well.'"

The (illegible) stopped. No artist this season has received as warm a welcome here as Petrova. Petrova made a curtain speech of about 10 minutes Monday afternoon. Among other things, Petrova confessed that her escapade was responsible for her departure from the silent drama and her return to vaudeville.

Matinee prices were cut this week at the Mozart, Elmhurst, where the Mozart Players are running a season of dramatic stock. With the exception of Saturdays the prices will be from 10 to 25 cents.

Brian O'Brien has resigned from the leadership of the Strand theatre orchestra at Binghamton. He is succeeded by Walter Stansel.

Ray Atwell, Syracuse comedian, is going into the movies at last. Friends here were advised this week. He will make his debut in "American Love," to be produced by John Emerson and Anita Loos.

VANCOUVER, B. C.

By H. P. Newberry. — COMPTON — Keith Elbert in "The Rose of the Rancho" scored a decided success, being given good support by the Empress Players.

AVENUE — Dark. Neat attraction

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JOE

KENO HARRIS

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SAM and GOLDIE

SAY — George Washington was the Father of our Country—but, Woodrow Wilson is our Mother. He wanted to eat.

MAYE HUNT

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"A HIGHLAND ROMANCE"

Booked Solid Loew Circuit Direction, HORWITZ & KRAUS

JOE STANLEY AND JANE OLSON

IN "BETWEEN ACTS" Direction LEW CANTOR OFFICE

will be "Experience" for a four-day engagement, commencing Dec. 15.

ROYAL — Kelly's Comedians presented "Abie du Italy," the first half and "The Night Owl" the second half. Phil Berg, Bert Hunt and Olive Finney have the leading roles.

ORPHEUM — Victor Moore and Emma Littlefield headline bill in "Change Your Act or Back to the Woods."

PANTAGON — Vaudeville headlined by "Sweet Success."

REX — Maurice Tourneur's film "Deep Waters."

MAJESTIC LEAF — "The Law of the Yukon."

ALLEN — Mack Bennett's "Married Life."

COLUMBIA — "The Law of the Yukon." (Film).

DOMINION — "The Soul of Youth." (Film).

GLOBE — Dorothy Gish in "Little Miss Rebellious."

BROADWAY — Nazimova in "The Heart of a Child."

COLONIAL — "Blind Youth." (Film).

Out of the seven feature films being shown at the leading theatres only two have "stars," the others being in the "all-star" class.

Capt. Bruce Hainsfather gave two lectures with drawings in this city Nov. 28. Prices were 50c, \$1.10 and \$1.65.

"Maid of the Mountains" comes to the Avenue theatre for a week's engagement Dec. 27.

WASHINGTON

By Harriet Moskin. KITH'S — Vaudeville.

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—IN—
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ALBERT DEWEY'S Opening Attraction

NEW YORK IDEA

This "New York Idea" must have preceded Realart's original choice as a vehicle for Alice Brady, for the reports last summer were that Frank Reicher was to direct her in "Blackbirds." As it now appears, Justine Johnson (Mrs. Walter Wengert) stars in the latter piece.

After glancing at "The New York Idea" at the New York the conclusion is created that this picture for all its six overdrawn reels is a very subtle comedy. It contains the interest by the delicate, underlying satire which runs from beginning to end. It may be, perhaps, a trifle over the heads of the average audience, but that apparently is not the fault of Herbert Blaché, the director. He has turned out a graphic illustration of a phase of life in the upper strata of New York's "set."

On the other hand, he is depressingly lacking in the knack of illustrating his subject with action. There is nothing in the picture that grips or that stirs the emotions or that one can pick out as a compelling dramatic climax. It is played in one key throughout. The picture is adapted from Langdon Mitchell's play for the legitimate stage and has been supplied with smooth continuity by May Mortimer. In brief, it is a reflection on the idleness and their conception of matrimony as a prelude to divorce and subsequent matrimony. A newly wed couple go through the same experiences, but at last find their true selves and are reconciled when they admit that their love is permanent.

Miss Brady only rises to a few big moments in this play where the action permits her and is especially gratifying in the comedy scenes which do provoke titter. But for the most part she does nothing more than posing. It is gratifying to see Lowell Sherman remove some of the villainy with which one associates him in "Way Down East" and play the sympathetic role of a faithful husband. He handles the part with ease and naturalness. Mrs. Hedda Hopper is admirably cast in the part of a divorcee, and more and more lives up to a marked impression which she created with William Faversham in "The Man Who Was Lost." There is also in this uniformly good cast Clarence Handyside, George Howell and Lionel Pato, who acted themselves with honor. The photography is excellent, the music direction satisfactory.

HER BELOVED VILLAIN.

In the days of Charles Frohman, Alexandre Bisson and Albert Carré, co-authors, wrote "La Vegliance." Years after Frohman's death the name of "La Vegliance" is the basis in which "Her Beloved Villain," with Wanda Hawley as its principal player, is made into a Realart picture.

Before a Circle audience it proved funny, was received with well deserved laughter, and was punctuated now and then with even uproarious outbursts. The reason is that the play pictorially is supported by an excellent supporting cast; it is staged in a manner sufficient unto itself, its photography is smooth and even, and the direction of Sam Wood is good.

It is most surprising that an American audience should receive a picture in which the locale is France and the tempo of the piece played a farce, in an applause giving measure. But such are the facts, and the triumph must be shared by Wanda Hawley, Tully Marshall, Templar Lowell Ramsey Wallace, not forgetting Mr. Wood.

The play is not much in substance and is not to be taken seriously, but farce it is and good farce, albeit its development previous to attaining its comedy situations is slow. Its theme is the infidelity of a husband whom his wife discovers that he had won her affection from another by a ruse, although forgiveness comes with confession. It is typically French in situations. At its best it is a good program feature.

Miss Hawley does some excellent characterization in impersonating a tipsy girl with alternate sober moments, while sharing honor with her is Tully Marshall in a hen-pecked husband role. Lilian Leighton plays opposite and is perfectly cast for the jealous wife.

The scenario is by Alice Elyon, who has done a fine bit of constructive work, and even if the title now and then could be improved upon, the general effect merits high praise.

"HER HONOR" TRIES OUT.

Minneapolis, Dec. 1.

"Her Honor the Mayor," a new play by William J. McNally, is having its initial production this week at the Shubert, with Marie Gable.

A. H. Woods has first call on the piece.

Lulu McGuire, wife of William Anthony McGuire, who is appearing on the Orpheum Circuit in "Hello Husband," was held up by the customs authorities while passing from Vancouver to Seattle and forced to settle the duty of a cable wrap that she had bought in Canada.



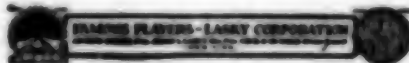
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NEGRI COMING OVER.

The First National is bringing over Pola Negri, the Continental film star and heroine of "Passion," the Du Barry tale which was filmed under German auspices before the war.

The date of Miss Negri's arrival is said to be somewhere around the first of the year.

The first picture that will be produced with her in the lead is, according to Variety's informant, to be selected from the Shakespearean repertoire.

The "Passion" photoplay was first shown in Paterson, where it played capacity for one week, and then was withheld from distribution by First National, the plan being to wait until they could play it on the basis of a regular theatrical attraction in preference to the general distributing plan.

SEPARATE MAYER UNIT.

J. Robert Rubin and Nelson Rutaberg have incorporated the Louis B. Mayer Productions, capitalized at \$25,000. It will be an independent picture producing unit, but in no wise affiliated with the Mayer-Mildred Harris Chaplin and the Mayer-Anita Stewart photoplays.

The corporation is still in its skeleton form, with no definite plans announced as yet.

FILMS FOR SHOE WORKERS.

Binghamton, N. Y., Dec. 1. The Goodwill Theatre at Johnson City, under construction since August, 1919, will open on Dec. 16 with a picture policy. It was announced today. William H. Mack will manage the house. The theatre was put up by George F. Johnson, millionaire shoe manufacturer. It has 1,000 capacity and will cater to shoe company employees.

TOURNEUR'S NEXT FEATURE.

Los Angeles, Dec. 1. As soon as Maurice Tournour returns from New York he will begin work on a feature entitled "The Trail of '95." He is expected some time next week.

Vera Gordon's Remainder.

Vera Gordon, although deciding to remain in vaudeville for the time being, is not permitting the picture game to lose sight of her. She has commissioned Sydney Jarvis to handle her business affairs in the field of silent drama while she is playing in her sketch.

Plan Florence Walton Films.

Negotiations are being undertaken by Jennie Jacobs to place Florence Walton, the dancer, in pictures. It is understood that if the proposition goes through, Miss Walton will make a series of feature films starting some time after Jan. 1.

Robertson-Cole Moving.

Los Angeles, Dec. 1. The Robertson-Cole Co. will move from its present quarters in the city to their studio location next Monday. The executive buildings on the lot have just been completed.

Cabanne East with Print.

Los Angeles, Dec. 1. Christie Cabanne left for New York with the print of his latest production "What's a Wife Worth?" for a trade showing.

INSIDE STUFF ON PICTURES

The American rights to "Passion," the German film based on "Du Barry," and starring Pola Negri, were first disposed of in this country for \$15,000. The purchaser resold them to First National for \$30,000. At the trade showing an offer of \$250,000 was made. First National is now releasing this picture to franchise holders on a quota of \$700,000. The picture is expected to gross a million.

Al Kaufman's Allen Holubar picture, starring Dorothy Phillips, cost \$150,000, and turned out to be "just a good picture." With his reputation to live up to, Holubar decided to tear it apart and retake. He has now added \$300,000 to the cost.

Richard Barthelmess was offered to First National as a star but was refused, because that organization wants to add no more stars, as it already has \$4,000,000 in films on the shelf. Griffith was willing to farm him out with the proviso that he have him back for every third picture or so. Lillian Gish, who is now with Frohman Productions, is at work on her first picture, but the crank hasn't turned yet. Because she insisted there have been four weeks of rehearsal without a shot taken.

A picture company in Hollywood, at the head of which as production manager is a former playwright, is about to produce a big picture with a Russian star. This feature has been taken from a play which enjoyed a run at the Century theatre in New York, and which had a film star who appeared lightly attired. In a try-out of several hundred girls in Hollywood the subjects were in extreme undress, with the girls practically stripped to the waist. The star personally looked over a hundred applicants, who all had to appear almost in their birthday costume.

DIVORCE FILM MAN.

A final decree of divorce was granted Catherine Brady Callahan, sister of the late Henry Kissam, from Edward Callahan, sales manager for a film concern. The wife was granted \$15 weekly alimony and custody of their six-year-old child. The decree was signed by Justice Van Sicken in the Supreme Court, Brooklyn, Monday.

Filming Mary's Double.

Mary Pickford's double in "Pollyanna" is to be starred in films. The young woman is Jean Dupree and she has been placed under contract by Charles Geigrich for a series of productions. Mr. Geigrich was formerly with Vitagraph.

A BOLD BOMBO.

Cincinnati, Dec. 1. A divorce was granted Hilda Cantor, cashier in a local film theatre, from George W. Cantor of Dayton, O. She testified that her husband associated with another woman and at one time brought her to the theatre and after buying two tickets from his wife, took the drive in to see the show. Mrs. Cantor said she had a suit for alimony of affections pending against the other woman.

"DOWN EAST" BURLESQUE.

What is described as a burlesque on "Way Down East" is now in the making in pictures with Muriel Oaktrich as the star, from a scenario by Charles J. Davis, 2nd, the working title of which is "Stage Struck."

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CLOTHES IN PICTURES.

Charles Ray in "Forty-Five Minutes from Broadway" drew a thinner crowd than Fay Templeton. Dorothy DeVore played the French maid role surprisingly, looking more attractive than the city vamp and her mother, who later came to New Rochelle. "Floora Dora" was the city girl's name, and although she made one good impression in a black sequin evening gown with a deep square décolleté effect, her entrance in motor top was nondescript, and the only feature of that scene was the humorous make-up mamma rigged up for herself.

Imagine a woman chaperoning her daughter to a house party wearing a Tam with a tassel hanging lower than the shoulder! Her evening gown was a scream, and the proverbial "Mrs. Astor's pet pony." This is no criticism except for the best, for the character of the lady was expressed in these clothes long before we learned that she was in league with the scoundrel, and that her daughter wanted only to marry the rich man to get his money. For this type of woman no better clothes could have been chosen. Her evening gown was the Christmas tree style of princess, with spangles and everything to make it look cheap and gaudy, like the sort of thing that could be rented for occasion. That dress alone would make anyone look like a pretender, a climber, and a crook.

Supplementing this picture at the Stanley was the funniest comedy, "Don't Blame the Monk" (Christie). Teddy Sampson plays the fiancé, who cannot forgive the man for bringing home a fondling babe on his wedding eve. What he does to take care of the child in his bachelor establishment proves so funny that hysterical women and chortling men agreed their approval through several merry reels.

The baby was "Mary Jane" when its mother left it on the door-step, but the tipsy bachelor christens it "Oscar," summons his butler to stand at his dignified head to amuse the infant, and then, in desperation, goes out into the park to pick out a "mother" for the child. He did very well, too. Eleven minutes after a pretty blond sat down beside him on the park bench, he had proposed, and she carried the baby home. The scenes were simple for both characters, mainly sweaters and tub frocks, and nothing unusual, except the swimming pool scene, where a dozen or more maids of the wedding party dive off in Venus suits.

The funniest little state pencil sort of sketches were with the subtitles, and on the whole the picture was jolly.

"Beware of the Bride" is an alluring title, the picture by Fox, and the star Elleen Percy. The wearing of masquerade costumes does the intri-

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cate work in the plot, as the little bride who modestly wears her grandmother's old-fashioned hoop costume with its quaintly flowered poke bonnet, changes into one of the men's costumes—a suit of armor. The fun begins only with the loss of the key, so that she cannot get out of the suit. The titles were very amusing, as, for instance, "Don't cry! You'll only rust the suit." Then the man who rented the masquerade suit comes to call for it! The little bride is later left with nothing to wear but her bridal lingerie, assisted by a porter. Indeed, so deftly did she drape herself in the porter's that many a man might recommend his wife to choose her New Year's Eve costume from the interior decorations, especially since the very chic hat was nothing more than a lamp shade.

A charming brunette who looked a bit like Julia Sanderson in features played "Dolly," and there was no mention of her real name. She was especially pretty in a Pierrot costume with a fluffy white ruff about her neck.

Elleen Percy has lovely hair, luxuriantly waved and real looking—the sort of hair we would like to see more of, even though it may not be temperamental to have it so neat and nicely arranged.

"A Beggar in Purple" is a picture all about the stock exchange with the men in funny mustaches all looking rather alike, or dressed by the same ready-made tailor or something that it keeps one busy sorting out the villains.

Betty Brice as a super-blonde vamp was dressed staggily, with pained and rhinestone bandages, feathers slipping off her hat, lazy furs vaunted about her rather plump shoulders, and not a trick missed up to the Parisian walking stick that bore her up under her pressed cable scarf. There was so much trimming to everything she wore the detail left no image as to the complete style of anything. She was befogged in fancy.

Margaret Carlisle, as the stenographer who tailored things and many pretty suited collars and lace yokes, the clean, simple sort of things that always photograph well. An Elton suit was made attractive by long tucked net puff sleeves, with ruffles about her slim wrists. She worked at the typewriter so aptly one wonders whether she graduated from a business school. An accordion-pleated cape with a plaid silk hood collar was sweet, worn with a hat trimmed with cherries. Her features were good, but her hair badly arranged for her type. It was especially stiff when she took it down in corrugated waves after a rain storm. Why she took it down at all is a mystery.

Marguerite De La Motte, who played "Lolita," and her mother, "Don Catalina," were the only two women in Douglas Fairbanks' picture, "The Mark of Zorro." They wore costume-age costumes, with long bell skirts, pointed bodices, and the pretty puff hairdresses that made more coquetry with curls than any bobbed head of to-day could attempt. Fitted to such gorgeous wealth, with lovely high Spanish combs to enhance, one envies the hair of that period and reflects with a thought toward Paris that this fancy style is in its cycle returning to favor right now.

Another scene dressed "Lolita" in a real Spanish mantilla of black lace. The dress was of black velvet with a huge rose at the bodice, and with the black lace draped so fetchingly she had all the makings of a vamp, but behaved herself discreetly, allowing the gentleman hand it only to kiss the tips of her ivory fingers until she decided he was worthy.

She rides well over the mountains as the kidnapped damsel with the villain of the piece, wearing a light summer dress of figured design. There are about 35 climaxes to the play, and the poor girl is captured and seized about a dozen times. This keeps the hero at least ten times busier than any regular hero, and only "Doug" could get away with it.

The Capital Grand Orchestra should claim credit for much of the enjoyment of the picture. A brilliant orchestration in rich coloring and variety of Castilian airs kept everyone interested while too many horses were running away over the mountains with the plot.

Constance Talmadge's latest release, "Dangerous Business," is one of the best things she has done for some time, and I doubt if she has ever appeared more attractive. Her gowns all suggest summer.

Very striking was a spotted tulle, made quite full with three bands of white organdie inserted in the skirt. They were edged with narrow lace frilling, which also trimmed the round neck and short sleeves. As a head her gown was very plain, perhaps a little too much so, made sleeveless and tucked under at the hem. White tulle was arranged cap fashion for the headpiece, with the ends flowing at the back. Miss Chastain was charming as the maid of honor in white chiffon and shot lace, worn with a large flap hat. A black satin coat with white cloth collar and cuffs was not so becoming to Miss Talmadge, but the one-piece frock revealed beneath was. Of dark blue serge embroidered all over in white, with black chiffon forming the neck, it was tied into a large bow at the side. Simple and sweet was a white silk frock with the collar, cuffs and vest of roman-striped material.

This picture reminds one a good deal of the play "Scandal," especially the bedroom scene, where the make-believe hubby orders wifely to disrobe and retire, failing to do so he will perform the task; but we are spared the blushes as wifely obeys, poor weak sex that we are.

We have had all sorts of love on the screen—mother, brother, sister, and lover (not intended for poetry), but seldom father. Why, one can't quite fathom out, as he is as important as the rest of the family; and so Diana Allen, in Richard Washburn Child's "Histrionette," as the daughter is sweet, and reminds one of the late Olive Thomas. Smart was a dark blue serge suit worn by her, with its jacket Elton shape. Wide flowered ribbon formed the waist, with the collar of lace Peter Pan style, and in an evening gown of net boucans and silver girdle she made a pretty picture. She is a contrast to Julia Swayne Gordon in her gown of shimmering spangles and velvet draped train which hung from the waist. Yellow paradise formed the headpiece, sweeping each side from a diamond bandeau.

The church wedding scene was handsome. Large pillars of white with trailing flowers formed an archway down the aisle, where the bride walked to the altar, attired in robes of white chiffon, with the long train of tulle, dotted here and there with the tiniest of roses.

Blanche Sweet in "Her Unwilling Husband" wore some adorable gowns, the most beautiful a house robe of batik of unusual tint with a spider-web across the back, done evidently in silver or tinsel thread. It was gorgeous and effectively long and draped, with a deep cut "V" neck relieving the softening of lace underneath.

Another negligee was a delicate white lace bodice with French ruffles and narrow ribbons simply decorative. With this she wore a garland of flowers tied into a tiny bow at the back of her blonde curled head. This idea of a spray of flowers with ribbon ends ought to interest those who are weary of top-heavy bodice caps.

Her choice of evening gowns seemed to favor black. One most décolleté with a draped skirt and no waist except a broadened girdle extending up to heavy jeweled shoulder straps, veiled with black tulle. This tulle was draped in a new way straight and tight across the front, swathing her lovely shoulders in a most alluring way.

Several ingenuit frocks of extremely short skirt and round ingenuit yoke were pretty for morning wear, and a black and gold lace finished with narrow maroon fur was rich for camera effect.

Warfield No Film Scoffer.

Kansas City, Dec. 1.

David Warfield, appearing at the Grand this week in "The Return of Peter Grimm," refused to either deny or confirm the report that he would take a try at the moving picture game in the spring. "Who can tell what I will do in the spring? I may settle down and have a real home, and, by the way, playing for the screen gives you the

privilege of doing that, the stage does not."

"I am not among those who scoff at motion picture art. The report that was my reason for refusing my last screen offer is false."

"Micky" Coming East.

Marshall Neilan, according to advices received at his New York office, will arrive East around Christmas.

NEW INCORPORATIONS.

Albany, Dec. 1.

The following companies have incorporated at the Secretary of State's office:

Historical Pictures, motion picture producers; capital stock, \$250,000. Directors, J. J. Livingston, 1440 Broadway; E. H. Stewart, 1442 Broadway; J. H. Martin, 145 E. 10th street, New York City.

Joy Film Distributing Co., motion pictures; capital stock, \$15,000. Directors, Edward M. Behrman, Barrett street; Samuel Scherer, 170 Grand Ext.; Meyer Brown, 437 Manhattan avenue, Brooklyn.

Compass-Kearns Theatrical and Motion Picture Producers, motion pictures, etc.; capital stock, \$50,000. Directors, H. R. Hechheimer, William N. Hechheimer, Heister Workman, 1465 Broadway, New York City.

M. & S. Cinema Enterprises, motion pictures, etc.; capital stock, \$10,000. Directors, Victor E. Gatta, 9 W. 9th street; Louis Pressman, 46 Avenue A, New York City; A. M. Menkel, Pelham, N. Y.

Robert Russell Productions, motion pictures; capital stock, \$50,000. Directors, Robert Russell, 67 W. 94th street; David Fisher, 144 E. 34th street, New York City; Samuel C. Fala, 375 Fulton street, Brooklyn.

Louis B. Mayer Productions, motion pictures; capital stock, \$25,000. Directors, J. Robert Rubin, Nelson Ruttenger, Norbert Ruttenger, 345 Broadway, New York City.

Palestine Pictures Corporation, motion pictures; capital stock, \$100,000. Directors, Morris Margosh, 326 E. 45th street; Samuel Hiltz, 1545 Vero avenue; Jacob C. Bachman, 51 Chambers street, New York City.

Rosenthal Brothers Amusement, amusement parks; capital stock, \$10,000. Directors, Jack Rosenthal, Irving Rosenthal, 453 E. 178th street; Louis Jansen, 302 Broadway, New York City.

Art & Science Photoplays, motion pictures; capital stock, \$50,000. Directors, Jean G. Claretta, Newark, N. J.; Edward A. Quintana, 124 W. 45th street; Joe Sedina, 394 E. 34th street, New York City.

The Jerome Brush Corporation, motion pictures; capital stock, \$25,000. Directors, Morton Abrahamson, 530 W. 124th street; Robert W. Gilmore, 10 E. 48th street, New York City; R. W. Fungelli, Samarand, N. C.

Central Manhattan Boxing Club, foster athletic sports; capital stock, \$1,000. Directors, George Eisenberg, 415 W. 50th street; Frank E. Smith, 974 St. Nicholas avenue; Daniel J. Kinaley, 304 W. 148th street, New York City.

Film Distributors League, motion pictures; capital stock, \$5,000. Directors, Bernard H. Bernstein, Louis E. Helffer, Elie Seizna, 1076 Broadway, New York City.

Ship Shops Corporation of New York, operate hotels, theatres, etc.; capital stock, \$1,000. Directors, Roswell P. C. May 5 E. 44th street; Mack Donnelly, 2159 8th avenue, New York City; Randolph Peyton, Norwood street, Brooklyn.

Best Ever Amusement Co., theatrical, motion pictures, in Mt. Vernon; capital stock, \$50,000. Directors, Bernard Munroe 615 W. 128th street, New York City; Benjamin Pakula, 2131 44th street; Paul Pakula, 246 E. 118th street, Brooklyn.

Remlap Amusement Co., amusement enterprises; capital stock, \$100,000. Directors, E. L. Vesina, R. C. Lasapert, Eugene Brown, Syracuse, N. Y.

Flimless Motion Portrait Corporation, motion pictures; capital stock, \$5,000. Directors, Victor Gluski, 534 E. 149th street, New York City; Bernard R. Witt William, Room 215, Montague street, Brooklyn.

Blue Eyes, Inc., theatrical, motion pictures; capital stock, \$500. Directors, Mortimer Landis, 10 Wall street; C. Rosenberg, 68 E. 110th street, New York City; E. R. Levy, 132 Vernon avenue, Brooklyn.

Restaurant Operating Corporation, theatre managers, hotel, etc.; capital stock, \$2,000. Directors, Esther Gershenson, 645 Franklin avenue, Brooklyn; Jas. J. Watson, Hotel Marlborough; William Gross, 327 W. 134 street, New York City.

Mermaid Casino, amusement business; capital stock, \$1,000. Directors, Zachary Bloom, Nathan Geller, Leopold Friedman, Mermaid avenue, Brooklyn.

Hera Film Corporation, motion pictures; capital stock, \$50,000. Directors, Louis Schwartz, John J. Keener, 1157 Elmer place, Brooklyn; J. M. Rosenstock, 520 Riverside Drive, New York City.

Playboy Motion Picture Service, motion pictures; capital stock, \$10,000. Directors, Joan E. Maginn, J. Robert Cogan, W. P. Cavanaugh, 1474 Broadway, New York City.

The Syracuse Palace Corporation, theatrical; capital stock, \$50,000. Directors, William H. O'Brien, Jr., Syracuse; Howard J. Smith, William A. Moore, Buffalo, N. Y.

The Casino, public amusement resort; capital stock, \$50,000. Directors, Jacob Jurin, Max Jurin, Michael Jurin, 63 Park Row, New York City.

Withington-Hunting, Inc., manufacturers motion picture machines; capital stock, \$150,000. Directors, Henry W. Withington, James P. Hunting, 314 W. 34th street; Don M. Parker, 253 4th avenue, New York City.

LONDON FILM NOTES

By IVAN P. GORE

London, Nov. 15.

The film censor (T. P. O'Connor, M. P.) has at last awakened, and the new censorship film, controlled by Grangers Exclusive, "The Money Pot," has been called in for re-examination. The film staggered the trade when privately shown, and the censor's attitude is a sequel to a determined protest in the lay press, notably in a paper that aroused a good deal of comment by its lauding of another Granger picture. Purporting to be a story of theatrical life, the picture is anything but complimentary to the men and women of the stage. The theatre manager is little better than a procurer, and the women of his company are shown as only too willing to be procured. Even the subtitles are as unpleasant as they can be: "The stage door of the Diadem theatre, where voices and figures are caught and virtue is sold" and "Marriage is an institution for the protection of women who wear flannel petticoats" are two examples. Many of the situations also leave little to the imagination. The whole story is of sordid unpleasantness. Peggy Hyland is the "star," and we are promised a sequel, "Love Magpie."

In direct opposition to this slush we have the beautifully made Hippworth film, "John Forrester Finds Himself," with its clean and wholesome though compelling story, and the two new Progress films, "My Daughter's Banker" and "The Children of Gideon." Although these two latter films fail to come within gunshot of the Hippworth production, they are well done, passably acted and the stories will do nobody any harm.

Yet another new film producing company has sprung into existence, with Liverpool as its home. The brand will be known as "Norwest," and will be under the direction of George W. Filling. The first production is a drama, "Chapters from Life," and deals with the recent labor strikes.

Walter Ford, a comedian who has made some excellent comedies, has joined the producing staff of Theophrastus Films. He will play the leads in several comedies.

Some years ago everybody recited "The Cup's Race." Now Campbell Rae Brown's sporting poem is to form the basis of a new Violet Hopson production at the Broad-west studios. Gregory Scott and Miss Haydn Coffin will appear in support of the "star," and Joe Plant, who won the Cesarewitch some years ago after a sensation struggle, will figure as the jockey.

There is a chance that Maurice Maerovitch may feature in the new Master Films production, "The Healthy Way," an adaptation of a popular novel by Grant Allan.

The Famous-Lasky (British) are still inclined to great reticence as to what has happened or what is going to happen to the first picture made in their Islington studios. This was a screen version of "The Great Day" (the Drury Lane drama), with Arthur Housholder as the star. At the moment they are busy on "The Mystery Road," and Paul Powell, the director, and Margaret Turnbull, the scenarist, are in Paris choosing the locations for scenes. Incidentally it was an important member of the Islington staff who got the story over that Charlie Chaplin was born—the yarn spinner said he'd sailed on the same boat from America and thereby set the telephone busy in an attempt to locate the comedian.

"The Loudwater Mystery," written by Edgar Jepson, who was responsible for that fascinating character, Lady Noga, is being made at the Broadwest Walthamstow studios. "Her Penalty" has just been completed, as has also another racing feature, "A Rank Outsider."

When Edward Gadal of the British and Colonial company decided to make "The Jean Inverness" he changed the title to "The Storm." Then learning that Arthur Housholder would shortly produce the American play of the same title—a title to which Langdon McCormick, the American author, had a prior claim, he again changed his title to "A Gamble in Lives."

By far one of the best pictures seen here recently is "The Sentimental Dicks," an adaptation of a poem-story by G. J. Dennis. The feature is remarkable for the simplicity of the story and the fine acting of every one concerned.

Theophrastus Films have completed their second comedy, "Who Laughs Last." Albert Robins is again featured and has much more chance than he had in "Forty Winks," although the tricks and business he does are exactly the same as he shows every night at the Alhambra.

Pip Powell is again seen in an important part, but he has not yet learned how to make up for the screen and his impersonation of the old lady is on the line of a very mediocre pantomime dame. The Theophrastus Bathing Beauties are also conspicuous, and one of these, Judy Lofting, a lady of statuesque appearance and no mean ability, to say nothing of being the possessor of a smile that won't come off, is a distinct acquisition to the screen. Production has also improved wonderfully, and the photography, by Edwin Day, is very good.

We are now threatened with a "two million pound" producing company. This concern is to be called the Omnium Trust company. The corporation is said to own three estates—in Yorkshire, Wiltshire and Norfolk—and it intends to make super-pictures on a gigantic scale.

The "trade" has entertained W. G. Barker, the official photographer of the Prince of Wales' tour, at dinner at the Holborn restaurant. Sir William Jury was in the chair and all the real "rads" rallied in support. Naturally the guest of the evening had much to say about H. R. H. All sorts and conditions of people spoke, and T. P. O'Connor, M. P., in proposing "The Chairman," had a good lot to say about the guest's war service and propaganda work.

G. R. Samuelson is finishing his screen version of George Edgar's novel, "The Pride of the Fanny." Rex Davis, who plays Phil Moran

puts up an exceedingly fine fight against a negro pugilist, and the whole feature is full of "punch" in more ways than one.

R. Vanderlyn is hard at work making a series of two-reel comedy dramas. The first of these, "Flash Work," is receiving the finishing exterior touches in and around Ziping Forest, the interiors having already been made at the Gaumont studios. The leading lady is Ray Forrest, an athletic actress who has already had much experience with different companies, and who recently supported Frank Stanmore in the "Stop Press" comedies—features which were suggested by Pope's cartoons in the "Evening News." Other artists include Little Zola and a good number of Fred Karno's knockabout people.

JAWITZ ORGANIZES FOR \$50,000
Charles N. Jawitz, associated with Vitagraph some years ago and an active factor in the industry since, has incorporated the Jawitz Picture Corporation for \$50,000 in New York to engage in producing and marketing features in the State rights field. Headquarters have been established in the Godfrey Building. Mr. Jawitz will continue his association with the Popular Film Co., an open market concern, with branches in New York and Boston.

"Idle Hands" After "Empty Arms"
"Idle Hands," starring Gail Kane, J. Herbert Frank and Thurston Hall, will be the next release of the Pioneer Film Corporation. It is the second of three big productions made by Park-Whitehead and distributed through Pioneer. "Empty Arms" was the first.

Next, in January Pioneer will release "The Barbarian," starring Monroe Salisbury.

NEWS OF FILM WORLD

Robert G. Vignola will direct "Redemption Cove," by Donn Byrne, for International.

Arthur Guy Remy's production, "Liquid Gold," will be released by Pioneer.

Supporting Lillian Gish—her first Frohman Amusement Corporation feature will be James Bannin, Emily Chichester, June Terry, Marjorie, Alice Fleming, Emily Fitzroy, Una Merkle, Helen Platt, Frances Slirow and Dorothy Cannell.

Metro has obtained for distribution the Roland West production, "The Silver Lining," starring Jewel Carmen. It is in six reels, written and directed by Mr. West. It will be released early in the new year.

Edward Joan is directing Allice Joyce in "Her Lord and Master," from Martha Morton's play of the same name.

Walter K. Hill has joined the Fox publicity staff.

Robert Edwards, at the completion of his work on Metro's "Are Wives to Blame?" will desert acting to direct for Metro.

Hugo Ballin is directing a screen version of "East Lynne" to be his second independent production for Hothkinson release. Mabel Ballin, Edward Earle and Henry G. Bell are included in the cast.

Henry Kolker, Reiznick director, has been assigned to direct Conway Tearle in "The Fighter," written by

Albert Payson Terhune, following the completion of the Robert H. Davis production in which the star is now working. Thus far Kolker has directed two productions for Hothkinson Pictures—"The Palace of Darkwood Windows" and "Who Am I?"

Carl G. Milligan will represent the screen department of the Robert H. Davis Corporation. Milligan has been picture sales manager of the Street & Smith publications.

Judgment in favor of the Republic Laboratories, Inc., against the Foreign Film Title Co. has been filed in the city court. The plaintiff sued for a balance of \$1,437 on a \$7,500 order. The defendants counter-claimed for \$900, contending the titles were not properly done.

Metro will release George B. Baker's "Temple Dusk" soon.

George Fitzmaurice's fourth Paramount-Artcraft special has undergone a third change in title to "Paying the Piper." It was originally "Money Mad," and then "Money Worship."

R. Ellis Wales has signed with the Trinity Products as production manager of the Madeleine Travers Photoplays. He was last with Hothkinson.

Zasu Pitts Leaves Studio.

San Francisco, Dec. 1.
Planning to produce a motion picture in San Francisco in the near future, Miss Zasu Pitts Columbia Feature Photoplays, Inc., has leased the Montague studio to be used as her local headquarters.

As Solid as Gibraltar!

No better nor more infallible proof of the complete success of the

Associated First National

FRANCHISE PLAN

could be offered the independent exhibitor than Joseph M. Schenck's renewal of the contract for Norma and Constance Talmadge with this organization to continue for a period of four years.

Mr. Schenck turned down flattering offers from the biggest distributors.

He signed with us because, after two years' trial, he believes that

Associated First National

is the

Solid Rock of Filmdom

That's a reason why

There'll be a Franchise everywhere



COAST PICTURE NEWS

Los Angeles, Dec. 1.

Ernestine Kreh, who is taking the name of Wish Wins for picture work, has arrived in town. She is an actress, said to be worth over five millions, and hails from Indianapolis, Ind. Her mother is with her.

It is said by the director, Rex Ingram, that the "Four Horsemen of the Apocalypse" has already used over 40,000 feet of negative film, and if strung out would reach nearly 50 miles. He says before the production is completed it is expected that half a million feet of film will have been used.

It may seem funny, but as many as ten orchestras are often used at the Metro studios all at one time to build "atmosphere" for the players.

At the Los Angeles motor auto speed races motion picture actors were out in full force. The weather was beautiful and the Thanksgiving day races, under the direction of Dick Ferris, were a huge success, breaking all former records. Among the movie folks the best holders in the field were: May Allison, Douglas MacLean, Earle Williams, Larry Semon, Tom Mix, Julian Fling, with Pauline Frederick, Charles Ray, Wallace Reid, Douglas Fairbanks, Frank Keenan, Louie Fazenda, Ford Sterling, Charles Brannan, Julianne Johnston, with "Black" Waters, Nelsie Edwards, Chester Conklin, Edward Keating, E. B. Herrick, Tom Ince, Walter D. Courney, Louis Gannier, Jeanie Laney, Walter Morano and a Universal Film Co. box.

Thomas Clark Smithman has an offering for the footlights in a one-act comedy, "Pants," which will have its first showing at one of the Hollywood theatres before the first of the year. The play is said to contain some clever "stuff." Mr. Smithman is the son of Frank M. Smithman, well known author of railroad stories.

L. J. Gannier has commenced his first production for Robertson-Cole under his new contract. The first picture will be "Good Women," starring Rosemary Theby.

December 12 has been set as the release date for the first Ford Sterling comedy to be made by the former Bennett comedian under his new contract with the Special Pictures Corporation. "A Bedroom Romance" is the title.

Now that the Universal has borrowed Griffith's "Way Down East" with "Way Down South," Reggie Harris, with the Special Pictures Corporation, suggests other possible borrowings on popular films: "The Queen of Sheba," on Fox's "Queen of Hearts"; "Sun Down Slim," on Harry Carey's "Sun Down Slim"; "You Hold My Wife," on George Meek's "Hold My Wife"; "A Drift of Courage," on Bill Hart's "Drift of Courage"; "Outside With Me," on Tod Browning's "Outside the Law"; and "The Rustle Red" as an Ethiopian burlesque on Comedian's "Rustle Red."

John D. Schulz has been added to the staff of the Mayer studio as art director. He is now working on the sets for Anita Stewart in "The Turn of Mind."

Last week H. B. Warner turned down a big offer to do one picture co-starring with Sidney Franklin. He did not like the idea of co-starring after having been starred for a number of years.

Mr. Archer has returned from the

East for a conference with Mack Bennett. He stated that "Love, Honor and Behave" will get special exploitation by the Associated First National and will be released in about a week.

Will Rogers will do "Tip Van Winkle" for Goldwyn, and commenced work last week at the Goldwyn studios in Culver City. He is the only artist not under contract with Goldwyn, his idea being that as soon as he doesn't make good he will quit and no contract will ever hold him.

Julian Etinge, with a splendid cast, has commenced work again in pictures with "The Fascinating Widow." Harry Beaumont is directing. The Pilgrim Photoplay Co. is sponsoring the production. The company is composed of San Francisco capitalists, said to have enough money to buy several of the larger companies.

Two \$3,500 cameras and \$500 worth of equipment sank to the bottom of the Pacific when a wave knocked the camera squad into the ocean from a barge from which they were photographing scenes for "Foolish Wives," off Lobos Point, near Monterey.

Supervisor Warren Shannon was elected manager of the Golden State Motion Pictures Corporation, San Francisco, at the meeting of its board of directors.

Samuel H. Levin has announced the building of a new picture theatre in Westwood Park, a residential section of San Francisco.

Beverly Griffith, identified with Universal for many years in San Francisco, is going over to the local Fox Film Co. office.

D. Markowitz, owner of the Strand, San Francisco, has purchased a half interest in the Pallas theatre in this city.

H. Tupper, Powell, who had charge of the Prince of Wales' visit about a year ago, is now doing picture work in Hollywood. Captain Powell, as he is known, is a dithy type and will be heard from on the screen. He is at present on the Lasky lot.

William A. Reiter has been signed by Thomas H. Ince to direct the forthcoming Douglas MacLean production. His last picture was for Carter De Haven. He succeeds Jack Nelson as director for MacLean.

Julius Stern, president of the Century, returned here after an absence of four months in Europe.

Realtor announces Elmer Harris will shortly assume the office of supervising director of the West Coast Realtor Studios. He is to succeed William M. Ritchey who is forced to leave the position through ill health. Mr. Ritchey will take a short vacation and then become a writer of Paramount Pictures on the staff of Frank Woods.

Barbara Bedford, who Maurice Tourneur discovered and put under a long term contract, will probably go with Fox. She has commenced work with the Fox organization.

Through its president, R. R. Rockett, the Rockett Film Corporation has arranged to release through W. W. Hedkinson and will begin at once to produce.

That elusive Stutz and the \$5,000

emerald ring for which deputy sheriffs searched for months and over which Maude Banks, Wyoming's richest woman, filed suit here against Barney Sherry film leading man, have been accounted for. Mr. Sherry has returned the ring and made a financial settlement for the car and Miss Banks has dropped the suit, the attorneys in the case announced. A year ago Sherry proposed to Miss Banks and was accepted. Later, in anticipation of the marriage, Miss Banks, who resides at her palatial ranch home near Corona, bought an expensive automobile and gave it to Sherry. A few weeks later she gave him a present, an emerald ring, valued at \$5,000. Then, according to Miss Banks, the engagement was broken.

Carle Laemmle, here on a visit, announced the Universal will be the first to produce pictures in Germany.

Courtenay Foote, who has finished playing the lead in "The House of the Dead," the latest super feature for Thomas H. Ince, has just made arrangements with Joseph M. Schenck to play the lead opposite Norma Talmadge in "The Passion Flower" in New York. He will leave here Nov. 27 after a most successful season on the coast. He has several deals pending here and will return after he has finished work with Norma Talmadge.

Victor Gray, one of England's most popular comedians, and wife of Harry Grayson, well known on the other side for a number of successful reviews he has written, arrived in Hollywood. Miss Gray will commence work on the screen, her first appearance being with Mary Miles Minter in "The Little Clown."

William Christie Cabanne is just about completing his latest feature picture for Robertson-Cole and has named it "What's a Wife Worth." It's his own original script.

According to an announcement made here this week by Frank Lloyd Goldwyn, director and official of the Motion Picture Directors' Association, it is to start shortly on a palatial home in the heart of Hollywood, the film city, on Highland avenue, near the Hotel Hollywood, a rendezvous for the film players and directors. This will be the first building, dedicated solely for the furtherance of the eighth art. Frank Lloyd, Reginald Barker, Joseph B. Grasso, William B. Taylor, Thomas Rickvits and many other notable directors are spending much time to make this a noteworthy success. The association is the only bona fide representative organization of the producing end of the industry, acting in many instances in the capacity of a chamber of commerce or board of trade, solely with the good of the industry at heart.

According to a telegram from Chicago, Al Christie's recent "discovery" is converting from a recent operation for appendicitis and will return to the studio here soon to resume her work in the Vanity Company.

Six productions are now under way at the Goldwyn studios since Abraham Lehr returned from New York.

Clifford Robertson, casting director at Goldwyn's, left last week for New York to look over some new plays and prospective picture talent. Why go to New York when there are a number of the best screen stars idle here, likewise leading men?

Reports have arrived here to the effect, says Marshall Nelson, that "Dinky" has proved a bigger winner than "The River's End," which picture was his biggest winner of all his productions.

In the production of a number of scenes by Marshall Nelson for his latest film, "Not a Drum Was Heard," at Glacier Park, Montana, recently a "blimp" was wrecked high in the mountains after endangering several lives and injuring the motor electrician of the troupe. With the "blimp" about 30 feet from the ground William Lushan, the electrician, grabbed one of the ropes as a sudden wind again lifted the ship high in the air. Thinking his weight would bring the ship down Lushan held fast and was carried to feet in the air before he let go. He fell to the ground senseless, and

at the hotel later the doctor announced a broken arm and several strained ligaments. He will be confined to his bed for at least three weeks.

The "Four Horsemen of the Apocalypse" is now being called the million-dollar picture. Rex Ingram, the director, and his able assistant, June Mathis are delighted with the picture and Mr. Ingram will leave for the West within two weeks, taking the feature with him.

The Pilgrim Photoplay Corporation has a representative here that has made a number of the leading men and stars who have not been signed offers to appear under their banner the coming year. Julian Etinge has already commenced work and will do "The Fascinating Widow" which will probably be followed by "The Greenish Girl," one of his other successes on the stage. Harry Beaumont, who has made a number of screen successes for Goldwyn, will direct the first picture. The contract Etinge is said to have entered into is that he will do between four and six pictures during the year which will bring his income close to a million dollars. Offers have been made to H. B. Warner and Charles Richman by the same firm but this could not be confirmed.

Miriam MacDonald, sister of Katherine MacDonald, has broken into films. She hopes to some day be able to give her sister some real competition. That won't be hard.

In the press matter sent out by John McCormick for Mildred Harris Chaplin, the Chaplin has been erased. This may be due to the late court decision that she must drop the name of Chaplin.

Sylvia Bremer has returned after a six weeks' engagement playing opposite George Arlino in "The Devil." Miss Bremer says she is glad to get back and that there is no place like the west.

Anthony Paul Kelly has arrived here to go over the scenario of Anita Stewart's first 1931 production, "The Turn of Mind," with director Edwin Carewe. He will return to New York very shortly.

All in the interest of picture making, Tony Moreno left Los Angeles last night to serve in the Arizona State Penitentiary at Florence. He will be busy there in scenes for his first big feature for Vitaphone, "Three Seasons," which is being directed by Chester Bennett. In the supporting cast are Joan Calhoun, Beatrice Burnham, DeWitt Jennings, Emmett King, Edward J. Brady, Bill Montana, Hector V. Sarna, Thomas Jefferson, Robert Mack, Geoffrey Webb, Stark Patterson and a number of others.

Tom Reed is to be Doug Fairbank's next director. He has long been his right hand man and assistant director. The script is by Doug himself and called "The Nut." After spending a few days resting up in the Grand Canyon with his wife, Mary Pickford, work will commence immediately.

Accompanied by Mrs. Kane, Arthur H. Kane arrived here for about two weeks. This is Mr. Kane's first visit in about a year.

Monroe Salisbury, who heads the Monroe Salisbury Players, a new picture organization, has finally received the script for his second feature, "Fracture What You French," and will commence work on some about the first of the year. Mr. Salisbury says that this is the best story that he has ever had. Well let's hope so.

Pantages is taking advantage of the local following of Julianne Johnston who is doing an act with Patsy Noon. Miss Johnston is a very popular film actress here who is breaking into vaudeville in a dancing act. For the past two weeks "Ritlin" on the World, a Dave Butler feature picture, played Pantages in which Miss Johnston has a big part. Pantages has taken advantage of it and topped the bill with her act, billing her next week on the screen.

Zucker Due Home

Adolph Zucker, after an absence of a fortnight, is due at his New York office from the coast the early part of next week.

FRENCH FILM NOTES.

Paris, Nov. 20.

A monument to the memory of Georges Denney, one of the pioneers of the picture industry in France, has been placed in the Montmartre cemetery, Paris. Denney, born at Douai in 1858, was a collaborator of Maney, and died Dec. 24, 1917.

The former French premier, Georges Clemenceau, who is now en route for a voyage in India, is said to be writing a scenario for a special film. His novel "Les Plus Forts" ("The Strongest") was recently screened and released by Fox, after sundry changes, but it has fallen flat. Clemenceau received nominally \$2,500 for the picture rights of his book.

The Gaumont Company has opened a picture theatre at Lyons, to be known as the Lumina-Gaumont. The inauguration was attended by M. Herriot, the mayor of Lyons, and M. Lumiere. The company is also transforming the Lafayette Cinema, which will be opened the end of November as the Gaumont Palace Toulouse, with a big orchestra under the baton of Tartanac, formerly of the Grand theatre in the same at Angliem.

The new Delta Palace Cinema, 17 Boulevard Rochechouart, Paris was formally opened last week.

M. Letch has been engaged as foreign sales agent of the A. Oso picture enterprise.

Mme. Anne Schaeppach, formerly with the Maudslayi Film Co., is resigning that concern as the Société Française de Films International, with Messrs. Lehmann, Canlorbe, Meunier and Collin, former stockholders of the Maudslayi.

There has been a bit of a squabble in picture circles, owing to a foreign firm not having abided by a decision taken by a group of manufacturers relative to the release of the views of the festivities in Paris on Nov. 11, anniversary of the armistice and the republic. The heart of Gambletta and the body of an unknown soldier were transported, with military pomp, from the Pantheon to the Arc de Triomphe. It was a big military display and some excellent views were obtained. But French firms considered it preferable not to release their films the same day. W. Fox, on the other hand, judged it a suitable occasion to do a bit of bombing, and the French branch of this company had their films out and projected in a certain number of halls the same evening. This roused the ire of the French companies. It was a storm in a tea cup, quickly subdued.

Much attention is now being given in France to educational films, and much is expected from this branch in the future. To encourage such subjects, manufacturers here are suggesting some relief should be offered by the state, and would like to see a reduction made in the "war tax" to the exhibitors presenting such programs. It is also suggested similar facilities should be extended to those who present a majority of French films in their shows.

Adolphe Oso has resigned from the 1,500,000 franc corporation which bears his name in France, and the business is at present in the hands of a committee comprising Laurens Hamilton, Gustav Huet and Philibert Robin.

MILK MAN PUBLICITY.

The Maurice Tourneur feature, "The County Fair," broke the record of the Loris, Minneapolis, last week by grossing \$2,500 with a 15 to 25 cent sale at that house. The previous record, \$2,100, was held by "In Old Kentucky."

A neat advertising trick was pulled for the same picture in Canton, Ohio, where the house management arranged to have the local milk distributor place his quart bottles, 40,000 of them, in specially made containers advertising the picture.

SHUT DOWN IN LONG ISLAND.

The Famous Players-Lasky studio at Long Island City are to be closed down in two weeks. The reason generally given out is that alterations are in progress. The truth of the matter is that several of the directors of the company have refused to work there.

Tom Foreman during the last week refused to "go into the boiler factor," as he termed it, and is now working in the old fifty-sixth street studio of the company.

JENNY LIND'S LIFE IN FILM.

James Young is to direct a picturization of the life of Jenny Lind. The picture is to be made on the coast and work is to be started some time in February.

The deal was closed in New York this week and the production is being sponsored by Andrew J. Chalgan and Harry Leachard.

HOTEL HOLLYWOOD

THE HEADQUARTERS OF THEATRICALS MEET



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65 RELEASES IN DECEMBER; IN RUSH TO ASSEMBLE CASH

With Market Jammed With New Material, Exhibitor Has Wide Choice and May Even Be Able to Secure Concessions in Price.

The market is to be flooded with releases during the current month. There are 65 releases scheduled on the regular program, which means that no one exhibitor could play them all if he ran double features daily.

Famous Players-Lasky have eight pictures going to market during the month, Goldwyn six, Pathe three, W. W. Hoffmann three, which totals 20 productions from but four companies. Fox, Selznick, United Artists, Associated Producers and a host of others are not mentioned in this calculation.

In addition to the regular releases there are also several "stop right" productions to be released, as well as the release material that crops up monthly. From the general indications it looks as though it were going to be a month where the exhibitor can pick and choose and perhaps get pictures at a cut.

N. Y. OFFICE BURNED OUT.

Only Print of "Folly with a Past" Destroyed in Projection Room.

The general offices of the Metro on the 11th floor of the Loebare building were burned out in a fire which occurred at noon on Wednesday as the result of a reel of film exploding in the private projection room of the company. William Cantor, the operator, was severely burned on both arms and was dragged from the flaming booth by Richard A. Rowland, president of the company. No one else was injured.

The fire department fought the blaze for almost two hours and when the flames were extinguished the projection room and offices were completely wrecked. The publicity department across the hall from the general offices was untouched.

Temporary offices were opened in the Hotel Astor by the company, the Hotel Astor by the company, the only finished print of "Folly with a Past." The negative was in the laboratory, however, and was uninjured.

RECRUITING-FILM TIE-UP.

Troy, N. Y., Dec. 1.

One of the cleverest ballyhooes ever seen in this vicinity is being worked by Gordon Huntley Lewis, veteran press agent and advance man. Lewis holds a commission in the navy as captain and combines plugging a picture with recruiting. He ties up with any picture from which an effective recruiting speech can be made, and is about town for a week in advance advertising the picture from a small red torpedo-shaped car.

The machine is equipped with a steam calliope, which is used to draw the crowds. During the week of the showing Lewis speaks at the night performances, leaving the funny little car outside the theatre, where it always attracts attention, and draws them in. He is paid for his services by the local exchanges, his commission as captain paying him only \$1 a year, with the privilege of wearing the uniform. He works at all times with the recruiting stations and handles the publicity, getting results of it.

The car was presented to him by the Willis-Overland people and they furnish gas, storage and repairs free. Lewis is allowed to go wherever he wishes and has covered the entire country during the last four years.

ROBERTSON-COLE APPLIES.

The Robertson-Cole Distributing Company is the latest film distributing company to join the National Association of the Motion Picture Industry.

A. R. Kirkpatrick, vice-president and general manager, has formally filed application for membership of his company in the Distributors' Division. Up to now the Robertson-Cole firm has been a member only of the Exporters' Division. Their joining makes them the 13th company in this branch of the industry.

STALKING CRUZE'S \$800

Creditor Wants Famous Players to Pay Director.

Simon Goodman (who by a previous suit was granted an attachment against James Cruze's salary to satisfy a \$238.31 claim) and David H. Knott, sheriff of New York county, are plaintiffs in an action against the Famous Players-Lasky Corporation to compel them to turn over to James Cruze, the picture director, a sum of \$800 alleged due him and thus enable Cruze to satisfy Goodman's claim, suit for which was brought in the New York Supreme Court for labor and services rendered.

Justice Donnelly issued the attachment June 22 last, and Goodman has since levied his attachment on the F. P.-L. corporation.

Goodman alleges Cruze receives \$500 weekly for his directorial services, and that the F. P.-L. owes him (Cruze) \$1,000 for two weeks' salary, minus a \$100 weekly deduction for advances, leaving the \$800 balance, out of which the first-named plaintiff is seeking to recover his claim.

The defendant has filed a demurrer to the complaint on the grounds of insufficient cause for action.

SUES LUTHER REED

Wife Wants Divorce—Also Part of \$500 Weekly.

Luther A. Reed, scenario writer for International, and formerly with Tom Ince, is defendant in a suit for separation, begun by Angela Reed, formerly a picture actress. The couple were married in January, 1918, but separated in April last year. The wife alleges non-support and says Reed earns a salary of \$500 weekly.

A counter claim has been interposed by the husband through his attorneys, Epstein and Rosenberg, alleging abandonment and also seeking divorce on statutory grounds. Mrs. Reed alleges she has worked as a nurse since the couple separated. She is represented by Roth & Altman.

STEREOSCOPIC EFFECTS

Paris, Nov. 15.

At the last meeting of the French Academy of Science, Louis Lumiere made an interesting communication which that august body accepted with deep attention. He explained the manner of obtaining photographs with the appearance of being in relief, and exhibited some specimens of his process.

The result is obtained by a new principle, which consists in taking negatives of a series of parallel planes of an object or view, on condition that each image only represents an intersection of the object by the corresponding plane. By superimposing the positives, when examined by transparency, the image of the object is reconstituted in the space.

At least six proofs are necessary to obtain the desired result. Louis Lyons still resides in Lyons, and is devoting his time to research work, after being with his deceased brother, the first to commercially present these moving pictures to the public.

MATTER OF COMMISSION.

In the suit of John J. Livingston against Mae Murray for \$964 alleged due him for commissions as the star's personal representative, the Appellate Term has upheld a decision in favor of Miss Murray.

Livingston sued for ten per cent. of \$14,664, the value of a contract he alleged he secured for Mae Murray with Leonce Perret. Admitting receipt of \$500, he brought action for the balance.

The defendant answered with a general denial of any such agreement, stating she gave Livingston the \$500, representing a tenth of one week's salary, upon his demand.

MOTHERS' CLUB PLEA LIFTS FILM HOUSE BAN

Syracuse Matrons Act as Censors for Kid Shows.

Syracuse, N. Y., Dec. 1.

Following a formal protest from the local Summer-Smith Mothers' Club, which has been censoring films to be shown Saturday afternoons for the safe entertainment of their children, the ban fixed by Walter W. Nicholson, Commissioner of Public Safety, on the attendance of young children at motion picture houses unattended has been lifted here.

Since the disaster in a New York movie house, in which a number of young children were injured through a fire scare, Syracuse film houses have been closed to children.

Two matrons of the exclusive club, acting for their organization, approached the commissioner with a plea to remove the ban on Saturday afternoons. They personally censored the pictures, and the house managers run a special performance for the children of the locality.

Analysis of the law by the club committee and Joseph Bondy, counsel for the proprietors, disclosed a loophole through which the matter may be adjusted. The law forbids attendance of children at the theatres without a parent or guardian or other person properly authorized by parent or guardian. By delegating some member of the club to act as chaperon the mothers will continue sending their children to the Saturday showings.

FRAME PATRIOTIC FILMS.

Col. Arthur Woods to Supervise U. S. Propaganda.

Col. Arthur Woods, former police commissioner of New York, after a meeting of the various representatives of the motion picture industry, has agreed to act as chairman of the Americanization movement. A meeting followed between Colonel Woods and the various editors of the news weeklies, in which it was agreed to insert in each issue of the weekly some picture or bringing out the theme of Americanism.

It was also agreed by the producers to produce pictures from an Americanization viewpoint from time to time, although it was not specified as to how many productions each concern would make under this plan.

It was also agreed to prepare a report of the progress of the Americanization Committee, which is to be presented at the joint session of the House and Senate Committees on Education.

SUIT OVER RAINY FILM.

Byoir & Hart, Inc., are plaintiffs in a \$2,500 suit against Raphael Beretta, a French picture man, who the complaint avers, agreed to lease the French rights to "Paul J. Rainey's" "Heart of the Jungle" (film) for a period of five years. The rental was to be \$2,500. H. B. Marshall, Beretta's New York agent, acting for the defendant.

Byoir & Hart, Inc., allege that when a print of the film was tendered Beretta in Paris, France, he refused to accept it, thus damaging them to the extent mentioned.

An attachment granted the plaintiff by Justice Mullan was eventually discharged by Justice McAvoy through the filing of a bond by the defendant.

POLO'S CIRCUS SERIAL.

Canton, Ohio, Dec. 1.

Eddie Polo, screen star and hero of many circus serials, who was engaged for his first professional appearance by Charles Siegrist, of the Siegrist troupe of acrobats, featured with the Ringling Brothers and Barnum & Bailey circuses, has borrowed all the equipment of the troupe to aid him in making his latest serial, "King of the Circus."

When the Siegrists closed with the Ringling Brothers and Barnum & Bailey shows the week ago at Richmond, Va., following telegraphic correspondence with Polo, Siegrist shipped all his paraphernalia to the coast, where Polo is completing the serial. The Siegrists soon will enter vaudeville.

FATTY IN PARIS.

Paris, Dec. 1.

Roscoe (Fatty) Arbuckle has arrived here and is being lionized.

CAN'T QUIZ "BIG 4."

Court Rules Against Schulberg in United Artists' Suit.

In the suit of H. P. Schulberg against the United Artists Corporation, Douglas Fairbanks, Mary Pickford, Fairbanks, Charles Chaplin, Hiram Abrams and D. W. Griffith, in which the former secured an order for examination before trial of Mr. and Mrs. Fairbanks, Justice Giegerich handed down a decision this week vacating that order with the opinion that it was obtained.

"For the following purposes, viz.: first, to enable him to frame his complaint; second, to examine before trial for evidence to be read on the trial, and third, to perpetuate testimony. In *Frear vs. Duryea* the court said that the rules governing an application for examination to enable parties to frame pleadings differ from those controlling the obtaining testimony to be used upon the trial, and that the two purposes might not be combined in the same proceeding. Here still a third purpose has been commingled with the other two, making the practice still more open to criticism. The entire order for examination should be vacated."

In the defendants' motion to vacate an order for the examination of Morris Greenhill, who controls the foreign distributing rights of the U. A. product, Justice Giegerich ruled against the defendants and sustained the previous order of an examination before trial before Mr. Greenhill. The latter is at present in England.

Schulberg some months ago sought to restrain Greenhill, Fairbanks and Pickford from leaving the city, but the court decided against him.

The plaintiff's grievance, as far as one gathers, although no complaint has been drawn (that being the purpose of the preliminary examinations) concerns itself with the foreign rights to the United Artists productions, Schulberg claiming commissions for effecting that deal.

Schulberg is also plaintiff in another action against Hiram Abrams as an individual for an accounting of Abrams' profits, alleging that he (Schulberg) and Abrams conceived the "Big 4" combine and was entitled to a half interest in all profits. O'Brien, Malvinsky & Driscoll represent the defense.

SUES SEELY FOR \$30,000.

Shepard G. Barclay is plaintiff in a \$30,000 damage suit against Walter H. Seely, president of the Cinema Sales Corporation, alleging breach of contract in that the defendant on April 15 last promised to give the plaintiff 100 shares of stock and a sum of money representing the dividends of another block of 50 shares for the next five years, in consideration of Barclay's entering the defendant's employ. Barclay alleges this agreement was reaffirmed and ratified by Seely on June 3 and he worked for the defendant until August 28, when he was unjustly dismissed according to the complaint.

He alleges non-receipt of the 100 shares promised him and the five years' dividends on the 50 shares. Estimating the market price per share to be \$200, he is suing for \$20,000 for the 100 shares of stock and another \$10,000 for the promised dividends.

ASKS \$40,000 FOR SCENARIO.

Los Angeles, Dec. 1.

Lola Jackson, a scenario writer, has filed suit in the Superior Court against the Thomas H. Ince Studio, Inc., for \$40,000 damages. She says she wrote a scenario entitled "Bringing Home the Bacon" which she claims the studio kept for six months.

She alleges they incorporated the plot in another play and then failed to buy her work. The scenario in which the plaintiff alleges her plot was incorporated was entitled "Homer Comes Home" and was a screen success. Her suit was filed by Attorneys R. W. Quinn and Jerome Kann. The scenario was submitted in October, 1919, and was in the studios' possession until March, 1920, it is alleged.

MITCHELL LEWIS

STARRING IN
JACK LONDON STORIES
FOR METRO.

PHOTO PRODUCTION ALL BY AMATEUR

Mrs. Olive V. Schiller Offers in Syracuse.

Syracuse, Dec. 1.

"The Selfish Set," a photoplay written and produced by Mrs. Olive V. Schiller, a local artist, was given a private screening at the Strand here. Mrs. Schiller and her husband appear in the leading roles and the supporting cast was drawn from ambitious Syracuse amateurs and some professionals. Hysterics have the call.

The story told is that of a young man who, returning from the battlefields of France with high ideals and a well established theory regarding the duty of each man as a woman, becomes disgusted with what he considers the selfishness of his "set." No amount of philanthropy, performed without conviction, convinces him the rich are not selfish. Through the love of a girl, a member of "the selfish set," he discovers that under the veneer and froth of the loving of "the set" there are hearts of pure gold.

It's not a weighty theme, but it is well handled, and the cast makes up as capable. Syracuse's movie spots are utilized for the best ground, and the settings show good sense of values by Mrs. Schiller. There are snappy subtitles that add not a little to the value of the picture, while Eugene Lagan photography is excellent.

Mrs. Schiller next spring will make a big plunge into the production field, it is said, establishing a complete studio here.

SUES ON STOCK DEAL.

Samuel J. Sweetser, according to papers on file in the Supreme Court is plaintiff in a \$37,500 action based on alleged breach of contract against Peter Orance. Sweetser alleges that on September 4 last he was orally engaged by Orance to sell 50,000 shares of stock in the Korda Pictures Corporation at \$7.50 per share. Sweetser to receive 75 cents commission per share in his services. The plaintiff alleges when he had secured a purchaser for the 50,000 shares and presented it to Orance, the latter refused to sell the stock.

Sweetser is asking the \$37,500 damages for his services. A general denial is Orance's defense.

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Friday, December 3, 1930

EXHIBITORS AND PRODUCERS CALL TRUCE MEETING DEC. 14

National Association and Theatre Owners Will Discuss Censorship Menace, Advance Deposit Regulations and Other Issues at First Joint Conference.

For the first time in the history of the organizations the National Association of Theatre Owners and the Motion Picture Exhibitors of America, represented by its foremost members, will meet Dec. 14 at the association headquarters.

Deciding to bury the hatchet which has been wielded between exhibitors and producers, the committees of both organizations will meet up at that time matters pertaining to the future welfare of both industries, including uniform advance contracts, the use of non-refundable music in arranging scores, deposit bills, censorship, taxes and Sunday closing.

In replying to William A. Brady's nomination as president of the N. A. M. P. I., Sydney R. Cohen, president of the M. P. T. O. A., expressed his willingness to have representative men of his organization present at a joint conference.

At the same time Cohen pointed out that the men who are coming from all parts of the country would not feel justified in leaving their businesses and giving their time to organization matters, unless they could be assured that an opportunity would be afforded to raise questions affecting exhibitor interests with the manufacturers and distributors composing the National Association.

By this he includes uniform advance contracts, the use of non-refundable music in arranging scores for pictures, the deposit question and Sunday closing.

Advance Payments
Cohen again calls attention to the fact of the exhibitor to have his advance and advance payments regarded as they are by law in the State of New York. Before the meeting he raises the further question as to whether it would not be business all round if the committee could devise some method of regarding the exhibitors' deposit in other States.

"It seems to me," Mr. Cohen said, "if your committee meet and are in a spirit of fairness on both sides, much definite good can be accomplished. It has heretofore been impossible to get such a representative committee of exhibitors to meet in New York and take up matters in consultation with producers. To expedite matters, I would suggest that the heads of the various producing and distributing concerns attend these conferences rather than subordinates whose decisions will have to be subsequently ratified, resulting in unnecessary delay."

"I am quite sure that the menace of censorship can be effectively dealt with. I am in communication with exhibitors in the States which have threatened with censorship. We have very definite plans to the most effective way of dealing with censorship. We believe in the first and most important thing is to educate the public and make it clear, not only to the owners of motion picture theatres, but to the public generally, that censorship is a dangerous institution and a distinct threat to personal liberty. We have prepared stories and full facts, together with sound arguments for general distribution among the patrons."

Cohen also asks for a campaign to stop the repeal of censorship in States like Pennsylvania, Ohio, Maryland and Kansas.

FINANCIER'S WIFE ACTS

Wife of O'Dell, of Metro, Is Wife of Stock Exchange Governor.

Mrs. Samuel F. Street, wife of the president of the Stock Clearing Corporation, and a governor of the New York Stock Exchange, has joined her forces in a humble capacity, to occupy her leisure hours and to engage in her liking for the silent screen.

She appears under the professional name of Helen O'Dell. She appears in support of Bert Lytell in a Messenger from Mars.

FILM CENSOR DEBATE COMING IN COLORADO

Attorney General Denies He Has Drafted Bill.

Denver, Dec. 1.

That a screen censorship law will be brought before the incoming State Legislature is considered a certainty. Recently it was reported among film men that Attorney General Victor E. Keyes had the completed draft of the measure in his office, but this Mr. Keyes denied, saying, however, that various complaints concerning objectionable films had come to his attention.

The exhibitors and distributors have been active in influencing parent teacher associations and social welfare societies to favor education and "better film" movements as a more expedient than censorship. Governor Oliver H. Shoup has been approached on the subject, but has given evasive answers.

A movement is also on foot to prevent children under 16 to go to picture theatres unattended. A recent survey of the pupils in the Elbert Grammar School showed that of a group of 200, each went to the movies on an average of seven times a month. Three children said they went 24 times a month; one reported 24, and four, 20 times. The Denver press is now reviewing films, devoting considerable space to the first run houses.

OFFER NEW FILM MUSIC SERVICE ON ROYALTIES

Publishers to Supply New Material for Screen Purposes.

Contracts have been signed between the M. P. F. A. and the R. A. S. S. Photo-Music Co. with the latter paying \$5,000 advance royalties. It is the purpose of the R. A. S. S. to lease special scores for the feature film releases to the various picture houses at \$1 per day. The R. A. S. S. has already signed 400 contracts.

The duties of the publishers in the association will be to mail their new releases periodically to the R. A. S. S. from which the latter will compile its specially bound scores, properly cited. This will replace the ordinary cue-sheets provided by the picture companies. Division of the royalties will be on a pro rata basis, according to the number of copyrighted works of each publisher employed in the course of the accompanying score. Thus the firm whose compositions are employed throughout half of the score, will receive half of the royalties and the others pro rata.

The R. A. S. S. will compile the score and then make special plates to print the scores from. There will be a score produced for every print of a feature.

FIRST NAT'L HANDLING U. F. A. FILMS IN U. S.

First Release "Passion" at Capitol Next Week.

The First National will handle the product of the U. F. A., a German producing unit, in this country. The U. F. A. (Universum Film Aktien-Gesellschaft) is the leading producing company in Germany, also controlling a large number of theatres there.

"Passion," the first production to be shown in this country, is scheduled for exhibition at the Capitol the week of December 12.

CALLS FILM CO. INSOLVENT.

Proceedings for the appointment of a receiver for the Apex Pictures Corporation of this city has been filed in Superior Court by Raymond L. Peck, who claims the company is insolvent and owes him \$952.25, authorized to meet payrolls. The Apex company has been specializing in one and two reel comedies.

REPLACES TOMLINSON.

Paris, Dec. 1.
Auger has replaced Tomlinson as local director of F. B. X. films.

GRIFFITH COMING BROADWAY FOR HIS OWN THEATRE SITE

Choice Limited to Gaiety-Fulton Plot and Northwest Corner of 48th Street—Former Understood to Be Held at \$7,500,000.

OHIO INDUSTRY FLAT, BUT THEATRES GO UP

New Projects Representing \$500,000 Announced.

Akron, Ohio, Dec. 1.

Despite the slump in the automobile industry and metal working factories allied with the automobile industry, throwing thousands of men out of employment here and in the rest of the district, theatre building projects in eastern Ohio are going forward. Theatres estimated to cost \$500,000 were announced this week.

Erection of a modern theatre to cost \$200,000 will be started next month by the Portage Construction Company at Portage and Front streets, Cuyahoga Falls, Ohio, a few miles north of here. The playhouse will seat 1,000. Behind the project are H. Rosenthal, of Ravenna, Ohio, and Louis Miller of Akron, both well-known theatre men. The house, when completed, will offer both legitimate and 9th attractions.

Sponsored by the Harris Amusement Company of Pittsburgh, Pa., a new theatre, to play both road attractions and films, will be built at Wellsville, Ohio. It was announced this week by the Chamber of Commerce, which is also backing the enterprise. Architects are now at work on plans and the house will cost \$125,000. Wellsville has been without a playhouse since 1910, when the Cooper opera house, one of the best known theatres in the Ohio Valley, was condemned. It played mostly burlesque.

Owned by Frank Lippson, of Mehta, a new film theatre in the corner of Main and West at Canton, Ohio, was opened Thanksgiving Day. It seats 700 and is offering first run films. An orchestra has been installed. It cost \$100,000 to build, and is housed in the Melbourne hotel building.

FRANCE WOULD RAISE TAX.

Proposals Would Impose 40 Per Cent on Gross Receipts.

Paris, Nov. 15.

The Municipal Council is now discussing the proposal of imposing an extra tax on public entertainments, as provided by the law of June 25, 1929, which stipulated local authorities were empowered to raise money by such means, but not to exceed 50 per cent. of the State war tax.

However, the various municipal councils of France are fixing 10 per cent. of receipts after deduction of other special taxes, and this may be the rate charged at picture halls in Paris early next year. Pictures already bear an average of 20 per cent. war tax and 10 per cent. gross rate, so the new contribution will figure out at 40 per cent. taxes on gross receipts, in addition to which exhibitors have the various impositions chargeable on house property.

Arras, in the north, and Clermont Ferrand, in the center, have already adopted this measure, the example being set by Marseilles and Bordeaux. The Paris exhibitors are trying to obstruct the measure.

KLEIN STARTS WITH 14.

Lines Up Nucleus of Film Houses Playing Special Acts.

Arthur Klein has lined up houses in Reading, Harrisburg, Altoona, Lancaster, Leominster, Peterborough, Litchfield, Norfolk, Richmond, Charleston, Berkeley, Logan and Nashville.

Klein's Manhattan Booking Exchange will start supplying a service of one concert or novelty song act weekly to each of the picture houses contracted with. He expects to have 25 weeks lined up by January 1, all are week stands.

There is a definite plan for a D. W. Griffith theatre on Broadway. At present those who are sponsoring the project are looking for a location in the Longacre or Times Square district for a house that will have a seating capacity of about 2,500. One of the locations under consideration is that which now holds the Gaiety and the Fulton theatres and the price involved at this time is \$7,500,000.

At the D. W. Griffith offices it was stated that it might be that Mr. Griffith would have his own theatre on Broadway, but "at the present time there was nothing definite as to location or house." There are really but two locations that are open along Broadway. One is the northeast corner of 46th street and Broadway and the northwest corner of 48th street and Broadway. These two locations still have old fashioned buildings on them and they would not represent as great an investment as would the converting of the Gaiety and Fulton properties into one house.

If the plan for the Gaiety corner goes through it will mean that there will be a 20-story office building there that will match up with the Low State theatre building on the 45th street corner.

ADOPT UP-STATE SCENERY.

Producer Locates Studios in North-east New York.

Binghamton, N. Y., Dec. 1.
Attracted by the natural scenery near Binghamton, the Commodore Film Productions, Inc., has signed a 10-year lease with Frederick W. Parson for buildings on the Huny Bee property at Hillcrest.

Production of films will begin in February, according to President W. H. Barrow. Extensive alterations are to be made on the buildings to be used as a studio.

The company was brought here through the efforts of the Chamber of Commerce. James G. Brownlow has been in communication with the film concern for several months. The company has been making one-reel pictures formerly, but will now branch out into a larger field, making comedy pictures, for which the small mountain lake near Hay Lake are regarded by the promoters as excellent.

The officers of the company are: Mr. Barrow, president; J. J. Costello, vice-president; Kenneth Carson, secretary; Austin Kelley, treasurer. Fred Gillen, of the Strand and Armory theatres, is one of the directors.

LE VINO QUILTS METRO.

Goos with Frothingham Co., Backed by Huttons.

After working for four years with Metro, having written for every star with that company with the exception of Nazimova and having done 61 scripts in that time with original stories for Florence Reed, Katharine Macdonald and a number of others, Albert Shelby Le Vino has resigned from the Metro staff. This happened just after he had signed a year's lease on a residence in Hollywood at 1855 N. Western avenue.

Mr. Le Vino will leave for New York on a special mission and return home for Christmas. He has been retained for the Edward G. Robinson special production with the Frothingham Co., which has the backing of Hutton Bros. the stock brokers here and in New York.

NEW T. & D. CHIEF.

F. J. Costello New General Manager For Coast Chain.

San Francisco, Dec. 1.
Frank J. Costello, manager of the Tivoli for the Turner & Dubhena Circuit, has been appointed general manager of the T. & D. Circuit. He replaces L. R. Creek, resigned. L. R. Phelps succeeds as manager of the Tivoli.

To All Members of the Acting Profession

Don't let them tell you that "Equity Shop" is not a closed shop.

Don't let them trick you into something that down deep in your hearts you know you do not want. To crush out all opposition, to force every member of the acting profession into one organization, to be compelled to place your affairs in the hands of a few self-chosen leaders and to be ruled by and dictated to and told just how and when and where you are to act. And to be placed in the position that unless you work and live according to certain rules and regulations you will find yourself without any place to turn, without any alternative but to pay any penalty they care to place upon your head is the severest form of "closed shop."

And that's exactly what they are leading you up to by trying to make you believe that it is **SOMETHING IT IS NOT** and **NOT WHAT IT IS!**

They can call it "Equity Shop" or any other old "shop," but it's "closed shop" just the same, and it spells ruin to the acting profession.

I am not speaking for any organization of managers—I am not a member of the P. M. A. I withdrew from that body during the "strike," when I became a member of the Actors' Fidelity League, the actor's "open shop" association.

There is only one thing I fought for during the strike—that was the "open shop." I will fight for "open shop" as long as I am a member of this profession.

The leaders of Equity claimed during the strike that they did not want "closed shop." When this statement was issued I immediately went before the P. M. A. and fought for and brought forward a new form of contract. (The contract you are signing today), with far more concessions than the Equity could ever dream of.

I got you your extra "one-eighth" in Chicago and all other cities where Sunday night performances had already been established. I got you your "one-eighth" for all holiday matinees that had already been established. I got you the play or pay clause for Holy Week and the week before Xmas. I got you the all costumes furnished clause. These were things outside of the Equity demands that I personally fought for and got for you along with everything else you wanted and were asking for. Don't let the Council of the Equity tell you that they got all these things because, believe

me, they couldn't have accomplished the thing in ten thousand years. I got this contract for you and it was a long, hard, bitter fight to get it. **ASK ANY MEMBER OF THE P. M. A. IF THIS IS NOT THE TRUTH.**

This contract was presented to all members of the acting profession, and still with a far better contract obtained than "Equity" claimed to be "striking for," they refused to accept peace. Why? Because they wanted what they started out to get, "closed shop." That was the real issue, although succeeded in making the rank and file believe different. But when the contract with all its new advantages was brought to light this same rank and file stood on its hind legs and shouted, "what's the idea?" It looked for several hours as though the Equity Association would either cave in or break into factions. But Mr. Augustus Thomas who was called in brought them to their senses and arranged a meeting that saved the day and incidentally saved the Equity.

And now then perhaps you would like to know just who called in Mr. Thomas at the crucial moment. I CALLED HIM IN and so I claim that I saved your association from being disrupted. I claim that I got you every advantage the new contract contains. I claim I got you a far more liberal and better deal than all the associations in the world could have brought about with this particular body of men in the state of mind they were in at that time. I claim that whatever you have won through me and my efforts to protect the actor while I was being condemned by the very people I was actually fighting for.

I was for the actor then—I am for the actor now—and always will be. Any actor who knows me knows I speak the truth. The managers know it as well as the actors.

Don't let them trick you into something you do not want. Don't let them sneak this issue through under a different name. "EQUITY SHOP" is "CLOSED SHOP." And "closed shop" so far as the acting profession is concerned can never be. Ours is a profession of unique and individual service and unless it remains so there can be no hope for any artistic achievement in the theatre of America.

That's the way I feel about it and that's why I have fought and will continue to fight to the bitter end. Play the game, but play it "on the square." Call things by their right names. Don't fight a selfish fight. Fight for the actor and the theatre and think hard and think seriously before you cast your vote.

Sincerely yours,

GEORGE M. COHAN.

P. S.—Merry Xmas and Happy New Year to every actor and actress in the whole wide world.

VARIETY

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VOL. LXL No. 3

NEW YORK CITY, FRIDAY, DECEMBER 10, 1920

40 PAGES

To All Members of the Council of the A. E. A.

I wish to congratulate you, gentlemen, individually and collectively, on the brilliant and illuminating denial of my statement. It was indeed a masterpiece of "word gathering."

The members of your association must realize that you speak THE TRUTH when you say:

That I am "trying to strangle the rights of my professional brethren."

That I am the "tool" of the Producing Managers' Association.

That I never have shown any interest in actors.

That I am conceited and egotistical.

That my statements are "absolutely false and unfounded."

All these things they will most likely swallow, knowing me for what I am—"The natural enemy of the actor, the one man in the profession who has always hated actors and has known full well that the actors have always hated him."

But I do not believe, gentlemen, that you will ever be able to convince them that "Equity Show" is not "Closed Shop."

THEY ARE TOO SMART—as Steve Reardon says.

George M. Cohan

P. S.—So long as you object to my wishing the actors a Merry Xmas and Happy New Year, may I be permitted to wish you gentlemen a very joyous 4th of July. (Explanation: It's an AMERICAN holiday.)

ACTORS AFRAID OF "THE ROAD"; OHIO MANAGER USES SUBSTITUTE

New York Producer Finds but Two Out of 222 Professionals to Agree to Touring Engagement. Feiber & Shea House Invents Entertainment.

The lure of the theatrical "road" has lost its charm for professionals, according to one big Broadway producer, who gave the matter a test last week. Organizing a touring company, he sent out a call for players. Actual count was kept by the office staff on applicants at the instance of the producer. For the last three days of the week 222 professionals called. All but two refused to consider an engagement that called for "the road."

The result was traced by the producer to the meagre number of shows now traveling, with the belief of players an attraction of present on the road, unless firmly established like the very few Broadway successes, has small chance of remaining out very long. The players have before them the prospect of a long rehearsal period and possibly a shorter playing time on salary, meanwhile perhaps losing a more inviting opportunity.

Canton, O., Dec. 8. Closing of road shows has left house managers with an small a choice to pick their bills that L. R. Cool, booking manager for Feiber & Shea's houses in this district, has devised a substitute entertainment.

At the Grand opera house he offered a first run film feature, supplemented with a revue involving a chorus of 10, the cast of principals being made up of 35 artists. The affair was entitled "The Rainbow Revue."

Mr. Cool says business was stimulated and proposes to repeat the experiment. Cool handles for Canton, Akron and Youngstown, and says he has only about half a dozen first class road attractions booked ahead for the Feiber & Shea string. Industrial plants in all three cities are either closed or working on a reduced schedule, and many men are out of employment.

LEGIT SCALE DOWN.

St. Louis Managers Review Box Office Prices Downward.

St. Louis, Dec. 8. According to Manager Melville Stola of the American, St. Louis, and Manager Lighten, of the Shubert-Jefferson, \$4 shows for this town are a thing of the past, and the first reduction on admissions to the first class houses has been announced. Further reductions may follow, it was said.

Lower floor seats will be held at \$2 at the Shubert except in the case of lavish productions. Instead of the \$4 top for the "Follies" this year, \$2 will be the scale. The Shubert also will have Wednesday matinees at \$1, and the American will reduce from 50 cents to \$1 on matinees.

JIM THORNTON WEDS.

Monologist Marries Proprietress of "Little Green Room."

James Thornton was married to Josephine Buyle Dec. 2 at the New York Marriage License Bureau. Mr. Thornton's age was given as 59 and the bride as 48.

Mrs. Thornton stated she had been married twice before and divorced the same number of times.

Bessie Thornton, Thornton's first wife died last March.

Josephine Buyle is well known to members of the theatrical profession as the proprietress of "The Little Green Room Club," 207 West 48th street.

Before her present marriage she was known as Joie Palmer.

JACK RYAN DIVORCED.

Jack Ryan, of vaudeville, was the defendant in a divorce action heard before Justice Aspinwall in Brooklyn Tuesday.

Ryan married Elizabeth Lawler at Greenville, S. C., in 1918, just prior to his sailing overseas with the A. E. F. Upon his return the couple lived together one month.

Statutory grounds were alleged. There was no defense, and no alimony was asked. Both A. Altman represented the wife.

A PHILADELPHIA BIDDLE MAY TACKLE PICTURES

Anthony J., Jr., Reported Wanted as Leading Man.

Anthony J. Drexel Biddle, Jr., New York and Philadelphia clubman and a prominent member of the smart set is reported seeking a film engagement.

Together with Walter Wenger, production manager of Famous Players-Lasky, both were seen in the early part of the week at the Long Island studio, and current with the report of his intended affiliation in pictures is the added rumor that Wenger is trying to couple the society man with Justine Johnston, in private life Mrs. Wenger and a Renart star, to play the leads opposite her.

In appearance Mr. Biddle, Jr., is very much of the Wallace Reid type, although he has been often mistaken by newspapermen for Cyril Kiehlley. Mr. Biddle, Jr., is a son of the famous and wealthy Philadelphia, Mr. and Mrs. Anthony J. Drexel Biddle. He married Mary L. Duke, the daughter of James B. Duke, head of the American Tobacco Company, whose fortune is estimated over \$100,000,000.

"MIDNIGHT" SHOWS GOING TO THE MAT

Shuberts Booking "Rounders" Against "Revue."

The battle of the "midnight shows" seems due to start Christmas week at Baltimore when John Henry Meers' "Century Midnight Revue" is to take its regular start, after playing the preceding three days at Atlantic City for the "break-in."

The same week the Shuberts will move their "Century Midnight Rounders," with Eddie Cantor starred from Philadelphia to the Monumental town.

The Meers show is booked by K. & E.

PAUL BIESE REPORTED DYING.

Chicago, Dec. 8. Paul Biese is reported dying in New York, of pneumonia poisoning, according to a phone message received here from that city by his parents.

Biese is a Columbia phonograph celebrity and the jazz orchestra leader.

TEDDY GERARD WANTS TO DIVORCE RAYMOND

Files Suit in Chicago—Husband at Ward's Island, New York.

Chicago, Dec. 8. Teddy Gerard, through her attorney, Benjamin H. Ehrlich, has filed a suit here for divorce against her husband, Joe Raymond, alleging desertion.

Miss Gerard, who lately appeared on the Amsterdam Roof, New York, in the Ziegfeld midnight show, is on her way to the Coast with the Chaplin party. She will appear in films out there, it is said, for the Hampton Film Co.

Joe Raymond, husband of Teddy Gerard, has been at Ward's Island, New York, for several years, where he is receiving treatment.

Raymond married his wife about 12 years ago. She left him on the afternoon of the day the marriage occurred. Raymond has since never seen her.

Miss Gerard went to England where she continuously remained until returning to New York last spring for the Ziegfeld engagement. Raymond never knew the reason why his wife left him and still does not know why she married him.

DAINTY'S SISTER DEBUTS.

Marie Meeker's Assistant Steps in and Does the Act.

Chicago, Dec. 8. Dainty Marie Meeker was indisposed Sunday at the State-Lake theatre and her little sister, who acts as her assistant, went on and did Miss Meeker's entire routine, ring, web work and the songs.

It was the younger girl's first appearance, though she has worked in the act several seasons, holding the rope etc. She will soon branch out on her own, managed by her sister, Marie.



TIM and KITTY O'MEARA

RIVERSIDE, NEW YORK, NEXT WEEK (Dec. 13)

Offering "MEMORIES OF THE DANCE," aptly described by the Chicago American, "Danced their way into the hearts of the patrons at the Palace," which this sprightly little couple, graceful and personable, literally do.

With gorgeous stage dressings and HUSTON RAY at the piano they are at the Orpheum, Brooklyn, this week (Dec. 8) and at the Bushwick (Dec. 10).

Direction, GLADYS BROWN of W. R. Henney Office.

"WAY DOWN EAST" SMASHING ALL KNOWN PICTURE RECORDS

Listed to Run Year on Broadway—Has Averaged \$19,000 a Week—Unique Brooklyn Record. Goes Into Woods—One of Chi's Finest.

SHUBERT AND K & E IN KANSAS CITY WAR

64 Kinds of Paper Used in Grand-Shubert Billing Contest.

Kansas City, Dec. 8. The fight for the business between the Shubert theatre and the Grand, the Klaw & Erlanger house, goes on and as both houses are announcing \$2 top the public will get the benefit.

Starting Sunday the Grand has the "Marcus Show of 1929," heavily billed with the most expensive paper seen here this season; it is claimed 64 different kinds of printing are used, with the catch line, "Thighs and thighs but not a single sligh."

Joseph E. Glick, resident manager of the Shubert, announced over his personal signature the merits of "Adam and Eva," this week's attraction. Mr. Glick was formerly manager of this attraction and vouches for it in the strongest terms. He also claims the local \$2 scale is less than it has ever played anywhere.

The Shubert announces "Anderson's Frivolities of 1929" to follow at the same scale of prices and "Take it from Me" for week of Dec. 15.

The Marcus show is reported due to make its metropolitan debut at the Park, New York, holiday week. It will only make two stands between here and that city.

Last week's trial of the \$2 top pleased both the Shubert and Grand. At the Grand Chauncy Olcott had gratifying business, while "Breakfast in Bed" at the Shubert played to large attendance, the business increasing after Tuesday.

"Adam and Eva" did not open until Monday night, on account of difficult railroading between Milwaukee and this city.

AUTHORS SEEK VOICE IN STAGE DISPUTES

To Insist Upon Being Heard in Actor-Manager Rows.

The Dramatists' Guild of the Authors' League of America will hold a council meeting next Monday to take action on the proposed "closed shop" of the Actors' Equity Association.

It is understood that at this meeting some definite attitude will be decided on by the authors with respect to their rights in the controversy between the actors and the managers. The authors feel that their plays represent, by a conservative estimate, at least one-third of the total value of a legitimate production and are therefore entitled to some say in the conduct of such an amusement enterprise.

ROBERT RINGLING MARRIES.

Chicago, Dec. 8. Robert Ringling, son of Charles Ringling, was married today to Miss Virginia, non-professional. The ceremony took place in Evanston, a fashionable suburb.

Robert and Richard Ringling, who is the son of the late Alf T. Ringling are the only sons of the five Ringling brothers.

MARRIED WEALTHY WIDOW.

San Francisco, Dec. 8. The marriage has been announced of Charles Henry Ellsworth appearing in a trio on the western Loew circuit, to Celeste Houck Looney, reported to be a wealthy widow from Kansas City.

The marriage occurred last week. Mrs. Ellsworth is accompanying her husband.

EVA TANGUAY

THE GIRL THE WHOLE WORLD LOVES.

"Way Down East" continues to pile up new records that line it up as the most successful picture on record. The Griffith production was booked until Christmas at the 44th Street, New York, but has extended the agreement to April 2, and indications are that it will round out a full season on Broadway.

The nearest to such an accomplishment was the run of "The Birth of a Nation," which exhibited seven months at the Liberty. The latter's average business was \$12,000 weekly. "Way Down East" has gone as high as \$21,000 at the 44th Street and has averaged \$19,000 for the entire 19 weeks of the run so far.

The business in Brooklyn is even more unusual. The feature there has an eight weeks' booking and for the first five weeks averaged \$18,000.

Like New York it is expected the Boston run will carry until next June. The film started there at the Majestic and then moved to the undesirable Tremont Temple. The pace, however, is holding up and the weekly average is around \$14,000.

The Woods, Chicago, will start with the picture Christmas time. The house has been taken over until Sept. 1, 1931, in itself exceptional, for the Woods is one of Chicago's finest theatres. "Way Down East" through securing a leasing arrangement until next fall, has beaten off all bidders with legitimate offerings. It is predicted the picture will average \$20,000 weekly for the first 30 weeks at the Woods.

The Chicago date will make the 10th print of "Way Down East" to go out and the 12 planned will be on exhibition by the first of the year.

"Way Down East" is showing at the 44th Street on a guaranteed gross arrangement, the film management agreeing the house share to be based on less than \$10,000 weekly.

MIND-READER'S MUTINY.

Ships' Crews Are Worried Over Prophecy.

Watertown, N. Y., Dec. 8. Prophecy by a seer appearing at a Detroit theatre that two ships would sail from that port, but that only one would reach its destination, was blamed for a mutiny that brought a loss of 27 men to the crews of the two new Army harbor steamers, Colonel Clayton and Colonel Port, which touched at Clayton, on route to New York from Milwaukee, via the Great Lakes, on Monday.

The crews of the two vessels attended the theatre on mass at Detroit. A "mind reader" was on the vaudeville bill. She told the fortune of one of the sailors, advising the audience that she could see two new vessels sailing out, but only one would reach its harbor. The medium couldn't give the name of the lucky ship, and 27 seamen quit. Makeshift crews brought the Army boats to Clayton.

The spooky 27 went to New York by rail.

ALL BY NEGROES.

"Mutt and Jeff" to Play the Colored Circuit.

Gus Hill has effected an arrangement with R. I. Dudley whereby "Mutt and Jeff" will be produced shortly with an all negro cast. The piece will play the colored circuit of houses, of which the Lafayette is the New York stand. Production will be by Dudley in association with Hill.

SOUTH SHOT TO PIECES.

New Orleans, Dec. 8. Returns are brutal for legit shows playing in Southern territory at present with the future holding little in the matter of relief.

The manager who made his attraction south from now on can only expect disaster.

"MERRILY YOURS" REALLY DEBUTTING

Into Vaudeville Next Week—
Interest in Old Timer.

Merrily Yours John R. Rogers is taking the vaudeville plunge at Proctor's 33rd Street first half next week, to "break in." Considerable interest followed the announcement in Variety that the old-time showman intended to tell vaudeville audiences of the stars of yesterday.

This week at the 33rd Street the picture about to displaying wires sent to the house by prominent theatrical men congratulating the theatre and wishing Yours Merrily all kinds of good luck for the next week's showing. The theatre is playing it up.

BANDITS ROB G. O. H.

Get Saturday and Sunday Money
in Wild West Fashion.

St. Louis, Dec. 8. While hundreds of persons were witnessing the performance at the Grand opera house, two bandits held up Elmer E. Fretz, treasurer and assistant manager, in the office of the theatre and escaped with \$1,500. The robbery was the most daring that has occurred in St. Louis in many months.

The bandits displayed a bottle, which they said contained nitroglycerine, and threatened to blow up the theatre should Fretz fail to open the safe. The bandits had taken seats in the rear part of the house on the first floor, when Fretz left the box office after counting up, and went to the office on the second floor, the bandits left their seats and followed Fretz up stairs. Fretz had placed the night's receipts in the safe, and was returning to the first floor, when he was met on the steps by the two men. Both had automatic pistols.

The inner door of the safe was opened and the Saturday and Sunday receipts were taken. The bandits tied Fretz before they departed, leaving the house just as the crowds were coming out of the theatre.

PRICE ON COPIES.

M. P. P. A. Agree to Print Charge
Plainly On Cover.

The Music Publishers Protective Association adopted a resolution last week whereby the members are bound by agreement to print the retail price of sheet music in plain figures on the cover. The rule goes into effect immediately.

It has been the custom heretofore for some publishers to print a single numeral as "5" for a piece to be retailed at 50 cents. A "5" represented 50 cents.

Many publishers for the last few years have eliminated the printing of any price figures on music altogether.

KRANZ AND WHITE AGAIN.

Commencing Dec. 20 the newly formed team of Harry Kranz and Al E. White will go out, possibly taking up the present big time route now held by Kranz and La Salle.

The latter team separates next week, at the conclusion of its engagement at the 31st Street. Bob La Salle may do a single. To his inclination in that direction is attributed the dissolution.

BRAY IN NEW ORLEANS.

New Orleans, Dec. 8. Charles E. Bray left San Francisco yesterday for New Orleans with instructions from Martin Beck to speed the completion of the new Orpheum building here. He is due to arrive Saturday.

Bray is to remain here until the theatre is ready to open. The house looks like it will be ready to start around Feb. 1.

PRODUCER AND EXHIBITOR JOIN FORCES TO MEET PURITAN ISSUE

National Association to Confer With Theatre Owner Organization to Lay Out
Campaign—Sentiment Favors Permanent System for Meeting Reformers' Attacks—Industry Will Present Its Case Before Federal Authorities.

BRICE ACT CLOSES.

Principal Will Go With Reorganized
"Love Letters."

The Elizabeth Brice vaudeville act closes its brief tour Sunday at the Palace, New York. Inability of Miss Brice and the managers to agree upon a salary satisfactory to both sides is said to have been the cause. Miss Brice asked \$1,000 weekly with the managers offering \$850.

Immediately after closing her own turn that contained five or six people, including Ned (Clothes) Norton, who had personally acted in the vaudeville production, Miss Brice agreed to take the lead in "Love Letters," a variety turn first put out with Charles King starred.

"Love Letters" with Miss Brice was immediately routed for the Orpheum Circuit and will reopen in Chicago January 2.

Garrison Jones, of "Jim, Jam, Jeana," who left that piece to replace Jay Gould in the forthcoming "Passing Show," and after rehearsing we weeks with this production, became dissatisfied with his contract, will play opposite Miss Brice.

JOE WOODS' REVUE.

"Oh, Girlie, Girlie" Will Open
Xmas, with Harry Johnson.

Joe Woods is stepping into the legitimate producing field with a revue which is entitled "Oh, Girlie, Girlie." Originally it was named "Hanky Panky, Jr." The opening date is Amsterdam, N. Y., Dec. 23. Harry Johnson has been engaged to head the cast, which is to include Morality Sisters, Flo Davis, Dorothy Gailand, Kitty Carmen, Babe Evans, Mildred Spurr, Anna Spelton, Frank Manning, Pat Downing.

The show is in nine scenes and will have a chorus of 18 girls. Jeane Wells has been engaged as the business manager, and will handle the advance, while Joe Woods personally will be back with the show.

ARBITRATION SETTLEMENT.

Johnny Hyde Acts as Arbitrator in
Rose-Vivette Case.

An action brought by Dave Rose (Mandel & Rose), independent booking agent, against Vivette, the violinist, for money claimed by Rose as fee for services as producer of an act, was settled out of court this week for \$450, Rose accepting that sum in payment and withdrawing the action for \$1,000.

All concerned, including counsel for both sides, agreed to abide by the decision of a disinterested third party. Johnny Hyde, of the Low booking office, was agreed on as judge. He brought about the amicable settlement after hearing the case in which he had been subpoenaed as a witness.

Primrose Seamen in Cabaret.

Primrose Seamen, recently with "Boatle," a musical show, is to be featured in the new revue due at the Winter Garden restaurant, Chicago, starting Jan. 3. Arthur Conrad will also be the revue to be put on by Dwight Pepple.

Miss Seamen's contract was secured through the Low Center office and runs for eight weeks. She will succeed Fay Courtney who has been featured in the Chicago Garden shows.

T. E. Larsen Comes to New York.

T. E. Larsen, who has been the general manager of the Frisco productions, which buys state rights for Oklahoma, Arkansas and Missouri, has resigned and is at present in New York promoting a producing organization.

EVA TANGUAY

COLISEUM, NEW YORK
DECEMBER 13

The M. P. Theatre Owners of America are to have a committee of 20 of its members meet a committee of the National Association of the Motion Picture Industry at the Hotel Claridge on Tuesday of next week. The meeting has been called by William A. Brady and Sydney Cohen for the purpose of laying out a campaign against proposed Puritanical Sunday legislation.

The committees of the two organizations after meeting here will go to Washington and lay their side of the situation before the federal authorities.

Mr. Brady is for a propaganda to be carried on permanently, for it is felt that if the reformers are worried this year that they will renew the fight again next year.

The reform societies who are back of the Blue Law Sunday movement have seemingly dropped the general scope of their movement and directed all their energies against the Sunday showing of motion pictures as the first step of their campaign.

Troy, N. Y., Dec. 8.

The Lord's Day Alliance proposition to legislate for a Puritan Sabbath has aroused a storm of public protest here. Newspapers, editors of Northern New York, Western Massachusetts and Vermont have written in unanimous condemnation of the reformers' proposals.

Many of the newspapers have been featuring interviews with local clergymen to prove that the movement is backed only by a bigoted minority of churchmen and the majority of the churchmen are against it. Opinions of leading citizens have been used to the same end, by papers which always have been aligned with the "moral forces" of their communities.

It appears evident that upstate sentiment is in favor of the repeal of the boxing law, but the reformers' plan for the closing down of Sunday motion pictures and Sunday baseball has been met with a wave of protest.

The public appears to feel that reform of Sunday laws as affecting pictures would be but the first step in further "blue" enforcements. Almost any move sponsored by the Lord's Day Alliance is sure to bring about public opposition for this reason.

A conference of bankers and manufacturers held here a few days ago put out the proposition that "good" picture subjects be used in an effort to combat the effect of "bad" subjects.

Speakers before the conference expressed the opinion that many pictures distorted the relations of capital and labor and the "thrillers" were responsible for much juvenile delinquency.

Representatives of the Church Film Corporation were on hand to show some of their product and point out that their influence was good. Accordingly the conference pledged its aid to the Church Film concern. This company, by the way, (Continued on Page 31)

PHILLY'S XMAS DINNER.

Arrangements Made by Managers
to Guest Artists as Guests.

Philadelphia, Dec. 8.

At a meeting this week of managers' and artists' representatives plans for the annual Christmas dinner tendered to vaudeville artists were made. The affair will be held at the Adelphi on Christmas Eve, starting about 11 o'clock.

All players in all vaudeville houses are invited as guests of the managers.

The Christmas dinner idea was started several years ago by the Vaudeville Managers' Protective Association at the suggestion of K. F. Albee. Since then the local managers have carried it through annually.

Harry J. Jordan is chairman of the dinner committee and Abe Haskins is chairman of the reception committee.

40-ACT KEITH SHOW.

Big Time Will Supply Show for
Suburban Cops Benefit.

The Keith office will supply the talent for the annual benefit in aid of the Sick and Death Fund for the New Rochelle and Larchmont (N. Y.) police, Friday, Dec. 18, at the former town. It is estimated that with the program and sale of tickets the gross will aggregate \$10,000.

The evening's entertainment will take place at two halls with 40 acts, counted on, splitting between the two places. The orchestras will be supplied by the N. V. A., with Al Livory waving the baton over one and Owen Jones directing the other.

Jules Delmar, of the Keith office, is supervising the affair, assisted by Billy Sullivan. Among the acts volunteering are Eddie Fay Family, Mayhaw and Taylor, Tom Brown's Band, Karyl Norman, Leona La Mar, Morris Sisters Co., N. Y. Police Glee Club, Alleen Stanley, Edith Helena, Alexander Kida, Orin and Cody, Moran and Wheeler, Chief Caponeleon, Walter Weems, Kaufman Bros., Marie Stoddard, Milt Collins, Raymond and Barry, Billie Rogers, Lee Children, Ben Smith, Bob Hall, The Sharrocks, Herman Timberg, Great Richards, Keene and White.

SHOW AT AUBURN PRISON.

Selling Tickets Up-State for Entertainment
Dec. 21-22.

Auburn, N. Y., Dec. 8. The Welfare League of the State prison here will give a show in the institution Dec. 21-22, with talent from the prisoners.

An unusual feature is that tickets for the entertainments are on sale in neighboring cities and a large attendance is looked for.

The program thus far arranged has the following names: Joe Fyke, Charles Evans, George Hope, William Carter, Burton Page, John Mulqueen, William Hertel, Charles Thatcher, Charles Morton, Frank Ryan.

A dramatic sketch, "The Grey Overcoat," is listed. There will be a minstrel first part.

The only reference made to the previous careers of the volunteers among local reports mentions Charles Thatcher as having been with Raymond Hitchcock up to several months ago.



ROY HARRAH

Always moving, this week at HUNTERDICK, NEW YORK, moved from opening to closing the show. Two weeks ago at DAVIE, FITZ, HUGH, moved from closing to fourth. Three weeks ago at Bushwick, Brooklyn, moved from closing to opening intermediate.

Why? Well we don't want to brag but Roy Harrah and Co. (assisted by HELEN CARO) are at GIPPHUM, BROOKLYN, NEXT WEEK (Dec. 12).

Direction, HARRY WEBER.

ANSONIA, ANSONIA, OPENS WITH VAUDE

Largest House in Conn.—
Policy New to Town.

Ansonia, Conn., Dec. 8.

The new Ansonia theatre will open Dec. 23, offering a special show for the premiere, then continuing with a five-act split week policy. It will be the first vaudeville house for this city.

Pictures have been the only regular amusement offered heretofore.

The Ansonia is claimed to be the largest theatre in Connecticut. The house seats 2,000 and was built at a cost of \$100,000. The latest improvements have been employed both in front and back stage, including special dressing room conveniences.

M. A. Hoffman is the owner, but it is understood here that the municipality also is interested. John Robbins of New York is backing the Ansonia. J. R. Shields is the house manager.

LOW RENT FOR TIMES SQ.

New Roman Building With Offices
at \$25 Monthly.

The entering wedge to break up the high office rent of Times square may be the new Roman Building at 243 West 57th street. The location is opposite the Strand theatre and while off Broadway is claimed as Times square, along with all other side street theatres and buildings not exactly in the square.

John H. Scholer, a New York architect and builder, organized the Roman Realty Co., which is operating the building. Mr. Scholer saw an opportunity for quick rentals at low rates and has graded the Roman building rentals as low as \$25 monthly, for which price the building people any one in the neighborhood can compare, in square feet or price.

Several theatrical concerns already have taken space in the Roman Building.

1,000 NEW N. V. A's.

Membership Drive of Artists' Organization Ends Dec. 15.

An estimate of the total of new members in the 30-day membership drive of the National Vaudeville Artists' places the number at 1,000. Up to Wednesday of this week 600 names had been added to the list. The drive ends Dec. 15.

Much rivalry has grown among the women seeking membership applications. Prizes have been offered for those securing the most. Four or five are running closely together for the first prize.

REE PALMER DISAGREES.

Memphis, Dec. 8.

It looks like the romance of Ree Palmer and Al Stogel, her pianist, is "cold." The Chicago shimmer and Stogel were married about five weeks ago. During their engagement at the Orpheum here last week it became known that they had agreed to disagree.

The pianist will remain with Miss Palmer's act for two weeks more.

BROADWAY OPENS AT 11:00.

R. S. Moor Broadway theatre opens at 11:00 a. m. instead of 1:00 p. m., beginning Monday of this week.

It doesn't affect the policy of the house, as two feature pictures will be shown instead of one as heretofore, making the policy continuous from 11:00 until 11:00.

ERNIE YOUNG DENIES.

Ernie Young has denied he is in any way concerned with the reported cabaret circuit Low Leslie is starting.

According to Young's statement, he has never heard of the project and would not connect himself with it if he had.

ERBER EXPERIMENTING.

East St. Louis, Ill., Dec. 8.

Joe Erber, owner of Erber's, East St. Louis, tried out a new policy last week of hosting over his headliner for a full week. The first one to receive the benefit was Harry King, the tenor.

LOEW DRIFTS BACK TO 17; ORPHEUM, FIRM, PAYS DIVIDEND

Extra Disbursement Discussed by Directors, but Decision Is to Hold Cash for Present—Goldwyn Notes Subscribed at 95.

Pretty much the whole stock market moved again this week, in many cases to the low levels recorded in the dip of Nov. 26. While Loew, Inc., slipped gradually back to its bottom price of 17 established at that time, the other two big board amusement issues, Orpheum and Famous Players-Lasky, gave good account of themselves.

Orpheum moved within narrow range around 26 1/2 and better, while Famous Players, after dipping nearly to 31, stiffened somewhat and held steady at better than 33.

Orpheum was influenced, by the declaration of the regular quarterly dividend on both common and preferred, amounting to 8 per cent. annually, by the directors at their regular meeting Dec. 1.

While nothing appears on the records in reference to an extra disbursement, it is understood that the subject was broached at the meeting. The company officials, however, decided that it would be good policy to take the conservative course and withhold added payments beyond the regular rate at this time.

Orpheum is known to be in a particularly strong cash position, and for this reason the publication of the annual consolidated statement due soon after Jan. 1 is awaited with special interest. It was noted that during the brief upturn which took place in the whole market about a fortnight ago Orpheum was prompt in reflecting the betterment of the market situation, moving up through 27. After the dividend action it lost a fraction of its gain, but this was in the natural course of events. Professional traders commonly liquidate their holdings as soon as the news of a favorable dividend action comes out on the theory that by the time the action is of general knowledge it ceases to influence prices, and also by that time has been previously well discounted in a preceding advance.

There is another factor to the advantage of Orpheum in that it has staunch partisans associated with the company management. For example, before it was generally known that the circuit's theatres were doing an exceptionally large business, New York, Chicago and Boston brokerage houses with wire connections to Orpheum cities were receiving orders to buy the stock for the account of Orpheum employees.

Wire houses are understood to have a considerable mass of standing orders to buy Orpheum at prices fractionally around 25, and these orders operate to practically "peg" the stock at that level with a tendency to make current quotations at better levels.

With a stock so closely held as Orpheum it does not take a very large demand to encourage an advance. It has been estimated that the "floating supply" of Orpheum common is not greatly in excess of 20,000 shares. It goes without saying that such a situation acts as a bar to a rapid professional shorts. Short selling of any considerable quantity would be likely to send the sellers direct to Orpheum interests to borrow stock to deliver on contract, disclosing their position and laying themselves open to a counter-move by company interests which could easily work the shorts into a corner.

Transactions in Orpheum are on a small scale, and from the selling side the stock seems to come from holders who have put their stock up to margin other speculative purchases and been pinched in the general drop.

As to Famous Players no new developments have come to the surface, although it would appear from the narrow range of price through which it has passed lately that either company or allied banking interests have taken measures to protect the issue from a sudden rally. The unqualified success of the bear raid which drove Famous Players to 45 on Nov. 20 apparently has inspired some important interest to provide against a repetition. Probably they were caught napping on the first occasion. Dealings were

in fair volume last week, but since Monday the daily turnover has been small. This would seem to reflect a return to normal sentiment among holders.

The Goldwyn Station of \$2,000,000 two-year convertible notes is understood to have been accomplished. The issue was offered to stockholders with the privilege of subscribing at 95 per cent. of face the notes being convertible into stock at \$6.25 a share at any time up to maturity. Goldwyn dealings on the Curb showed no improvement. Transactions were reported at 9 1/2, although the turnover was small. It is to be remembered also that Curb dealings are far from an absolute check on the actual trading in any particular security. Company officials make no effort to explain the madding tendency in their stock, except as reflecting the depreciation of the entire stock market. It is said that the business is moving along satisfactorily, both as to volume of sales and inside situation.

A brief financial statement has been prepared covering the Goldwyn books as of Oct. 30. This is supplemental to the statement furnished to stockholders on the audit of Price, Waterhouse & Co. as of June 24, 1920. The new statement includes the recent note issue and gives tangible assets at \$10,454,387 and good will and deferred charges \$2,724,824 (the June 24 audit placed good will at \$2,391,000). The Oct. 30 liabilities are set down as \$1,316,219, including the new notes, while for the same date "capital and surplus" appear as \$10,305,492.

STOCK EXCHANGE.

Thursday	Friday	High	Low	Open	Close
Fam. Play-L	3000	17 1/2	17 1/2	17 1/2	17 1/2
Loew, Inc.	4000	17 1/2	17 1/2	17 1/2	17 1/2
Orpheum	1200	27 1/2	26 1/2	27 1/2	27 1/2
Friday					
Fam. Play-L	300	24 1/2	24 1/2	24 1/2	24 1/2
Loew, Inc.	1500	17 1/2	17 1/2	17 1/2	17 1/2
Orpheum	200	27 1/2	27 1/2	27 1/2	27 1/2
Saturday					
Fam. Play-L	1500	24 1/2	24 1/2	24 1/2	24 1/2
Loew, Inc.	1500	17 1/2	17 1/2	17 1/2	17 1/2
Orpheum	100	27 1/2	27 1/2	27 1/2	27 1/2
Sunday					
Fam. Play-L	100	24 1/2	24 1/2	24 1/2	24 1/2
Loew, Inc.	100	17 1/2	17 1/2	17 1/2	17 1/2
Orpheum	100	27 1/2	27 1/2	27 1/2	27 1/2

THE CURE.

Thursday	Friday	High	Low	Open	Close
No sales reported.					
Friday					
No sales reported.					
Saturday					
No sales reported.					
Sunday					
No sales reported.					

TRIPLE POLICE BENEFIT.

Albee Will Stage Shows in 3 Big Houses Sunday Night.

Three monster benefits will be staged next Sunday night under the direction of E. F. Albee in aid of the Police Hospital Fund.

The entertainments will be staged at the Hippodrome, Republic and Eltinge theatres, simultaneously.

Mr. Albee is chairman of the Theatrical Committee of the fund.

The National Symphony Society upon request cancelled the third concert of the society's season which was to have been staged at the Hippodrome Sunday night and was the last possible date to be allotted the society by Charles Dillingham.

EVA TANGUAY

Vaudeville's Star

BUDAPEST THEATRES COME TO STANDSTILL

Hungarian Stage in Bad Way—Screen Only Prospering.

Budapest, Hungary, Nov. 17. The stage of Hungary is in a bad way and attractions are few. Owing to the collapse of native money in international exchange it has been possible for foreigners to purchase theatre properties at low prices. The drift appears to be altogether toward pictures, which are in somewhat better condition.

Few foreigners are coming into Hungary. Miss Fedak, a noted native artist, has deserted the Budapest stage and gone to the Apollo, Vienna. Countess Kinsky-Palmay, who formerly enjoyed an international reputation and was star of the People's theatre, is now playing in a cabaret.

Roma, Hungary's first baritone, it is announced, is sailing for America.

Many houses formerly notable for high class productions are reverting to the screen.

Ben Blumenthal, the American film exporter and importer, has taken over the old Gaiety (Lustspieltheater), having purchased large blocks of outstanding stock and after alterations, will convert it to the screen.

Many Hungarian authors had their first presentation at this house.

Native film manufacturers are displaying considerable enterprise and the industry is making some real progress, almost the only cheerful note in the Hungarian stage situation.

CHRISTMAS REVIVALS FOR LONDON SEASON

Other Changes Set for West End Houses.

London, Dec. 1. At the Apollo Granville Barker is rehearsing "The Betrothal," a sequel to Masterlinck's "Blue Bird." This will be a Grossmith and Laurillard production for the West End with Gladys Cooper and Grace Emery in the leads.

Andre Charlot "revivifies" a new revue titled "The Jumble Sale" for the Vaudeville Dec. 15.

"My Old Dutch" will give special matinees at the Empire, Holloway.

There will be a Christmas revival of "Charlie's Aunt" at Prince's with shows twice daily from Dec. 20 on. "The Private Secretary" will be given at matinees at the Aldwych from Dec. 21 on.

FRENCH COMPOSERS FEELED.

Paris, Dec. 1. A. Messager, Gabriel Fauré, Hue, Roussel, Bachelet, Paul Dukas, Vincent d'Indy, Bruneau, Samazeuilh and Rahnoud, French composers, have signed a joint letter of protest, published in "The Gaulois" a Paris daily, at the pre-dominant element of foreign music at all the local classical concerts.

The programs announced invariably contain only Liszt, Chopin, Schumann, Beethoven or Bach, with occasionally Wagner, and it is asked if it would not be possible to impose at least one work by a French musician at the concerts given in Paris.

FAIR ASSNS. MERGE.

Two in Chicago Get Together After Competing for Two Years.

Chicago, Dec. 1. The International American Fair Association as now organized represents all the fairs throughout the U. S. and Canada.

It is a merger of the International Fair Association and American Fair Association. Before consolidating they were competitors for two years.

YOUNG NOT IN SCHEME.

Chicago, Dec. 1. Ernie Young is not concerned in the New York-Chicago cabaret alliance that has been promoting headliners something like 20 consecutive weeks.

The information which came to Variety concerning the deal emanated from Lew Leslie, a New York agent, and Mr. Young makes emphatic denial that there is any foundation for the report that he was interested in the promotion.

IN PARIS

BATAILLE'S LATEST.

"L'Homme a la Rose" Acclaimed as Well Written—Second Act Long.

Paris, Dec. 1. The long expected "L'Homme a la Rose" by Henry Bataille was produced by Volterra at the Theatre de Paris Dec. 6 and splendidly mounted met with success.

The three acts are in a Moorish garden, the interior of the Reville cathedral and in a country tavern. Andre Brule played the title role and was supported by Duboucq, Mauple and Karl. Mesdames Mary Marquet, Delma and Eve Francis held the feminine parts.

A friend replaces Juan in a love adventure and is killed by a jealous husband. The body is identified as Juan's and he watches his own funeral. His tendency to make love leaving him, he finds himself reduced to seeking the favor of servants.

The piece is well written, though the second act is somewhat long.

CREDITORS OF BEECHAM.

Already Partly Paid Off—Lady Beecham Promises Help.

London, Dec. 1. At a further meeting of the creditors of Sir Thomas Beecham his solicitor promised action. He stated assistance expected had not been forthcoming, but pointed out that Beecham was working night and day to meet his liabilities, and that £137,000 already had been paid and that arrangements were being made to put Sir Thomas on a sound financial basis again.

Lady Beecham's lawyer stated that she would do everything in her power to help raise the rest of the money.

A final meeting was arranged for Dec. 23.

NETTLEFOLD PRODUCING.

London, Dec. 1. Fred W. Nettlefold will return to West End management with a dramatization of Hesketh's Pritchard's "Don Q." He is also bringing an action for libel against a dramatic critic.

TO FOLLOW "STORM."

London, Dec. 1. A revival of "At the Villa Rose" will follow "The Storm" at the Strand. After this a new play by Ian Hay called "The Safety Match" will be shown.

FAGAN AND LORD LATHOM.

London, Dec. 1. The Earl of Lathom and Bernard Fagan have taken a lease of the Court and will produce Shakespearean revivals there.

VAUDE FOR ALHAMBRA.

Paris, Dec. 1. The Alhambra has given up its sketch policy, and, barring a few exceptions, will revert entirely to vaudeville.

BIGGERS "THREE'S A CROWD."

London, Dec. 1. Bernard Hitchen will produce Earl Dorr Biggers' "Three's a Crowd" in the country prior to its West End showing.

FOR GREENWICH VILLAGE.

London, Dec. 1. Nigel Playfair will sail for New York Dec. 30 to produce "The Huggins Opera" at the Greenwich Village theatre in New York Dec. 30.

GRAND GUIGNOL CHANGE.

London, Dec. 1. There will be a complete change of the Grand Guignol bill at the Little Dec. 15.

LONDON "CHARM SCHOOL."

London, Dec. 1. Murray and Daws will produce "The Charm School," a play from New York, by Alice Duer Miller Dec. 23.

"DUTCH GIRL" SUCCEEDS.

London, Dec. 1. "The Little Dutch Girl" was successfully produced at the Lyric this week.

PEGGY O'NEIL

SAVOY THEATRE, LONDON

By E. G. KENDREW.

Paris, Nov. 21. Albert Borderie has been appointed administrator of the Theatre des Champs Elysees by Jacques Hecquet, director of this important house.

Henry Bernstein has accepted a comedy, "Cheri," by Mme. Colette and Leopold Marchand, to be produced at the Gymnase.

"La Robe Rouge," of Brieux, and "Maman Colibri," of Henry Bataille, are to be revived at the Comedie Francaise.

The new play of Lenormand, "Le Simoun," is to be created at the Theatre Montaigne (formerly Comedie des Champs Elysees), with F. Gémier, Robert Pizant, Henri Rollan, Dullin, Mmes. Cellat, Faconetti and Geoffroy.

Mme. Polaire has joined Marjal in the management of the Concert-Rouge and will appear in Noddy's "Marie Gamelle," with Maurice Lagrenée, which was recently created at the Theatre Montparnasse.

M. Pavie, director of the Apollo, has booked Jane Marnac and Andre Alvar for the next opera at this house.

Rehearsals of "L'Atlantide," of Pierre Benoit (which so closely resembles Rider Haggard's "She"), are in hand at the Marigny under the supervision of Durec. This novel is also being filmed.

Reports from Holland state the Gielow music hall, Rotterdam, was partly destroyed by fire Nov. 12.

The capital of the company formed by Charles Ethell and Felix Maeter for the working of the Moudor Theatre is officially registered as being 500,000 francs. The opera, "Rip," still holds the bill at this house, with a change promised in the near future.

The dress rehearsal of H. Bataille's "L'Homme a la Rose" at the Theatre de Paris on Thursday night was postponed after the curtain had risen. An announcement was made that Andre Brule's voice had failed him. The guests of the house were seated and the play had commenced, but after the talented actor had said a few lines he broke down. However, to content the critics, Louis Volterra at once had the four cleared and an entertainment was improvised. Mlle. Mistinguett, Harry Pilcer, Boucot, the Hawaiian Orchestra and Spanish dancers Norvinda appearing on the floor.

The examination for entrance to the Conservatoire has just been held in Paris, and among the candidates received as future pupils are numerous offerings of local professors, including Mlle. Laurier, daughter of a former sociétaire of the Comedie Francaise, and Gerard, son of a member of the staff; Mlle. Laurey, a relative of Mlle. Pivart Duvivier, son of the opera singer, and Mlle. Varenne and Ludet, not unknown at the Odéon.

Votichenko Robbed.

Paris, Dec. 1. Sasha Votichenko, who has recently arrived here from New York, was unable to give his concert on Dec. 1, at the Salle Gaveau, his hat having been entered by burglars who appropriated his scores of the new works he intended to play.

The concert has been postponed to Dec. 16, at the Salle Pleyel.

SAILINGS.

Ridney Reynolds, Aquitania, Dec. 14 from New York to London—Mrs. William Morris, Rice and Werner (Aquitania).

N. V. A. COMPLAINTS.

Joe Weber has filed a complaint against Eva Tanguay, alleging that Tanguay is using a curtain in her vaudeville act that is claimed to be an infringement on a similar curtain used in Weber's production of "Honeydew" at the Casino, New York.

Al Barnes against Itasca.

Barnes claims Itasca is infringing on a billiard cue trick, which he (Barnes) originated six years ago. Barnes' billing of the trick is "Watch the Ball." Barnes described the trick as "rolling a ball down into cues to the end and then over to back, repeated several times."

Edmund Dennis (Dennis Brothers) against Clairmont Bros.

Dennis claims he is the originator and patentee of a ladder "chase gripping" contrivance, which he alleges Clairmont Bros. are using in their act. Dennis states his patent is due April 15, 1921, No. 1,659,352.

DOES TRAVESTY INJURE? COURT MUST DECIDE

British Tribunal Weighs Point
in "Tarzan" Case.

An action pending, in the English courts as to whether a burlesque or a skit on a serious work is an infringement has an immediate bearing on the same issue as far as this country is concerned. The British suit concerns "Tarzan of the Apes," Arthur Conan Doyle's novel, and the plaintiff, Dick Mortimer, an acrobat, who is alleged to be infringing on the title through the use of the billing of "Warman and His Apes." The plaintiff is praying for a permanent injunction and damages.

The details of Mortimer, Carlton and Gibson's grievance set forth that in 1914 Mortimer produced an "acro-batic turn" titled "The Missing Link," but during the war, defendant being in the army, the turn was in abeyance. In July last the defendant advertised a novelty, "Mortimer in a Jungle Scene from 'Tarzan of the Apes,'" and the plaintiffs objected, with the defendant Mortimer claiming that his act was merely a dumb show, and reverted to the "Missing Link" title once more.

In October the defendant, Mortimer, is alleged to have presented a sketch at the Victorian Palace, London, called "Warman and His Apes," the plaintiffs alleging the episodes in the act were similar to and had been taken from the book. The defense was that Mortimer's skit at best was a burlesque and could not be an infringement of copyright. He quoted a British Justice in saying "burlesque involved mental effort and the creation of something out of one's mind."

The presiding justice sitting in the court at hearing opined that it was possible a burlesque or travesty might improve the reputation of the original or that it might destroy that reputation.

WATCHING MINORS.

Troy Authorities Stop Young Acrobat Performing.

Troy, N. Y., Dec. 9.—The Children's Society here is keeping watch on minors appearing in Troy theatres. Last week the society objected to the performance of Anthony and Margaret Malone in the Ross-Wyke act, and manager Henry R. Hinde was summoned to court. It was admitted that the youngster was about 10 years old. The act was cancelled.

Two weeks ago in Albany the society stopped the youngest of the Eddie Foy family from dancing. The act was on the same bill as the Malone last week, but the boy did not dance and the turn was not interfered with. "The authorities are willing to have children appear and talk, but object to their dancing or performing, acrobatic feats."

SAMUELS RECOVERING.

Keith Booker Expected Back at Office December 15.

The attack of illness of I. R. Samuels that created much concern among the big time booking men and agents, lost its hold on the Keith Booker early this week when he departed for Atlantic City.

Mr. Samuels will remain at the shore for a few days and is expected to return to his office by Dec. 15.

Meantime the bookings of the Keith Alhambra, Colonial and Hamilton are being arranged by Leo Morrison with Dan Simmons, the New Yorker, lending his assistance.

VAUDEVILLE AT MALONE.

Malone, N. Y., Dec. 9. Malone is to have a new vaudeville theatre this spring, according to reports.

From an authentic source it was learned a representative of large theatrical interests has been here looking over the ground. The site, which will probably be chosen, if the deal is closed, is a lot 100 by 250 feet in East Main street, just east of the Malone Telegram building.

The site is only a few doors from the village's only theatre, a picture house.

Cast for "Half an Hour." Gordon Standing has temporarily forsaken pictures to play a part with Violet Newman's presentation in vaudeville of Mr. James M. Barry's sketch "Half an Hour."

M. P. THEATRE OWNERS TO SEEK RELIEF FROM PUBLISHERS' TAX

Consummation of Combine of Publishers and Authors Set for Tomorrow.
Agreement for Five-Year Period—Sydney Cohen Organization to Protest to U. S. Attorney General—Vaudeville Houses Also Affected.

THE BIERBAUER MATTER.

Not Yet Decided if Agent Returns to Keith Office.

Following the expulsion of the Max Hart agency from the Keith office, which included Charles Bierbauer, formerly an agent on his own (with Floyd Stoker), Bierbauer's matter has not been passed upon as yet by the Keith office and he is not booking there, although retaining his Orpheum Circuit booking privilege.

The Bierbauer case is peculiar and a decision appears to be hung up on it through the surrounding circumstances. While Stoker & Bierbauer were doing business as an agency firm, Stoker entered the Navy during the war. Before his return from service, Bierbauer concluded to join the Hart agency, remaining independent, however, in his Hart office connection.

The facts were presented to the Keith officials who passed favorably upon the move, but informed Bierbauer if he associated himself with the Hart office, he could not return at will to the booking floor as a broker under his former franchise.

Bierbauer is reported to have recalled this conversation when it was later mentioned to him, but stated that at the time he did not understand it in the sense it has turned out.

Meanwhile his case is pending in the Keith office, with nothing beyond the above reported.

"BILL" NAME FOR ENGLAND.

Understood Floto and Tammen Own European Rights.

Chicago, Dec. 9.—Otto Floto and H. H. Tammen have retained the rights to the use of Buffalo Bill's Wild West as an attraction name for England and the continent. The two are a squabble now in progress regarding the ownership of the name for the United States since the Floto-Floto properties, among which was the Buffalo Bill name, were sold.

The old owners specifically withheld the trade-mark for across the water, and it is reported there is negotiations on for organizing a rough-riding, steer-throwing and general wild West outfit for London.

6 NEW UP-STATE HOUSES.

Vaudeville Has Boom in Northern New York.

Six new vaudeville houses are now in course of construction in cities located in the Northern part of New York State.

The Oswego house will open in two weeks and is being promoted by the Fales Realty Company, composed of business men of Oswego.

Charles Beasdale, formerly manager of the Family, Gloversville, is the representative of the Fales Company.

"COUNTY FAIR" FOR KEITH'S.

The Keith and Proctor houses have signed Maurice Tommow's "The County Fair" for 100 days. The picture will open simultaneously at the Broadway and the Alcazar, Jan. 14.

In connection with the presentations around the circuit the home office is going to hang up a number of cash prizes for local managers having the best looking displays and receiving the greatest amount of free press for the picture.

Jack Mills, Player, Fixed to Play Columbia for 15.

VINCENT LOPEZ

and His

KINGS OF HARMONY

WITH PAT MURPHY

December 9—PLAYHOUSE, NEW YORK.

The final meeting between the Music Publishers' Protective Association and the Society of Authors and Composers will take place tomorrow. At this meeting the formal signing of papers will take place which will merge the two organizations. The joint associations will be known as the Performing Rights Society and the agreement that is to be entered into will be for a period of five years.

Nathan Burkan, attorney for the Authors' and Composers' Society, stated Wednesday the organization has been practically completed and that all of the publishers of popular music are now in the movement. The list of the membership is to be set forth within the next few days.

In a talk with William Brandt, president of the New York Theatre Owners' Chamber of Commerce, Mr. Burkan informed him the new society would be in a position to make a five-year agreement with the theatres of the Chamber and that a reasonable tax rate would be granted them.

Sydney Cohen, president of the M. P. Theatre Owners of America, stated at his office that his organization was going to enter a protest against the new society with Congress and that it would lay before the Attorney General of the United States letters received from the Society of Authors and Composers which he alleges are threatening and intimidating and that he will ask the Attorney General to take such necessary steps to bring about relief to the exhibitor.

Under the new agreement all of the theatres using the works of the publishers and the authors and composers that are a party to the society will come in for taxation.

This will also include vaudeville theatres where pictures are shown. The society will control all performing rights to the numbers but vaudeville artists and other stage performers will not be asked to pay a tax for presenting songs. This will apply to the popular music and it was also stated that the society is inclined to take a liberal view of performing rights on all of the numbers that they control, including the Puccini operas.

This was stated in view of the fact that several years ago when Dorothy Jordan made a vaudeville appearance using "One Fine Day" from "Madama Butterfly" she was compelled to withdraw the number unless she made payment of a performing tax.

KEEFE BARS FALLOW; V. M. P. A. COMPLAINT

Pantages Booker Says Agent Remained Silent.

Sam Fallow, according to report, has been informed by Walter Keefe that he (Fallow) will not be welcome as a booking representative at the New York Pantages office hereafter.

The trouble between Fallow and Keefe is said to have arisen because of Keefe having accused Fallow of having knowledge that an act of which Fallow was the agent had filed a complaint against Keefe with the V. M. P. A.

An agent, Keefe took the stand that Fallow should have informed him (Keefe) the act in question was seeking the complaint.

SUBSTITUTE TABS.

Two Canadian Houses Abandon Combinations.

The King Edward, Montreal and the Grand Opera, formerly combination houses are to play stock technicals beginning Dec. 20, booked through the Walter Plummer agency. The tabs will play two weeks at each house and then switch.

REVUE BOOKED 3 YEARS.

To Play Two-Week Engagements in Big Houses.

The Santos and Hayes Revue has been booked for three years solid on the Keith and Orpheum Circuits. The act will play the Keith houses the rest of the current season and will repeat on the Keith time next year. Following the two years of Keith bookings the act will take up a season's route on the Orpheum Circuit. The Santos and Hayes act is receiving \$2,500 weekly on the Keith and Orpheum time. Harry Weber arranged the bookings.

The revue, which was produced by Moore & Megely, was to have held over at the Palace this week, but the Davis, Pittsburgh, where it was booked, refused to release the act, even though the producers offered to send the Corinne Tilton revue there and back, assuming all transportation and extra expense.

Next season the revue will play two weeks in all of the New York houses and many of the important stands outside. There are but two "outs" for the entire time booked.

SEEK GALLANDO APPEAL.

District Attorney Harry K. Lewis of Kings County, N. Y., is understood, will move for a re-opening of the Gallando case.

Gallando, whose name is John Gallando, is now serving an indeterminate sentence on a conviction for cruelty to his daughter Minnie. The basis for an appeal will be a series of letters, alleged to have been written to Gallando by his daughter.

The letters are said to contain admissions that her testimony on which Gallando was convicted was false.

Miss Gallando, the daughter, is now awaiting trial on a charge of stealing a \$500 brooch from her employer.

HERK GETS PHILLY'S RIJOU.

The Hippo, Philadelphia, will pass to I. H. Herk Monday. It will continue as an American wheel stand.

Joe Howard has been appointed local manager. Howard was formerly a member of the Philadelphia Gayety staff.

LOEW'S WINDSOR DEC. 27.

The opening date for Loew's new theatre at Windsor, Ontario, has been set for Dec. 27. Shows playing there will split on the week with Loew's, London, Ont., both bills going intact from one-half to the other.

JR. MANAGERS TRADE.

Chicago, Dec. 9. A change is being made in several of the Orpheum Jr. houses. Will Singer of the Rialto, St. Louis, will manage the Lincoln Hippodrome, Chicago, and William McElman, manager of the Lincoln, will be transferred to St. Louis.

Loew for One Day at Athens, Ga.

Athens, Ga., Dec. 9. Beginning Feb. 1 Loew vaudeville will be played here for one day a week.

Also booked to open the Southern home at Atlanta will play this town the Sunday preceding, as Atlanta is a Monday opening.

Circus Voted at 30.

Inghamston, N. Y., Dec. 9. George M. Kelley, whose circus has just been here, celebrated his 50th birthday in his home here last week. Kelley broke into the circus ring in the Commonwealth, but soon was out, which caused in 1871.

EVA TANGUAY

VAUDEVILLE'S
BOX OFFICE RECORD HOLDER

ARTISTE EXPLAINS MANAGERIAL ATTENTION

Death of Anna Walsh Brings Out Facts in Sad Case.

The death of Anna Walsh (Cappelle and Walsh) in a Providence, R. I., hospital last week cost vaudeville one of its youngest artists, who had been helpful in the support of a widowed mother.

The facts in connection with the sad death of Miss Walsh, while in Providence for the purpose of playing an engagement at the Albee theatre with her partner, Angie Cappelle, are graphically set forth in the appended letter of appreciation, written by Miss Cappelle to E. F. Albee.

The letter summarizes the present relations existing between the managerial and acting ends of vaudeville, in the objective striving for since the formation of the National Vaudeville Artists and Vaudeville Managers' Protective Association.

Miss Cappelle's letter, dated from Providence, Nov. 24, says:

Dear Mr. Albee: Grief makes words seem puny things in which to express a deep appreciation, yet that is the only way I have in which to offer my sincere gratitude for your kind telegram of condolence and offer of help, and for the innumerable kind, generous and sympathetic things that have been done this week for me and my little partner, Anna Walsh, who answered our Father's summons to another world yesterday.

From the moment we arrived in Providence last Monday morning, with Anna in the beginning of her last illness, the management did everything that was humanly possible to help us both.

Mr. Levenberg beseeches for us at the hospital every possible attention and the authorities there certainly responded. Physicians and nurses were unceasing in their efforts, even to the extent of two of the physicians giving their blood in a transfusion in the remote hope of saving a little life. Mrs. W. Walsh, Anna's mother, and I were given every courtesy at the institution.

At the theatre, countless little things were done to make the trial as easy a one for me as possible. I was allowed to continue my act alone, when I explained that I had rather keep working in order to forget my sorrow as much as possible, although I was told to do so only if I preferred to do so. The full salary of the act was paid, also the hospital and undertaker's bills, by the theatre, and in many, many ways we were helped in our hour of trouble by everyone from the manager down. Had they all been our own flesh and blood they could not have been more truly sympathetic and kindly helpful.

It was all such a splendid reflection, Mr. Albee, of the fine, generous things for which you and your people all stand, and it makes me very proud and grateful to be a member of the branch of the profession which has you at its head.

And I cannot but think with sadness and regret that Anna was not a member of the N. V. A. I had told her often what a home the clubhouse was to me, a homeless girl, when I am in New York, and the many other benefits the club has for us all. She had intended to become a member, but had put it off. If only she had joined, her family today would have had the thousand dollars insurance money which comes to all N. V. A. members. Everything possible was done for her in her last hours, even though she was not a member of the N. V. A., but that thousand dollars would have meant so much to her mother. Again, from the bottom of my heart I thank you, Mr. Albee, for Miss Walsh's mother and myself. Gratefully yours, Anna Cappelle (Cappelle and Walsh).

JUNE ELVIDGE'S PLAYLET.

June Elvidge, the Elm star returned to the spoken stage this week, opening under the management of Joe Hart at Proctor's, Mt. Vernon, N. Y., in "Zohedah."

Miss Elvidge plays scenes the action occurring on the Arabian desert.

Herbert Cohen wrote the playlet, which calls for a cast of six.

FRILLS AND FASHIONS

By ALICE MAC

Adelaide Bell, opening the bill at the Palace, made quite an impression on the somewhat quiet Monday matinee audience with her leg mania dancing, attired in a dancing frock of purple crepe de chine, lined in red, which also formed the cunning ruffled knickers beneath. A short dress of pale pink satin was becoming, made very plain, with short pants to match.

Next came the Cocaine Tilton Revue, a return date. Miss Tilton's last dress looked new, of white lace forming the two-tier effect for the skirt, various pastel shades of chiffon hanging at each side, with the lace veiled in the shirring; of green chiffon forming a cape at the back, the hat of silver had a rolled brim interlaced with green beaded ribbon. The rest of the wardrobe is as it was when this turn first played the Palace.

In pale blue silk Marie Nordstrom looked sweet. The dress was made rather full, with flowers trailing around the bottom of the skirt and also forming a decoration in front of an otherwise plain bodice. After a visit to the Italian restaurant attired in black silk, with white collar and cuffs, Miss Nordstrom takes us to the land of the Cherry Blossom, where she makes a very charming Japanese in bobbed black wig and kimono of red and blue. For the finish of a very enjoyable act Miss Nordstrom gives what might be termed "The Fatal Dance," clad in a scoubret costume of green edged and lined with orange.

What a dapper little personage is Kitty Doser in her male attire, from her white pants and blue coat to her evening dress suit. Her brown cut-away was well made, worn with yellow spats and bowler.

A clever miss in sister Rose, who made a pretty picture in a crinoline of black and white frills, dotted here and there with ermine tails. The tight-fitting bodice was of white velvet, while the pantelets consisted of black lace. Kitty was picturesque as "The Devil of Jank," in a ragged costume of purple satin trousers, with the bodice of orange, and blue finished off by a red sash. Brother Ted was in the same sort of costume, while sister was in blue chiffon trousers with the top of jewels, which made a pretty contrast to her flowing auburn locks.

At the Fifth Avenue the first half was quite a variety of nations. First China, in Princess Nai Tai, who wore her native costume and very attractive it was, of pale blue brocaded in silver dragons, with the trousers of lavender. Her change was more elaborate, of green satin, heavily trimmed with gold braid and sequins. The braid hung in two streamers from each sleeve, ending with large tassels.

Grace Allen, with Larry Reilly, gave the bill "A Bit of Irish," and a charming cousin Miss Allen made, whether she was in her short dress of pale blue and white, or her grandmother's frock of mauve satin and flowered material. Begorra, she sure was a sight for sore eyes with her black curls and dancing blue eyes.

Then Italy, with Wm. Edmunds in "Not Yet Marie" (the act was not Italian, only Mr. Edmunds' character). The first thing in the act were eight shapely girls attired in black silk undies with flowered chiffon capes hanging at the back, but that wasn't all of it. Later on some of the young women appeared in far less. Bathing suits were tight fitting jersey cloth, one blue the other white. Then came bridal underwear, of silver lace, and white marabou edging the short chiffon jacket, with sheer black lace pajamas appearing for the finish. The girls also looked pretty in yellow chiffon pleated skirt, with flowered chiffon forming the bodice, which continued down the skirt in points. The girl known as Marie wore burnt orange chiffon, veiled with gold lace, which also composed the bodice, while around the waist yellow ribbon and flowers contrived to make the sash. And for no rhyme or reason Julia (the stenographer) appears for the finale in a very short black net and jet frock with a huge tulle bow standing out at the back.

Miss Storey (Dookey and Storey) made a pretty bride in white silk frills, with strings of pearls trimming the waist and falling into loops at the side, with the bridal veil of flowing net attached to a band of the pearls. As a cow girl she wore the well known red blouse and khaki skirt.

Miss Davis (Davis and Darnell) wore her handsome green chiffon gown with iridescent sequins, seen before.

Holbrook Blinn in the play "The Bad Man," at the Comedy theatre, reminds one very much of the nursery rhyme about the little girl who when good was very good, etc. So with Holbrook Blinn; but even when he is bad one loves this bandit, who doesn't believe in laws.

Frances Carson, the beautiful Berntha with her Titian hair, was a charming figure in riding tugs, of brown breeches and white crush linen coat and hat. The blouse was silk with the collar open at the neck displaying an orange tie. During the second act this make-up was discarded for a simple silk gown of blue, which had lacing down the front of the loose bodice of gray velvet, which also edged the short sleeves.

Helen Hubbard (the only other young woman in this piece) was a sweet miss with russet bobbed locks, attired in brown and green large check gingham, made quite simple, with two pockets standing out on the hips.

It is the women who stand out in "Girls of the U. S. A.," at the Columbia this week. The men are very weak and the comedy "tres passé." The scoubret roles were in the hands of Margaret White and Justine Grey, and as "Baroque's Brightest Lights" they made a charming picture dressed alike (only different shades, one blue, the other pink) in short knickers, with the overshirt of brilliant streamers attached to a hem of lace which was wired at the top with flowers. The hats were extremely large, with the brim turned up in front. Miss White's frock of gold cloth was becoming, made high in the neck, with green feather tips edging the skirt of gold braid.

Nellie Wilson, a statuesque brunet, wore all her gowns very similar in style. Her first of purple velvet lined in red, was draped around the figure and hung in a train at the side, while the long-waisted top was tight fitting white silk with colored spangles decorating the front; grapes trailed down one side of the gown, from which hung purple tissue cloth caught to the wrist. The headpiece was a turned-up affair of gold covered with numerous bunches of grapes. Another gown made on the same order was of green, brocaded in gold, sequins and jewels forming the top with pearls and silver tassels hanging from the waist.

Justine Grey was pretty in black satin trimmed with rows of jet, bunched up at the back with white plumes somewhat dirty. A tunic of royal blue velvet decorated in jet, with chiffon draping at the sides in the shape of pockets, suited Miss White's trim figure.

The ponies were effective dresses. Blue velvet skirts, trimmed at the hem with ruche, with the bodices of pale blue satin, which were worn high at the neck, joining a ruffle of the same shade. The show girls frocks were the same color scheme, only they were of the velvet with silver stripes, which were joined to the draped skirt with pale pink ruche.

Miss Wilson wore yellow chiffon made very full, covered with gold spangles for the gown "La Veda," programmed as "Lavada." While as a "Jazz Baby" Margaret White was cute in black satin effectively trimmed with large ruche, and flashing beneath were little panties of orange chiffon.

Sweet was Justine Grey in tissue cloth of pink (made perhaps a trifle too long), and when dancing revealed dainty petticoats of cerise chiffon and lace. Handsome indeed was Miss Wilson in her gown of gold, draped at the hips with orange chiffon edged with fringe, forming a cloak effect, which opened in front, displaying a bodice heavily jeweled.

CUTHBERT'S WIFE GUNS CON'S ART ALL UP

Does Female Impersonator Fit in Family?

Little Falls, N. Y., Nov. 26.

Dear Chick:

Never trust a woman, a race horse or a female impersonator. Cuthbert married that Jane I wrote to you about last week, the one with the fractured brain that he met in Schenectady.

Yes, sir, she won him with that sprained lingo she pulled but I think he nailed her because she's the first broad he ever met that knew less than he did and it gives him a great opportunity to play boss.

I balled him out to a faretheewell but he refused to get sore and told me it was a free country, etc. I asked him what was the idea of a female impersonator getting hooked and he told me they all fell for the handuffs as it was a great alibi. But as Jay Brennan once remarked, "He could move to Salt Lake City and they still wouldn't believe him."

Well now that he has taken the veil I suppose the next thing he will spring is putting her in our act. She has already cracked about how she fooled them at the Furman's Picnic so I am looking for the worse every minute.

I wouldn't mind if she could talk English but if we ever stick her in this exhibition of ours, we'll have to carry an interpreter for her. Last night she and Cuthbert were in front of the hotel in a car that the sap had hired. I come out of the joint and she leans over to me and says, "Jump in and we'll drive you to your destination."

I don't know whether that was a wise crack or not but I accepted. A few minutes later she told me she was crazy to get to New York as she wanted to see some of the good shows. I said, "What shows are you counting on seeing?"

She answered, "Why, 'The Lady of the Hat,' 'The Lamp,' 'The Coal Digger,' and 'The Perseus Mrs. Palmer.'"

I told her I'd wire Joe La Biang and if he could stand it she would probably get her wish.

Algy is disgusted with Cuthbert and hasn't spoken to him since the night he sneaked away to sign up with this corn fed dame. Algy said if Cuthbert was looking for thrills why didn't he go over Niagara Falls in a one piece bathing suit. But to get married like any of the peasants instead of sticking to his art has destroyed Algy's faith in human nature.

I suppose this is the beginning of the end, for this doll has a yen to smear up her par with grease paint and if she does a flop with us she and her egg will probably step out together. At that they say you can get more jack if you have a woman in the turn so may be it's all for the best.

I will send you bulletins on the changes in temperature for I know you will be anxious to find out if I am comin' back soon.

They are sellin' Old Grandad out here for \$35 a case so if you want any shoot me the office and I'll surround some for you.

Your old pal,

Con.



CURT GALLOWAY "FRISCO HOB" SAYS

"All comes to him who got." This W. K. Miller's Then, Milwaukee. Opening for Lew Tour, Dec. 26th, Grand Theatre, Minneapolis. Personal Direction, SEDNEY SCHALLMAN

OBITUARY

DR. MARTIN J. POTTER.

Dr. Martin J. Potter, well known dealer in horses and other animals used in theatrical performances, was burned to death Dec. 7 in a fire which destroyed the apartment house at 30 West 57th street in which he lived. He supplied most of the animals used in the New York Hippodrome and the producers of "Ben Hur" used to call upon him annually for the stock used in that performance.

He provided in addition to the Hippodrome animals the camels used in "Aphrodite," the various

William Holzweiser died Nov. 22 at his home in New York. The deceased was one of three brothers (Louis F. and Julius H.) who comprise the furniture firm of Holzweiser at 1417 Third avenue. It is a furniture house that virtually enjoys a monopoly for theatrical home furnishings. Holzweiser has been established for many years and its members know large numbers of show people.

The father of A. Robins (vaudeville) died in Vienna, Austria, early in November.

IN LASTING MEMORY OF MY DEAR PAL, MY DARLING WIFE

MADAME ZENDA

A REAL PAL OF EVERYONE WHO KNEW HER HER MEMORY WILL EVER REMAIN IN MY THOUGHT

HER LOVING HUSBAND GEORGE LOVETT

animals which appeared in "The Wayfarer," as well as the horses used in Arthur Hopkins "Richard III." He always was ready to furnish animals of almost any kind on short notice and this led to his association with producers. He was an expert in the care of animals and their diseases. He was born in New York and was 49 years old. A wife and a sister, Mrs. Lena Maddea, of Ridgewood Park, N. J., survive.

CAPT. MILES O'REILLY.

Capt. Miles O'Reilly, who died Dec. 8 in his 78th year, is known to the show business principally through his son, J. Francis O'Reilly, and through having had command at one time of the Tenderloin precinct. After 40 years of service on the New York police force, Captain O'Reilly retired about eight years ago. He was the first police captain trans-

IN MEMORY OF

MY DEAR BROTHER ROBERT SCOTT

Died December 10th, 1914 May His Soul Rest in Peace CHAS. ROBINSON

ferred from Brooklyn to Manhattan following the consolidation of the greater city. Captain O'Reilly was then stationed at Oak street, later coming uptown.

While acting as Borough Inspector of Brooklyn, the late Mayor Gaynor demoted the inspector to his former rank, claiming O'Reilly was then at too advanced an age to devote proper attention to the post.

Capt. Miles O'Reilly had an eventful career as a policeman and in his time was among the best known of the metropolitan force.

WILLIAM WEBB

William Webb, understander of the acrobatic team of Webb and Hassan, died suddenly in his home, Jamaica, Long Island, Nov. 26 of heart disease. He was lying on the living room couch after dinner when he collapsed. Mrs. Webb

IN LOVING MEMORY OF

MADAME ZENDA MRS. GEORGE LOVETT Died December 10th at Dallas, Texas May Her Soul Rest in Peace FRED LEWIS

hastened for the nearest physician, but upon her return Webb was dead. He had for a while been athletic instructor in a Long Island Y. M. C. A. His former partner is now teamed under the name of Wills and Hassan.

MADAME ZENDA.

Madame Zenda, wife of George Lovett, and a feature of the act "Lovett's Concentration," died at Dallas, Tex., last Sunday. Mrs. Lovett had been ailing for several weeks and was out of the act in the last two dates on the Interstate time. An understudy has always been carried and the act will continue.

The father of Arthur Harat (Fig-

IN MEMORY OF

DR. OWEN H. LEECH Who Passed Away December 9th, 1920. MISS JACOBSON

ing Nowack) died in Dresden, Germany, recently, aged 78.

The father of George Macfarlane

In Loving Memory of a Good Friend E. M. ROBINSON NOV. 20th and MARY WERNER

died in Montreal. He was 85 years of age.

MUSIC MEN.

Benjamin W. Levy, general manager of the B. D. Niles Music Co., returned to town last week after a nine weeks' road tour with a new angle on the reason for the diminished music sales. His opinion is that the music publisher himself is the sole cause for the present state of affairs. The music publisher nowadays is becoming more and more insistent on prompt payments on the orders and the return angle is also another big factor, which makes the dealer all the more cautious in his ordering. Whereas he issued general orders for a publisher's catalog prominently heretofore, he must now put on the brakes, knowing that should he be left with a large quantity on his hands by the time payment falls due it would cause him financial inconvenience. And rather than lay himself open to such a situation he is playing safe, cutting down on his orders and only ordering the hits in demand.

The English music publishers, according to a story, are up in arms against a certain American music publisher who has been flooding the country with his many colored titled page songs but which are of little value musically. It is understood he prints it up in heavy lots in the States, thus making the beautiful title page a possibility commercially because of the large orders, and that which does not go in his country are "dumped" into London for distribution and sold to the trade at a low figure, thus injuring more worthy stuff.

The British publisher objects that were he inclined to distribute his wares in America directly instead of the usual agent-publisher channels he would be hampered because of the extremely high importing duty. Reciprocal tariff does not exist between the U. S. and England as far as music is concerned, the British government admitting music tax free, but not the United States.

Hub Russek, formerly with a number of music publishing houses, is now known as Robert W. Russek in his commercial connections with a large waist manufacturing concern.

The Rogers' and Chocoma' Club, comprising members of the various publishing companies specializing in the "mechanical" field, held its bi-weekly at Keene's Chop House last Tuesday. A novelty supplementing the usual variety program was staged by Billy Jones of the Chick Phonograph Co., who made a special parody record of Fred Fisher's "Down in Broadway Bay" wherein these present were lauded in personal verse in the course of the record. Discs are now being cut from the master record for private circulation in the club.

EVA TANGUAY

COLISEUM, NEW YORK DECEMBER 12

LAWYERS CONFERRING ON GOETTING ESTATE MATTERS

Maurice Richmond Resigns as Manager of Enterprise Music Supply Co.—Francis Gilbert Representing Interests of M. P. P. A. Members.

An investigation of many conflicting rumors that have been discussed in music publishing circles during the past week regarding the affairs of the late Col. A. H. Goetting, owner of the Enterprise Music Supply Co., one of the largest music jobbing concerns in the business, disclosed the situation to be as follows:

John M. P. Thatcher, a New York attorney, is now in charge of the Enterprise Music Co., acting in the capacity of representative for another lawyer named F. G. Wooden of Springfield, Mass., the latter having been appointed administrator of the Goetting estate and acting for Mrs. Mary D. Goetting, the executrix of Col. Goetting's will. Mrs. Goetting, by the terms of her husband's will, was bequeathed the entire estate. The value of the estate is estimated to be approximately \$250,000. Just what claims exist against this sum, however, has not yet been determined.

According to an investigation of the affairs of the Enterprise Music Supply Co., on or about Nov. 2, the Enterprise assets were approximately \$1,300 in cash, \$50,000 in merchandise and bills receivable about \$50,000. Around \$150,000 was owed to some 50 odd music publishing concerns.

To complicate matters representatives of the Old South Trust Co. of Boston appeared in New York early this week and it is understood claimed that the Old South Trust Co. had certain money claims against the Goetting estate. At the office of Austin, McLaughlin and Herriot, the legal firm which Mr. Thatcher is connected with, all information regarding the Goetting matter was refused.

Francis Gilbert, attorney for the Music Publishers' Protective Association, stated Wednesday he had been requested by Mr. Mills, chairman of the board of directors of the M. P. P. A. to take charge of any matters connected with the Goetting estate that the members of the publishers association might be interested in and that he had not yet had an opportunity to familiarize himself with the situation. He stated he understood Col. Goetting at the time of his death, Oct. 3; had a number of business interests of different kinds in operation and until an examination was made of the financial condition of all of the Goetting enterprises it would be impossible to venture a comprehensive opinion. All that Mr. Gilbert knew about the matter was that the executrix appointed by the Massachusetts court had made application to the Surrogate's Court of New York to have ancillary letters testamentary issued so as to enable the executrix to take charge of the assets of the estate situated in New York state. The hearing on this application will come up in the Surrogate's Court Dec. 23. Gilbert will hold a conference this week with the lawyers representing the administrator of the Goetting estate in New York.

The Enterprise Music Co. was operated by Col. Goetting as a "trade name." It was a personal enterprise and not a corporation. Maurice Richmond, manager of the Enterprise for many years, resigned last week. He will enter the music jobbing business for himself.

The latest tentative schedule of assets and liabilities of the Plaza Music Co., the music jobbing concern against which a petition in bankruptcy was filed last week was given as follows by Francis Gilbert, who was appointed co-receiver with Edward Morgan, ex postmaster of New York.

PLAZA MUSIC CO.	
Assets	
Cash	\$100.00
Notes receivable	1,000.00
Accounts receivable	100,000.00
Inventory	50,000.00
Prepaid expenses	1,000.00
Real estate	100,000.00
Investments	100,000.00
Other assets	100,000.00
Total Assets	\$351,000.00
Liabilities	
Notes payable	\$100,000.00
Accounts payable	100,000.00
Other liabilities	100,000.00
Total Liabilities	\$300,000.00
Surplus	\$51,000.00

The inventory consists of the following:	
Sheet music	\$40,000.00
Music rolls	1,000.00
Photograph equipment	10,000.00
Books	10,000.00
Machinery	20,000.00
Stock	10,000.00
Records	5,000.00
Total	\$96,000.00

The Plaza Music Co. backed the Gilbert & Friedland Co., which failed a few months ago. It was also the backer of the Al Plantadosi Co. It is understood the Plaza had about \$25,000 invested in the Gilbert & Friedland concern and about \$20,000 in the Plantadosi music company.

A petition in bankruptcy was also filed against the Supertone Talking Machine Co., a subsidiary of the Plaza. Herman Germain and Jacob Krounberg are the chief stock holders of the Plaza.

The list of creditors of the Plaza includes every music publisher of any importance in America.

TRADES COUNCIL ELECTS

John Sullivan First President of the Amalgamation.

At a meeting held in Beethoven Hall in 5th street, New York, of the Greater New York Trades and Labor Council, composed of all of the Central Federated unions of the city, John Sullivan was elected the first president of the lately formed body. John Keogh is secretary, with William Erickson treasurer.

It was decided meetings would be held the first and third Thursday of each month. Formerly the Central Federated Union of Manhattan held its meetings weekly.

Leav Bille at Okmulgee, Okla.

Okmulgee, Okla., Dec. 3. The Hippodrome began playing Leav vaudeville this week. Acts jumping from Oklahoma City to Kansas City will play this city Monday and Tuesday.

The last half acts will make the jump clear through as before.

WILLIAMSBURG HOUSE WILL COST A MILLION

No Booking Affiliations Yet for Vaudeville Theatre.

The eastern district of Brooklyn is to have a \$1,000,000 vaudeville and picture theatre, to be erected at the intersection of Grand street extension and Knap street. The new house will occupy a triangular plot of 25,000 square feet. J. Henry Small, a Brooklyn builder, and Abraham Werbelovsky, a local merchant, are interested in the company that is backing the project. The house is scheduled to start between 3,500 and 4,000 and will be two and a half stories high.

Construction work started last week. The house is slated to open Labor Day, 1931. The main entrance will be on Knap street, with two side entrances on Grand.

The location is in the heart of a densely populated section, formerly known before consolidation of the five boroughs into Greater New York as Williamsburg.

The nearest pop vaudeville houses are Fox's Comedy on Grand street and the Folly, also controlled by Fox, Broadway and Flushing avenue. The Amphion, playing pop and pictures, is in the same neighborhood.

No booking affiliations for vaudeville have been made to date.

ILL AND INJURED.

Jack Bernard manager of the Star Hippodrome, Chicago, slipped on wet pavement in front of his theatre, sustaining a split lip, three stitches being taken to patch him up.

Laughing Tom Watson, blackface comedian, is in the Post Graduate Hospital, New York, and would like to hear from his friends.

Helene (Tina) Davis is ill at her home, 347 West 55th street, New York with pneumonia. She was taken ill while playing Leav's Boulevard and retired from the show.

Lucia Stephens (Stephens and Hollister) underwent a minor operation in Syracuse last week. She is recovering at the Grandview Hotel that city, and expects to resume playing in two weeks.

James J. Morton was hit by a plank when the apartment building at 52d street and Broadway collapsed last week. He escaped with a black eye and slight skin abrasions.

A. E. F. LEADERS WILL SPEED LEGION OF WAR ENTERTAINERS

Major Donovan Calls Organization Meeting in New York Jan. 9—Pershing May Be Present—Entertainment Personnel Eligible.

The plan of forming an organization of those who had seen service as Overseas Entertainers, as recently proposed by Major Donovan took definite shape this week, when a call was issued for the initial get-together meeting for all persons eligible at 2:30 p. m. Sunday, Jan. 9, at the Henry Miller theatre.

James Forbes, who had charge of the Over There Theatre League during the war and who served overseas in that capacity as well as directing the New York end, made a trip to Washington this week for the purpose of inviting General Pershing to be present at the meeting. General Robert Lee Ballard, who commanded the second American army and Colonel Robert M. Blankenship, who had charge of entertainment in the Monte Carlo resort

area have agreed to be present. Among the speakers scheduled are Will Cressy, Margaret Mayo, Tommy Gray and Dorothy Donnelly. The requirements for membership are that a person must have served with the Entertainment Section of the A. E. F. in any capacity, whether as an enlisted soldier or officer, or under the auspices of the Y. M. C. A., K. of C., Red Cross, Jewish Welfare Board, or any similar organization. Any one of either sex who served independently as an entertainer is also eligible.

The eligible list embraces any one having served overseas as entertainer, motion picture operator, manager, booker, cameraman, musician, entertainment officer, stage hand, electrician or in any capacity in the Entertainment Section.

The purpose of the Dec. 19 meeting will be to form an organization, elect officers, etc.

N. V. A'S DOUBLE BENEFIT TO BE HELD MAY 22 NEXT

Two Entertainments that Sunday Evening in New York—Hippodrome and Manhattan Opera House Selected—N. V. A. Official Anthem.

The success attending the annual benefit of the National Vaudeville Artists in past years, has decided the club that its next annual benefit, set this week for May 22, 1931, will be a double affair.

One performance will be given at the Hippodrome, where all the previous N. V. A. benefits have been held, and the other will be at the Manhattan opera house.

The show in each house is to be the same, with the volunteer mem-

bers-entertainers of the club "doubling."

The date and two houses were fixed upon this week. Preliminary arrangements and details for the mammoth benefits are to shortly start.

The N. V. A. has adopted as its official anthem the song below. It was written by Billy Curtis and Owen Jones:

At the N. V. A., where good fellows get together,
At the N. V. A. no matter what the weather,
There is always something doing when the gang's all there,
That feeling of good fellowship is in the air.
At the N. V. A. you'll always find a welcome,
Any time of night or day.
For we are jolly good fellows,
Yes, we are jolly good fellows—
So hip, hip, hip, hooray for the N. V. A.

INCORPORATIONS.

Albany, N. Y., Dec. 3. The following companies were incorporated at the Secretary of State's office last week:

Algar Realty Corporation, general amusement business; capital, \$50,000; directors, H. Minor Pitman, Louis M. Swartz, Charles E. Hawthorne, 435 5th ave., New York city.

Green-Jade Productions, pictures; capital, \$50,000; directors, Maxwell G. Cutler, Rose Dolgin, 377 Broadway; Benjamin Rabinowitz, 361 Broadway, New York city.

Pinnacle Amusement Co., pictures; capital, \$115,000; directors, Edgar Shamba, 425 Westchester road; William J. C. Karle, 75 Truman terrace; F. A. Buckland, 440 Shepard street, Rochester, N. Y.

Mercadonjo Corporation, realty, conduct theatres, etc.; capital, \$150,000; directors, Marc Klaw Joseph M. Klaw, Alonzo Klaw, New York city.

Mormad Amusement Co., pictures; capital, \$25,000; directors, Louis Zelnovitz, 435 W. 46th st.; Harry A. Katz, 413 Amsterdam ave., New York city; Esther Schwartz, 3112 McDonald ave., Brooklyn.

Summit Films, capital, \$1,000; directors, Jack Snyder, 152 Manly st.; Max Shoen, 54 12th st.; Max Schneider, 355 N. 2d st., Brooklyn.



PHIL BAKER

ZIEGFELD "MIDNIGHT PROM" Now Atop New Amsterdam Theatre, New York

"A BAD BOY FROM A GOOD FAMILY"—Doing good... Not as bad.

I take this means of thanking all of my friends for their well wishes.

EVA TANGUAY

COLISEUM, NEW YORK
DECEMBER 13

BURLESQUE REVIEWS

GIRLS OF U. S. A.

Guest "Whimsy" Network. Al Shaw
Guest "Whimsy" Network. Al Shaw
Guest "Whimsy" Network. Al Shaw
Guest "Whimsy" Network. Al Shaw
Guest "Whimsy" Network. Al Shaw
Guest "Whimsy" Network. Al Shaw
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Guest "Whimsy" Network. Al Shaw

The Joe Hurling show, this week's attraction at the Columbia, shapes up as though it had gone through a good deal of fixing. The doctoring has been to some purpose. The arrangement is a little away from the familiar burlesque framework, but it makes fairly satisfactory entertainment.

The first half is straight Wheel show, pretty rough burlesque and with a generous admixture of talk and business on the part of the comedians that is close to the limit of "blueness." After intermission the show changes its complexion into almost a straight specialty arrangement, and this works out most successfully up to the point where Lulu Coates and her Four Cracker-Jacks, programmed as "Colored Funsters," enter the proceedings. Lulu Coates does not belong. She cannot sing and her dancing all but throw the audience into a kidding mood. She does not appear elsewhere in the piece and apparently is engaged only for her specialty. Her two songs and her dances were entirely out of place, especially since they slowed up what was working out into a first-class series of specialty turns. If the act is to remain a part of the organization it ought to be placed early. The four boys do well enough in their dancing and acrobatics and make a speedy interlude, both in their specialty and earlier in the piece, where they contribute to several dancing ensembles.

The show has several notably good points. There are five men principals, all seasoned burlesque entertainers, and they work fast in talk and business, getting laughs with methods that are sure, although some of the material is suggestive. Nevertheless, they did make the Columbia audience laugh, their main intent and purpose.

Al Shaw is principal funmaker, doing a Hebrew characterization in makeup, but going on extremely light on the dialect that it is not always evident what his character is. For a time he gets into women's clothes for a lot of the roughest sort of low comedy knockabout. Whatever may be said for the legitimacy of this sort of business it made the Columbia audience guffaw. Marty Ward was his accomplice in most of these moments equally rough and tumble as to method but likewise effective in laughing results.

It is in the most agreeable spirit of freshness and youthfulness of two of the newest looking principal girls the Columbia has had so far this season that the show makes its strongest appeal. The pair are Margaret White and Justine Grey, income and debut, both of the "rapper" type, both red-headed and both gingery dancers and graceful leaders of numbers. Also they both wear extremely pretty frocks to make the most of their naturally appealing youthful good looks.

At the opening of the second act they did a specialty as a sort of sister team, which was far and away the most agreeable moment of the evening. They have sweet voices and a stage presence that is unspoiled and away from the emphatic, vehement system of the familiar type of burlesque subplot. Rather they resembled representatives of Mr. Dillingham's feminine contingent so far were they from the type commonly associated with Wheel principal women of the busom vivid style. The more girls of this type can be attracted to the Wheel shows the better for burlesque generally.

Nettie Wilson, prima donna, also was spontaneous in her work and agreeably representative of the new kind of burlesque principal woman. By the way, Miss Wilson displayed an eye-opener of a gown for her number with the chorus in the second act, an elaborate model of ball gown made in metallic cloth material of flesh color, with a gorgeous cloak over it and an elaborate hat that simply transcends male powers of description.

The three principal women were backed by the best average group of choristers the revolving circuit has brought to the Columbia so far. It is enough to say that eight show girls took part in one number where their singing was actually enjoyable. When a burlesque chorus can assemble eight agreeable voices that stand out in a circumstance worthy of respect. The girls all work hard and look exceptionally well. Especially noticeable in the first line (third from the drummer's end) is a pretty, gingery blonde with long curls. Curly is a burlesque chorista of a variety. These young women (Nettie Craig) has them and they are her own. Mr. Hurling has given them rather a better sounding of

ment than usual, although the color scheme runs rather to vivid tones and the ensembles look better under the subdued colorful lights than under the full glare of foot and flood.

Among the specialties spilled during the second act it would not do to neglect mention of Marty Ward as John Bohman with their nut talk, parodies and the final hop ballad that simply stopped the show. It was at this part of the proceedings, when the house had been brought to a most contented frame of mind, that the Lulu Coates incident came up. That rather spoiled the good effect of the rest of the organization and started scattered departures from the lower floor.

Aside from the interesting specialty of the Minnie White and Grey, the turn of Ward and Bohman and the capital dance offering of Al Shaw and Sam Lee, the show had several well-dressed ensemble numbers and a really first-class dancing finale for the first act. This closing bit was especially well worked up. It began with Miss White singing "Dancing Vampire" and doing a bit of appropriate stepping into which were drawn one by one Mr. Shaw, himself one of the fastest and most interesting hoofers to watch, five other men stoppers, who could not be identified because they made up in cork for the number, and, finally, the entire double line of choristers. Altogether a lively ensemble for the curtain to fall upon for the first half of a burlesque evening.

SWEETIE GIRLS

J. M. Funnell. (Best) Fox
J. M. Funnell. (Best) Fox
J. M. Funnell. (Best) Fox
J. M. Funnell. (Best) Fox
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J. M. Funnell. (Best) Fox
J. M. Funnell. (Best) Fox

This is an American Wheel show in four scenes with a capable cast of principals, featuring Ed (Bono) Fox, at the Olympic this week.

The scenery and costuming, both of principals and chorus, is far above the average established by other Wheel shows at this house this season.

Two of the women are also big leaguers in good looks and both flash a succession of change that fills the eye. One was Marion Lawrence, the prima donna, a nicely figured, graceful girl, who topped the clothes wearers with several elaborate costumes set off by feathered trimming and elaborate head dresses. She worked under a severe handicap, her speaking tones being almost inaudible as the result of throat trouble.

Phonette De Vore, who led several numbers vivaciously, looked immense in tight and proved a graceful dancer, a complete mistress of the high-kicking stuff. "The Land of Old Black Joe," led by Miss De Vore, showed her versatility as an exponent of terpsichore when she pulled a clever routine of soft shoe dancing backed by the chorus in a number that smacked of Ned Waburn's style.

(Bono) Fox is a good low comic of the duck-nosed type, who features several eccentricities of manner on a delivery that grow on his audience. He is assisted by Joe Young, who is probably a graduate from the acrobatic ranks. Young takes falls like an ex-band stander and handles lines like one also. His big moment was as a "dame" in an Apache dance. He fell all over the neighborhood, winding up with a neck fall into the orchestra.

One other principal who stood out was Harry Morrey, a juvenile straight, who looked well and read his lines intelligently. Morrey is developing into one of burlesque's best straight men and should find himself on the big Wheel before many seasons.

The chorus is one of the best-looking groups of the Wheel and the ensemble dances staged by Dan Brady were all stepped through in tip-top style.

Of the four full stage acts a Japanese affair topped. The continuing in this scene was also worthy of comment. Another high light from a production standpoint was the "Parade of the Butterflies" and "Fantastic Birds," with principals and chorus in a fashion parade attired in elaborate costumes representing butterflies and feathered songsters.

Several specialties were introduced, Ed Jordan carrying his black face character into one where he did a monologue that landed chiefly through the "blueness" of the material and the well-selected gags that completed his material. He got laughs by stalling with a trombone which was never played.

Nettie, Babe and Anne Bernard interpolated a singing and dancing specialty that also was liked. Two of the girls did a girl and a

FIXED BOUTS CAUSE
WILD THEATRE RIOTChicago Haymarket Crowd
Goes On the Rampage.

Chicago, Dec. 9.

The Haymarket, burlesque, belonging to Irons & Chama, staged a full fledged riot Friday evening. The house has been running wrestling matches for the last four or five years, and packing them in a dollar and two dollars. The matches are run in conjunction with the burlesque show.

A match had been arranged between Demetral and Linow and advertised as the best two out of three falls, guaranteed to a finish. After the wrestlers had worked an hour the match was declared off, the explanation being given that the theatre's contract called for lights only until 12 o'clock.

On the announcement there arose a roar, the patrons grabbing chairs, pulling drapes out of the boxes and literally tearing the house apart. A police call was sent in and the riot finally quelled.

It has been suspected for a long time among the inside depoters that the matches were framed. With the big favorites it was always a case of getting one fall, then one of the wrestlers getting injured and the match postponed for a bigger crowd for the following week.

As a result of the riot at the Haymarket, Chicago, last Friday night, due to the crowd demanding the wrestling bouts go the limit an advertisement, the American Burlesque Association issued an order this week forbidding wrestling contests in the Haymarket, hereafter.

The anti-wrestling order concerns only the Haymarket, the other American wheel houses, such as the Star, Brooklyn, continuing with wrestling on certain nights as usual.

The American Burlesque Association has lifted the ban on wrestling matches in conjunction with burlesque shows placed at the beginning of this season.

The rule was revoked in favor of the Olympic theatre on 14th street and that house will have wrestling matches every Friday night in addition to the regular wheel attractions, for the balance of the season.

Another innovation at the Olympic will be the Amateur Nights which will be a Tuesday night feature beginning next week.

The Olympic last season was one of the banner houses of the wheel as far as returns went. This year the opening of the Jefferson with Keith vaudeville at popular prices and the unemployment in the clothing industry has affected the house. Thousands of employees of the big clothing manufacturers live in the neighborhood.

ENDORSES BURLESQUE.

Post Says Entertainment Fit for Anyone to See.

The Boston Post of Dec. 9 carried an editorial boost for burlesque in which John M. Casey, Chief of the Municipal Licensing Division of Boston, is quoted as follows:—

"The entertainment furnished now in the average burlesque house is fit for any man or woman to see."

In addition to his official position, Mr. Casey is unofficially known as the "theatrical censor of Boston."

NOT LIZZIE FREELIGH.

A recent news item reported the arrest in Denver of a man who said he was Sidney Greenwald, arising out of sale of drugs. The affair involved a woman said to be his wife.

The wife of the real Sidney Greenwald is well known in burlesque under the name of Lizzie Freeligh. She has been living apart from her husband for nearly a year and has made her residence in Bath Beach, New York, during the entire time.

boy double, with one in male attire, and the trio stepped through a waiting at the finish to big applause. The vociferous passed, but wouldn't before a discriminating gathering.

The back cleaves to the familiar and the bits and business are all veterans of many seasons. At one or two places the "blueness" is very evident, but that's no knock at the Olympic, where they mostly come to see and feel cheated if the show is too severely censored.

The "Sweetie Girls" will never cause apoplexy, but it won't have many knowers after a whirl around the American.

Com.

TOMMY'S TATTLES

By THOMAS J. GRAY

President Wilson in his message to Congress failed to say anything about the leaders of vaudeville orchestras who think it's up to them to how to each person in the orchestra, while some act is on trying to hold their attention and make good for the management.

Every once in a while you meet an old-fashioned actor who thinks he should wear grey spats, and they are the first fellows to kick about the comedy cartoons of actors. They are the same boys who still wear "horse shoe" scarf pins.

As this is the benefit season, it might be good to remark that it seems to us that managers who do not appear get more publicity out of benefits than the artists who give their services, but then also, why are press agents?

The overseas entertainers are to have an organization. It's a good idea. It will give a lot of people a chance to get together and tell a lot of things that they know nothing of. The following names for it have been suggested:

Order of the Vin Regue.
The Teet Sweeters.
Cognac Gansers.
Society of the Mercel Boreup.

Present-day chorus girls cannot hang up their stockings for Christmas because the managers don't allow them to wear any.

Full salary Christmas week means you have to give your agent his full commission.

Government expert furnishing statistics on most of the things in the United States, left out the following:

There are now only 74 acts taking the baby out for a bow, against 100 last year.

There are only 210 mothers watching sister acts from the wings. There are 6,000 piano players playing their "latent compositions."

Sixty-four female impersonators about "Hello fellers" and try to strut off.

Twelve thousand six hundred and nine acrobats open with a song and foot nobody.

Twenty thousand girls in big vaudeville acts do not know how to sing or dance.

Nine and a half out of every ten vaudeville headliners do not draw eight dollars into the box office.

Four hundred ventriloquists finish their acts by taking the head off the dummy.

Sixteen hundred monologuists saw "a funny thing happen on the way to the theatre."

Sixty-five thousand actors are dissatisfied with their billing. Nineteen thousand agents have a weakness for money orders.

Seventy-five thousand people will be sure at the above statistics.

That loud noise you hear is the laugh coming from the ticket speculators who heard that the managers were going to try and "curb" them.

Billy Sunday seems to be off the "big time," but a lot of small timers are stealing his stuff and getting the front page.

New blue laws may not allow you to tell the children about Santa Claus.

About this time of the year the worst thing to find in your trunk is a palm beach suit.

Now on the way "From Radio to Gus."

CHORISTER TAKES POISON.

Dave Marion Girl in K. C. Hospital With Bichloride Case.

Kansas City, Dec. 9.

Mona Howard, a chorus girl with Dave Marion's "Own Company" which played the Gayety last week, is in the General Hospital here suffering from mercurial poisoning, and is in a most serious condition. She was taken to the hospital Thursday, from her hotel, where it was said she had taken a considerable quantity of bichloride of mercury. One of the members of the company thought it was worry over domestic troubles that caused her to take the poison.

Miss Howard's husband, Frank Marchand, has been informed of his wife's condition and was expected from Paterson, N. J.

NEW ACTS

Joan Marcel and Co. (2), comedy sketch.

Ruth Stahl and Dorothy Morton, piano and singing. (Oto Shafter.) "Women of the Jury, 12 people, girl act."

Marie Kavenough and J. Paul Everett, who are now with the revue, "Rings of Smoke," which closes at the Flatbush Dec. 4, will be offered in an act. They will be assisted by Carson and Fairchild as well as a pianist.

Gummy Lee (Norton and Lee) assisted by Peggy Hope, Joan Page, Elsie Lombard and Alice Dawson. The turn is titled "Gummy Lee and Baggage," sponsored by Lawrence Schwab. Charles M. Smith did the score and Harlan Thompson the lyrics.

BURLESQUE CHANGES

Low Rose for "Beauty Trust," replacing Al Hiller.

Carrie Pinnell for National Winter Garden.

Edgar Bitley, three years' contract under the management of Harry Hastings, beginning next season.

OUR OWN
EVA TANGUAYBURLESQUE PRODUCERS
HELD TO FOUR SHOWSColumbia Makes Rule Limiting
Productions.

At a meeting of the Board of Directors of the Columbia Amusement Company held Dec. 2 it was decided to limit producers on the Columbia Circuit to four shows beginning next season.

Cost of production of shows was one of the reasons given by an official of the circuit when questioned about the new ruling. According to this official burlesque standards have been elevated to the extent where a first class burlesque show represents considerable production cost. If more than four shows are produced by any one firm or individual, the tendency may be to cut the production cost of one or two shows thereby affecting the wheel directly.

Hurling & Seamon with six shows. Jacobs & Jermom with five and James E. Cooper with five will be affected.

It is believed the shows released by the four limit will be allotted to Columbia producers now having but one or two.

MILDRED CAMPBELL ILL.

Mildred Campbell, prima donna of Ross Mydella's "London Belles," is still confined to her hotel in Hartford, Conn., where she is recovering from an attack of pneumonia poisoning.

Mina Dignum of the same company is taking her place during her absence.

VAN CURLER OPENING DEC. 10

The date on which the Van Curler Schenectady is to start playing the American wheel shows has been fixed as Dec. 10. The Van Curler will be a three-day stand playing American attractions the last half. "The Bits of 1929" will be the initial American show.

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Frank Jones, of the Keith office, served lunch and coffee every hour for 40 hours to the firemen and police who were engaged in rescue work after the collapse of the Strathmore at 32d street and Broadway. From Wednesday night until Friday morning, Mr. Jones, who lives opposite the building that collapsed, dished out the welcome provender.

Nathan April, who has been associated with House, Grossman & Vorhaus, is to enter practice in partnership with Albert Gross, who formerly was at 392 Broadway. The new firm is opening offices this week at 114 W. 45th street. While with House, Grossman & Vorhaus, Mr. April handled a great deal of their theatrical matters.

A luncheon was tendered Irving Weingart, of the Loew forces, by his associates in the booking office in celebration of his return to his desk Wednesday. The affair was staged at the N. Y. A. Club. Mr. Weingart has been ill for several weeks. He is connected with the contract department.

At 2:30 a. m. Tuesday thieves broke into the furnishing store of Nat Lewis at Broadway and 45th street. J. E. Holmes protective signals summoned Holmes men and they frightened away the thieves. The watchman arrived minus a gun.

Herman Whitman is now assistant manager to Frank Williams at Keith's Jefferson, succeeding Mr. Lyons, who has been with the Shuberts in Boston. Mr. Whitman was last with Fox's Academy of Music and previously at Keith's Riverside.

The following received the thirty-second degree of the Moose Shrine at Carnegie Hall Nov. 29: John Hyde, Sam Fallon, Charlie Moskowitz, Walter Hecht, William Schilling, Max Rogers, Victor Hyde.

KRAUSEMEYER TOUR OFF FOR THE PRESENT

Former Watson Burlesque
Quits at Syracuse.

Syracuse, N. Y. Dec. 8.
 "Krausemeyer's Alley," which drew a broadside from local critics when it came back here to the Shubert last week in the guise of "musical comedy," closed its current road tour Saturday, returning to New York.

It is understood the show will again be sent out after the holidays, but changes in the cast are certain. It is understood The Russell Sisters, appearing in the company, two of the bright spots in the show, will leave, it is said. They are going to launch into vaudeville.

"Krausemeyer's Alley" is the old Billy Watson Columbia Wheel attraction, made famous in the days of Watson's "Red Trust" chorus. It was removed from the Columbia Wheel in line with the clean up that the burlesque magnates instituted a season or so ago.

Stripped of the "raw" stuff that Watson used to handle, but retaining Watson's dead alle, cats as the chief laugh getting medium, "Krausemeyer's Alley" was sent out this season, billed as musical comedy. The chorus was cut from 15 to 10. The principals contained but few "names" and the show dressed up as almost as old as the show itself.

The show was in its 15th week when the decision to close, temporarily at least, was reached here. First difficulty of any importance was experienced at Rochester, where the theatre management cancelled the booking.

WHY A. E. A.'S SHOULD NOT READ VARIETY

"Do not read Variety." That is the injunction placed upon the members of the Actor's Equity Association by its executives. When asked at the Hotel Astor meeting last week why the A. E. A. criticized Variety if it refused Variety news, Frank Gillmore, the A. E. A. secretary, replied that when the A. E. A. gave Variety news some months ago, Variety distorted it.

If that is the only defense the A. E. A. executives have for asking their members not to read this paper, then take pity on poor Mr. Gillmore. He's walking and talking in a transparency that everyone must see through excepting himself. The statement that Variety ever distorted any news given it by the A. E. A. (or anyone else) is a pure and simple (very simple) invention. Variety challenges the A. E. A. executives or any of the members to point to a single article ever published in Variety that was a distortion of news given to it. The file of Variety from its birth is in this office and open to any person.

We would like to have the date set for the alleged distortion; whether it occurred before or after the election of John Emerson as the A. E. A. president, or before or after we editorially said that Englishmen were trying to run American actors. Also, if the distortion occurred six months ago or longer, why it was necessary to hold back the excuse until the Hotel Astor meeting. The least the A. E. A. might have done when it happened was to write a letter to Variety, saying there had been a distortion and asking us not to again do it. For isn't it possible that we might have placed a disloyal reporter on the staff but we didn't. But if we had? And the A. E. A. per Gillmore knew someone was double-crossing us and never said a word, just let us be crossed. That is not clubby, not even A. E. A. clubby.

There's a reason for everything. The reason why Gillmore et al. do not want A. E. A. members to read Variety is as simple as Gillmore's alleged reason why he tells them not to. The Gillmore clique of the A. E. A. doesn't favor criticism of their moves, motions and maneuvers. They don't want them explained. They just want the members to vote, and do as they want them to vote and do. Variety may not be adverse to exposing the object of a contemplated move or resolution. But if the members of the A. E. A. don't read Variety, then they won't find out the real motive, for no paper except Variety seems to pay any attention to these matters. Therefore, don't read Variety and the members of the A. E. A. will be more amenable to their leaders, also ignorant of the objects of those leaders, and at the finish they will place their leaders so completely in control that those leaders will think less of them than as composing the body, basis and foundation of the A. E. A., than they do just now.

This is what the A. E. A. per Gillmore did when barring Variety out of its office and announcing Variety could receive no news from that source. It stopped itself from using Variety and Variety is quite useful to obtain publicity in theatricals, not for the profession alone, but to daily newspapers all over the country, for Variety is now the greatest general distributor of theatrical information this country has ever had. On the other hand, if Variety is given misinformation about the A. E. A. and without means to have it corrected, through that bar, that misinformation is sent to the same readers. The A. E. A. may be able to reach its members, but often it may want to reach beyond its members. No those self-opinionated executives who want to keep their members in ignorance of such truths and facts as Variety may publish by asking them not to read Variety and shutting Variety reporters out of their office, at the same time cut off what would be an excellent medium for the A. E. A. to make known its side of any matter that might arise. We are not telling this for the benefit of Variety nor for the executives, but for the general membership of the A. E. A., to illustrate to what extent the executives of that organization believe they can go, to appease and satisfy their own personal grievances.

We are growing a bit tired of the A. E. A. executives. Not irritated just tired. The way you feel when you feel you know someone better than they permit others who should know them better, to know them at all. And we don't relish people making misstatements when they have no truth to tell. They at least under the strain of that circumstance can remain quiet. And we don't mind telling the A. E. A. officials they are lying us with their misstatements and misleading stories to the members of the A. E. A. about Variety. And we don't mind telling the A. E. A. officials to watch their step. We have no grievance against the A. E. A. as a body or any member of it. They will do as they please or as their executives please, regardless of us. It is their right, by payment of dues and by use of vote. That is their affair at all times, and we don't presume to interfere, intercept or intervene in anything the A. E. A. members may believe of future benefit to them. That is why we have said nothing editorially of the "Equity Shop" or the "Closed Shop." But we do intend at all times to make the members of the A. E. A. aware as far as we possibly can through the columns of this paper just what they may expect of portending resolutions, amendments and referendums.

We have informed the A. E. A. executives before that the news department of this paper is open to them for news of the organization, for confirmation of such news matter as we may receive affecting the A. E. A., if we are permitted to inquire at the A. E. A. offices regarding such news matter. It's up to the A. E. A. executives whether they prefer that Variety shall publish such articles as it receives without opportunity to verify them officially or whether it shall be permitted to ask of the A. E. A. of the authenticity or otherwise of the stories. That is solely up to the executives of the A. E. A.

But the executives should not attempt to fool its members, should not mislead its members in the matter of Variety any more than anything

The Loew Booking Agency explains that Mercedes and Jack Linder as partners do not hold a booking franchise with that establishment. Mercedes has received permission to sub it and act that he produces himself, the agency booking such material if it proves acceptable.

Geo. Harris, English character comedian, will offer a "singing" turn here until January, when he is booked to open Jan. 3 in England.

George W. Scott is now manager of the Lyceum Theatre, succeeding Howard Bradner, who has accepted a post at Syracuse.

The report that George Schaefer had quit theatricals for this season and had gone to his farm for a rest is denied by Mr. Schaefer, who states he is now playing vaudeville. He

has no intention of retiring temporarily or otherwise.

William McGowan has replaced W. A. Singer as manager of the Rialto, St. Louis. The Rialto is a Junior Orpheum.

Evelyn Blanchard has written a four-act comedy drama, entitled "The Panther and the Lamb." It's a story of Wall Street.

John Lampe, former manager of Broadway's Mt. Vernon, N. Y., is now associated with Arthur Klieg.

Patty Lloyd, in theatricals, is sought by friends who say her mother is seriously ill.

J. H. Lubin left New York Wednesday for a flying trip to Chicago.

NEWSDEALER'S EXPRESSION ON VARIETY

The Louisville Courier Journal, carrying a story headed "Louisville Magazine Mad," included an interview with Israel Goodman, of Heller & Goodman, newsdealers at 327 Fourth avenue, in that city.

Among other observations in the story was the following:
 "I always see most of the cast of any show playing Louisville before the theatres do. They come in here before they go to their hotel, asking for 'Variety.' It is to them what Bradstreet's is to the business man. I have known them to come in here three or four times in a day inquiring if 'Variety' has come in yet."

Another observation by Mr. Goodman in the same story reads:
 "I can always tell when some movie magazine has a bit of scandal about a favorite on the films. There's always a rush on that particular magazine."

also, for the executives are elected or appointed; they do not own the A. E. A., and they do not own the A. E. A. members, body and soul, as their actions of late indicate they believe. The members of the A. E. A. are running their organization by power of the ballot, despite the executives and despite the Council. Oh, that Council! 48 members. The more the less. It's history repeating itself. It will always repeat itself, when one man or a clique of men are of the opinion they are the organization and the members are only payers of dues.

We must refer to a recent order issued by Mr. Gillmore, to the effect that even though a company of actors belonging to the A. E. A. wished to waive payment for extra performances in order that the show might proceed, that they must not do so; that they must not play an extra performance without full pay; that they must not give the producer a chance to get to the next stand; that they must perfect their company, lay off and look for another engagement, with its weeks of rehearsals and gambling; they must do anything they are ordered to do, to help the A. E. A., but they must not and cannot do anything to help themselves.

That order was signed by Frank Gillmore. Will someone please tell us when Mr. Gillmore last acted in a company and if he ever laid off; if he ever were broke; if he would issue such an order to actors who need the work and money if he were not certain of his \$150 every week from the A. E. A., whether the members of it worked or not? We ask him, we ask you.

And finally, we never asked the members of the A. E. A. to read Variety. We are not publishing Variety for the benefit or the promotion of the A. E. A.; we published Variety before any legitimate news were printed in it; we are publishing it to suit ourselves as far as we think it will suit the theatrical profession, we publish news, and Variety is on sale weekly. If A. E. A.'s want to buy it, that is what it is there for; if they don't we can not force them to.

Although, but we don't say this as an accusation; of course it could be possible that A. E. A. executives might believe if they could keep their members from reading Variety, they might in time turn them to another sheet which could be behind this whole thing. Still we think that is a remote thought. But you can't tell about people who deal in misstatements to square themselves.

And don't forget that the A. E. A. executives, whether talking at their A. E. A. headquarters or their branch office, the Lamba Club, are all Lamba and are with the Lamba. How many of the members of the A. E. A. are Lamba? How many have been filed to join the Lamba? And do they think any more of the rank and file at headquarters than they do when figuring out their next A. E. A. move in the Lamba Club?

The A. E. A. started as a fine organization. Under the leadership of Francis Wilson it accomplished much. It may accomplish more. But not by the executives fooling the members. Not by rash expedients to gain immediate control. There were theatres in America for 100 years before the A. E. A. was formed to protect the actor. The A. E. A. can afford to take its time, build up and help the actor. Not to rush things in order that one or more men in the organization will be enabled to so entrench themselves that they can not be dispossessed. That is not for the good of all the membership. To throttle the small producer and allow the big producer to run wild can't help the small actor. Every actor isn't a \$400, \$500 or \$600 leading man. They all don't belong to the Lamba. And they all don't want to put the producer out of business, close up shows, keep the road bare of attractions, and remain in New York to be posterized about dues which they cannot pay because they are not working.

Judgment is the greatest need of the A. E. A. just now. It's missing. John Emerson is on the Coast. Mr. Emerson seems to have kind of fooled the Gillmore clique himself. He knows more than they thought he did. And he's some little showman besides. As witness, on his way west recently, when he said he would inform the actors on the Coast of the difference between "Equity Shop" and "Closed Shop." Mr. Emerson did not fail to mention in the same announcement he was also on his way to the Coast to start a new Emerson-Loss picture; that the picture was by so and so; that the actors would be interested in what he had to say about Equity, and that the cast selected for the Emerson-Loss picture would consist of ——. Give the boy credit. There's a reason for everything.

GET A START AND KEEP MOVING

Get an early start and keep moving. Buck this Blue Sunday movement from the word "go," and let neither William A. Brady nor any other reader of the future joll your securities to rest. What Mr. Brady has declared is merely that the country is laughing into coventry those who esteem themselves more righteous than others.

This is all very well so far as it goes. But does it go far enough? There is every reason to believe it doesn't, and every force at the command of show business should start with a power that unites behind the object of abating these enemies of common sense and happiness back into the potato patches of intellectualism whence they came. By all means take comfort from the fact that the country is laughing at those bigots, but swell that laughter to gigantic proportions. You have the means for doing us. Laugh them off the map.

You have a great opportunity and unorganized aid of majestic potentiality. But this potentiality is largely unorganized. No concerted movement to put the idea across in pictures has yet been started—in pictures. Picture people are talking and passing resolutions. They should fling onto every screen arguments stronger than the speech of any bigot. Society itself, always a hater of sham and the dictator of the backwoodsman whose chief occupation in life is heating up the peasantry to some new and unparalleled stupidity, could be brought to bear on this question, could be made to make any support of blue Sunday unfashionable and ridiculous.

But what is needed more than anything else is speed, an early start full of well aimed kicks and hits that find the polar planets. There is a power in mob violence that is not appreciated until it is upon you, and it will be just as easy for show people to moral the mob as for the apostles of positivism to herd them behind the blue Sunday movement, not neglecting in the course of their shepherding to collect the wherewithal to continue that campaign. Part of that wherewithal would be spent on amusement instead if the idea is coaxed into the mob mind early and soon enough.

PROPOSE INCREASE OF TAX ON ADMISSIONS AND FILMS

Secretary of Treasury Houston Wants 20 Per Cent. Tariff on Theatre Tickets—Additional 5 Per Cent. on Motion Pictures.

Washington, Dec. 9. Secretary of the Treasury Houston in his annual report sent to Congress to-day advocates a general increase in all taxes, on the basis of an annual levy of \$4,000,000,000 for four years. The repeal of excess profits tax and certain luxury taxes are advocated, but an increase of 3 per cent. on incomes up to \$5,000 and an increase of 10 per cent. in theatrical admission taxes and 5 per cent. on all films are out forth.

A revenue of \$70,000,000 per annum is figured will be the return on the additional amusement taxes, while the increase on films will bring the Government \$4,000,000 annually.

An additional tax of 5 per cent. is also recommended on all musical instruments. It is figured to yield \$12,000,000.

The report from Washington on the proposed increase in amusement and film taxes reached New York late Wednesday. It was impossible to obtain a statement on what action the managerial interests would take to prevent the increase proposed from becoming effective. Ligon Johnson, secretary of the United Managers' Protective Association, could not be reached nor could Sam H. Harris of the Producing Managers' Association be found.

The M. P. Theatre Owners of America are to appear before Congress next week and they will undoubtedly voice a protest against an increase of admission taxes.

FRITZ LEIBER TO TRY.

Opens in New York Dec. 27 with Shakespearean Rep.

Fritz Leiber, former leading man for Robert Mantell, will open at the Lexington, New York, Dec. 27, starting in a repertoire of Shakespeare. The engagement is for four weeks. Leiber opened his season in Chicago several weeks ago.

Supporting him are Louis Leon Hall, Joseph Singer, Wallis Roberts, John C. Hickey, John Burke, Arthur Rowe, Robert Strauss, H. Portercliffe and Sidney Elliott.

The first week's repertoire will be "Macbeth," "Othello," "Hamlet," "Merchant of Venice," "Julius Caesar," "Romeo and Juliet," and "Richard III."

"HITS AND BITS" AS REVUE.

Harvard Short and Joe Bentley will jointly produce an intimate revue, based on the Bentley-Bentley act, "Hits and Bits," that will have its first showing in January.

One of the smaller theatres has been secured and Mr. Bentley is securing his release from "The Half Moon" in order to personally appear in the new production.

STOCK FOR ZUKOR HOUSE.

St. Louis, Dec. 9. Famous Players' Missouri Corporation will operate a stock company at the Pershing theatre beginning Christmas Day. The company of 40 will be headed by Roger Gray, who has been playing in New York with "The Royal Vagabond." He formerly headed the Park Opera Co., which played at the theatre for several seasons.

Recently the Pershing has shown five acts of vaudeville under Famous Players' management, the opening of their new Belmont theatre, a few blocks away, offering too much competition.

KLAW'S CORPORATION.

Albany, N. Y., Dec. 9. Marc Klaw, Joseph M. Klaw and Alonzo Klaw have incorporated the Marcello Corporation. It has a capital stock of \$150,000 and will deal in realty, conduct theatres and stage productions.

The par value of a share is \$100; have holds 400 shares, Joseph M. 100 and Alonzo 100.

The corporation begins business with \$20,000.

SHERIFF DROPS IN ON WASHINGTON AMATEURS

Locally Backed Opera Co. Tied up by the Law.

Washington, D. C., Dec. 9. "High-Ha," the first production of the Washington Opera Co., came to grief on Saturday through the advent of the sheriff, who placed an attachment on all the visible assets.

This organization, launched among the local business houses, whose heads were apparently heavily interested, by the printed list of the founders and stockholders, had intended making a serious bid for a New York showing. The cast was composed of one or two professional players, Thomas Conkey leading, and was received with a large question mark by the local press, being classed as a good amateur performance only.

A local banker, it was stated at the theatre, had promised to lift the attachment Monday, paying the back salaries due the members of the cast and supplying transportation for such members as had been brought from New York. It could not be ascertained if the banker had fulfilled his promise.

CHARLOTTE GREENWOOD HERE TO DIVORCE

Leaves Show Two Days to Bring Action.

Jumping from Battle Creek, Mich., and causing "No Long Letty" to lay off two days until she can return, Charlotte Greenwood is due in New York today, (Friday) to complete the technicalities needed to free from Cyril Ring, her husband.

Miss Greenwood recently brought divorce action charging Ring with adultery. O'Brien, Malvinsky & Driscoll represent the plaintiff.

"ROUNDERS" GOOD SHOW

Shubert Attraction in Philadelphia Called Best Revue There.

Philadelphia, Dec. 9. The "Century Midnight Rounders," with Eddie Cantor starred over the title, which opened at the Shubert last week, shapes up as one of the strongest attraction of a revue type here this season. For the first week of its three-week local date the show grossed over \$25,000.

It is about the fastest moving show on the boards. There are 25 scenes, but the curtain has been ringing down at eleven nightly through a no encore policy.

The main comedy scenes are all in number, involving Cantor, Lew Hearn, Harry Kelly and Joe Opp. The "Blue Front Clothing Shop" bit, tried out at the Audubon several weeks ago, has been made one of the best laughing scenes in the piece.

In addition to Cantor, Nan Halperin was added when the revue started out. She happily placed Cantor in appearing in both black and white face.

Cantor is leading the show on a percentage basis, receiving 10 per cent. of the gross with a guaranteed salary under his Shubert contract. Last week as his share Cantor received \$2,500.

"SWEETHEART SHOP" BIG.

Did \$17,100 in Boston and May Go Back to Chicago for Summer.

Edgar MacGregor is to have a return date for "The Sweetheart Shop" in Chicago early in the spring for the possibility of a summer run there. The Colonial may be the house.

Since its departure from New York the show has developed a great road drawing power. Last week, its second in Boston, the gross was \$17,100, great business there now.

"The Sweetheart Shop" was a decided hit in Chicago before coming to New York, and could have remained in the western city indefinitely. The Broadway time held for the show at the Knickerbocker had to be filled, and for some reason New York did not take kindly to it.

EVA TANGUAY

VAUDEVILLE'S
HIGHEST PAID SINGLE

AMERICAN LEGION TO FIGHT HAMMERSTEIN GERMAN OPERA

If Necessary Will Buy Up Whole House for Opening and Following Performance—Musical Critics' Opposition Explained—Others Against It.

CLARE KUMMER WILL VENTURE AS MANAGER

Success of "Rollo" Encourages Author-Producer.

With the premier of "Rollo's Wild Out" at the Punch and Judy theatre two weeks ago Clare Kummer, who wrote the play, was pushed into the author-manager division and also pushed into a hit.

The piece was originally put on by the Selwyns with Roland Young featured as at present. A managerial difference of opinion as regards the play's chances kept it from being brought to Broadway by the Selwyns. Miss Kummer finally asked the producers to sell her the production, which was accomplished, and then she secured the Punch and Judy under a leasing arrangement. The show opened to excellent response and has since been drawing all the small house will hold. "Rollo" is a small cast play, and turns a profit after \$5,000 runs, the rental being \$1,500 weekly. The house can do \$7,000 weekly, and has been traveling close to that pace since opening.

The success of "Rollo's Wild Out" under her direction has decided Miss Kummer to continue on her own as a manager, and she will produce several plays this season.

ACQUITS MRS. JOHNSTONE.

Tried in General Sessions on Theft Charge and Is Acquitted.

Eleanor Johnstone, widow of the former expert aviator, Ralph Johnstone, and one of the original "Florodora" artist, was acquitted Wednesday in General Sessions before Judge Wadhams, accused of the larceny of a diamond ring. Mrs. Johnstone was known on the stage as Agnes Yates Palmer and is generally known as Agnes Johnstone. The trial consumed three days.

Mrs. Florence Hawkins, formerly on the stage, and now a cripple, whose husband is a company manager, owned the ring, valued at \$1,250. Mrs. Hawkins is subject to fainting spells and alleged it was during an attack the ring was lost. She did not report the matter for several days. Contrary evidence was introduced. It was testified Mrs. Hawkins in recovering consciousness saw Mrs. Johnstone trying on the ring. It was also testified that the carpets in the Hawkins apartment were ripped up several days later in the hunt for the diamonds.

Herman I. Roth, of Roth & Altman, defended Mrs. Johnstone. He tripped detectives who testified they saw the accused hiding something while in her room at the York Hotel. The attorney showed that the transoms in the hallways of the hotel are "blind."

PAY BIG FOR "FOLLIES."

Washington, D. C., Dec. 9. When Flo Ziegfeld's "Follies" played the National, despite any protests at the scale of \$4.40, the attraction played to one of the biggest weeks ever recorded here.

Manager William Fowler of the National verified the gross, which beat the \$34,000 mark. The Saturday business alone (two performances) was more than \$5,000.

PICTURE MAN WRITES PLAY.

David Arnold Hahn, of the Metro publicity staff, has written a play which the Shuberts have accepted for production.

BKX EXPRESS IN JAN.

When William Harris, Jr., returns from abroad probably in a fortnight "The Bronx Express" is expected to go in rehearsal. The cast has not yet been selected, but the scenery has been completed, and Robert Milton, assisted by Lester Louigan will direct the staging.

This is the piece that Harris secured from the Jewish Art last year. It is by Garry Dwyer.

It is the intention of members of the American Legion to balk any attempt on the part of Mrs. Oscar Hammerstein in her proposal to inaugurate a new season of German opera in the German tongue at the Manhattan, announced to begin Christmas night.

Legion members say if they are unable to prevent the opera from being sung in the German language by moral pressure which they will bring, they will take concerted action. They propose to buy up the entire house for the opening and possibly the next performance. With a representation of 100 per cent, they intend to take drastic steps as soon as the first note in German is uttered by any of the participants.

A year ago about the same time it was Legionnaire intervention of a physical kind that precluded carrying out the purpose of the Star Opera Company at the Lexington, where a season of German opera in the German language was also proposed. At the time Otto Goritz and others of German birth who had shown signs of interest in the Allied cause were participants in the venture. The plans were finally abandoned with the Star declaring itself unable to go on.

Another situation which may make for abandonment of Mrs. Hammerstein's plans is said to be due to the attitude of newspapermen who write the musical events of the city. In face of that and corroborating it, a Variety representative learned from the leading musical reporters of the dailies that they are not altogether keen on German opera. Part, if not all, of the cause of an unfriendly feeling is attributed to the recent action on the part of George Blumenthal and Mrs. Hammerstein who were instrumental in causing the arrest of W. P. Woodrow, the music critic, who, through the District Attorney asked for an accounting of the funds of the Hammerstein Memorial Fund, \$15,000 or so which had been raised at a benefit performance at the Hippodrome. This fund was created to aid musical American prodigies abroad to study and to be free of all material handicaps.

Sentiment in musical and operatic circles is emphatically against the German opera by Mrs. Hammerstein or any other auspices. One manager of a prominent symphony declared that the matter of German opera was and should be left to the Metropolitan, who, in their way, were going about it right.

The Metropolitan has on its roster only two of the Wagnerian works, "Parsifal" and "Tristan und Isolde," both of which are sung in English and have been augmented considerably, from the German version.

"SALLY'S" NEWARK DATE.

Broad Street Only Spot Available on Way to Broadway.

The booking of the new Ziegfeld production, "Sally in Our Alley," at the Broad Street theatre, Newark, for the week prior to its advent in New York is one of the topics of the week.

Booking conditions were such that Newark was the only spot available for an additional week for the show.

RUSHING "LULU BETT."

"Lulu Bett," the second production by Bruck Pemberton, was rushed to rehearsal this week. The piece is scheduled to open at the Belmont Dec. 27, succeeding "French Leave."

"Lulu" is taken from the "best seller" of the same name. Zona Gale wrote the novel and also made the adaptation.

HARRY KLINE BACK.

Harry D. Kline, formerly manager of the Globe and who later became the manager of Universal City, has returned to the theatrical field and is now associated with Arthur Hays Sulzberger.

Mr. Kline will be one of the principal executives of the Hays-Sulzberger organization. He assumed his duties at the Plymouth Theatre.

E. D. STAIR'S EDITORIAL

Detroit's Theatre Owner Urges Lower Box Office Prices in His Own Paper.

The following editorial appeared in the Detroit Free Press, owned by E. D. Stair, of that city, who also owns the Shubert and Garrick theatres, Detroit.

Mr. Stair has been reported from Detroit as opposed to the increased and high box office scale.

When the advance man for "The Masqueraders" (Guy Bates Post) arrived in Detroit, he laid down the scale at \$3 top. Mr. Stair protested. They argued for three days. The advance man was obdurate, saying the price had prevailed in all other towns. "The Masqueraders" played and he could not see why Detroit, with its million people, could not pay it.

Then followed the editorial in the Free Press, which presents Mr. Stair in the role of an opposer to prices charged in his own theatres, opposing them in his own paper:

AN ABUSE AND A REMEDY.

Advance announcements by two of Detroit's first class theatres show that attractions, a play and a revue, are about to be presented here at prices materially higher than those hitherto asked for the same productions. The charges for these entertainments are to be greater than even during the war.

It is a fact that the cost of first class dramatic productions and musical attractions has increased along with the increase in the price of everything else that is bought and sold. Actors and singers must be paid more than formerly. Costumes and staging are more expensive than they were a few years ago. The advance in transportation rates is a financial burden all by itself. Consequently it would not be fair to expect pre-war prices at the theatre box offices.

But there is a point where reasonable addition to the cost of a ticket ends, and profiteering begins. And it is unfortunate that some of our present day producers are ignoring this limit and are taking advantage of what is legitimate and fair in order to excuse themselves for piling on all the traffic will bear. Frequently the prices charged in Detroit and elsewhere for dramatic productions, musical comedies and revues are extortionate. They are imposed, not because there is any real pretense that the attractions are worth the scale fixed, but on the theory that the public is easy and will pay what is demanded—and for a considerable time, the public has been easy and has paid.

The managers of the local play houses are not responsible for this situation. They like these grabs as little as the public likes them. But the producers of attractions have a considerable voice in the determination of price schedules and the local managers sometimes find themselves helpless in price fixing. There is only one first-class theatre in Detroit that has uniformly been able to resist the unreasonable demands of the producers, and protect its public.

But if it is not always possible for local managers to look out for the interests of their patrons, it is possible for the public to defend itself, and it can do this by declining to patronize attractions where the price of admission is increased beyond reason. In other words, the public can "forget" the musical show or the play that makes an unfair demand on the pocketbook. This will prove a corrective certain to be effective in a city known as one of the very best show towns in the country.

FOR 'FRIENDLY ENEMIES' IN STOCK \$50,000

Century Play Co. Sets Guarantee for Two Years.

The Century Play Co. has closed for the stock rights to "Friendly Enemies" under which it guarantees A. H. Woods \$50,000 in the first two years. There was an advance made of \$5,000 on the contract.

At the same time the company made an offer for the stock rights to "East Is West," which Sam Shipman is also co-author of, stating it would advance \$20,000 for the rights and guarantee \$100,000 return from rentals in two years.

The offer for the latter piece constitutes a record in the stock field.

WOODS' NEXT.

A. H. Woods placed a new production in rehearsal this week. It is entitled "Woman to Woman" by Michael Morton, author of "The Yellow Ticket," which Woods produced with Florence Reed as the star.

W. H. Gilmore is staging the piece. Willette Kershaw is to be at the head of the cast.

"Humming Bird" Closes in Boston. "The Humming Bird" closed Saturday in Boston, due to light business.

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ROCK CAN'T SEE GIFT OF PROFIT TO ROADS

May Close Revue if Chicago Time Is Unavailable.

The William Rock Revue may bring its season to a close in Grand Rapids Saturday in the event the Chicago time which the company had laid out for it in about six weeks is not available.

The reason is that while the show is playing to \$14,000 and \$16,000 a week, the management does not feel like continuing to pay all its profits to railroads and transfer companies unless assured of time in Chicago at the end of the present route.

WHITESIDE N. Y. CANDIDATE

"Ballantree" Developing Broadway Strength on the Road.

The Walker Whiteside tour in "The Master of Ballantree" is developing into a veritable hit in the Middle West territory. The show has shown such strength that it is possible that it may be brought into New York in the early spring.

In New Orleans Thanksgiving week Mr. Whiteside drew \$12,300. Augustus Pitts, who has the star under his management, says that he is not over anxious for a New York showing at this time in the face of the road business.

ACCOUNTING HEARING.

The action which Marc Klaw has started against A. L. Bringer and Lorenz Ziegfeld, Jr. for an accounting on the "Follies" and "The Midnight Frolic" was scheduled to be argued in Part 1, Supreme Court of New York County yesterday (Thursday).

Mr. Klaw was represented by Nathan Durkin, while Hirsch, Sherman & Limberg represented Bringer and Ziegfeld.

Author-Angel Play.

Sam Forrest is directing rehearsals of a new Rachel Crothers comedy, as yet untitled. The author is sponsoring the production herself.

NEW 'PASSING SHOW' BEING SPEEDED UP

May Open Dec. 20 at New Haven—Garden to Follow.

The new "Passing Show," scheduled to follow "Broadway Brevities" into the Winter Garden is speeding up rehearsal. Among the cast are Eugene and Willie Howard, featured comedians; Jeanette Adair, Mellette Sisters, Sammy White, who will lead a specially written number which he will produce himself, selecting the girls, etc., Grace and Berken, Harry Puck, Tot Quarters, Mildred LaDue, Dolly Hackett, Cleveland Brunner and his ballet girls. On Wednesday Marie Dressler was added to the cast.

J. C. Huffman is general stage director. Max Schock is putting on the dances. Harold Aldridge is writing the book and collaborating with Al Bryan on the lyrics. Ivan Schwartz and Lew Pollock are authoring the music. The entire production being under the supervision of J. J. Shubert.

"The Passing Show" opens Dec. 20 at New Haven and is headed to go into the Winter Garden the following week. The show, if opening as scheduled, will break all speed records as regards the prepping of a Winter Garden production, the whole piece being rehearsed and staged with only four weeks of rehearsal.

STAGE ANOTHER CARTOON.

Chick Sale May Be Featured in "Bingville Bugle."

Boston, Dec. 9. "Bingville Bugle," a Sunday edition cartoon drawn by Newton Newkirk and syndicated by the Boston Post to 50 newspapers, is to be the basis of a musical comedy. The "adaptation" will be readied probably for next season's use, though it may reach the boards here before then.

Those interested in the "Bingville" for production purposes have Chick Sale in mind for starring. The piece will have a rural background, in conformity with that of the cartoon.

"Village Scandals" Next Spring.

The "Greenwich Village Scandals" the revue to be produced by Sam Shannon, will not be put on until next spring.

Neville Fiescon and Albert Von Tilzer, who teamed in the writing of "Honey Girl," will supply the lyrics and music for the new "Scandals."

BROADWAY STORY

(Continued from Page 11)

There was an advance buy of 300 seats a night for the new Mitzi show which opens at the Liberty next Tuesday night. The brokers have taken seats for six weeks with a 25 per cent. return allowed.

The completed list on Wednesday included "Jimmie" (Apollo); "Afgar" (Central); "Mecca" (Century); "Bad Man" (Comedy); "Ladies Night" (Hitting); "Call the Doctor" (Empire); "Broken Wing" (49th St.); "Enter Madame" (Fulton); "Woman of Bronze" (Princess); "Heartbreak House" (Garrick); "Tip Top" (Globe); "Meanest Man in the World" (Hudson); "Mary" (Knickerbocker); "Half Moon" (Liberty); "First Year" (Little); "Gold Diggers" (Lyceum); "Spanish Love" (Elm); "But" (Morosco); "Hitchy Koo" (Amsterdam); "Tinkle Me" (Belmont) and "Greenwich Village Follies" (Shubert).

With the cutting down of the buy list the cut rate list held a corresponding increase, holding 16 attractions offered. They were "Jimmie" (Apollo); "French Leave" (Belmont); "When We Are Young" (Broadhurst); "Tavern" (Cohan); "Jim Jam Jams" (Curt); "Just Suppose" (Miller); "Half Moon" (Liberty); "Pitter Patter" (Longacre); "Three Live Ghosts" (Hayes); "Rab" (Park); "Thy Name Is Woman" (Playhouse); "Little Old New York" (Plymouth); "Daddy Dumps" (Republic); "Tinkle Me" (Belmont); "Mirage" (Times Square); and "Broadway Brevities" (Winter Garden).

EVA TANGUAY

VAUDEVILLE'S BOX OFFICE WINNER

OUT OF TOWN REVIEWS

MARY ROSE

Atlantic City, Dec. 9.

Subtle in its evasive theme until the final scene, uncanny of an unknown world, yet withal hauntingly beautiful, "Mary Rose" was revealed at the Apollo Dec. 2.

The peculiarity of this newest of Barrie subjects is that it eludes all attempt to catch its purpose until the final scene. Then you suddenly become fully responsive to the theme of contentment in life—the fine touch with which Barrie has informed you of the satisfaction of this world to those who are here and the dissatisfaction resulting from the presence of those who have been absent for long periods of time. In its apparent intention it is an anti-spiritualistic play.

Barrie talks through the medium of an elderly couple and a mature business man, the daughter and wife of whom had disappeared 25 years ago. Barrie brings her back, still the same girl of light step, flowing curly hair and even of costume of the past quarter century of the previous acts.

Barrie tells the tale in the spirit of fantasy, an airy treatment odd in contrast with the commonplace facts of the story. So in "Mary Rose" he has set his tale in an old house with a subtle boy wishing to get acquainted with the ghosts of his family. More as a vision than as a dream, he learns the story, which the final act reveals to be of his mother.

So he visions the old room and the love scene wherein his mother and father are engaged, and he learns how the mother had disappeared for a month on a mysterious tale in the Hebrides and how she knew it not and has never been told. Then we learn of her desire to visit the island again.

Another act and four years later and we find the couple and a Scotch ministerial student on the island. We learn there is a boy three years old. We see a happy family group at a picnic lunch, when suddenly there comes a stupor over the girl, and she rises and walks from the stage. Then begins the search in vain. It is 15 years later, and back in the old living room with its beautiful high-bay, its apple tree out the window and its clerical friend who gathers points in competition with the now elderly father. The daughter has been almost forgotten by father, mother and husband.

As in the early days, she comes back. She is the same girl of old, even to dress. She knows nothing of the passing of time. There is happiness, but such evasive happiness. The shadow of disappointment seems over it all. To the older folk she is not of them. To her there is no understanding. The boy has run away at 12 and her search, her cry for him, are the final signs of the distress that takes her off stage.

In the final scene, the boy awaking partly from his trance sees the ghost of his mother come to him. He talks with her. But she knows not her son and there is no satisfaction.

The story is marvelously staged. A string orchestra, augmented by a quartet of clear girl voices, intense the special theme music which is played before each act, between the two scene shifts and at the moments of greatest intensity in the story, increasing the spiritual appeal of those moments. The preceding music in the darkened house and the slowly increasing lights on the setting provided a remarkable atmosphere for the story.

In "Mary Rose" Barrie has written a role of even tones that is trying hard to act. Ruth Chatterton has mastered it with a mere smile and triumph. Her playing is of the softness and sweetness and charm that makes a Barrie role so far-reaching to the soul.

Tom Nesbitt as her Simon does some really splendid acting in the scene on the island, breathing there to life and manliness and love and a final despair quietly expressed. The remainder of the cast offered exceptional character parts with a fine touch.

HER HONOR THE MAYOR

Minneapolis, Dec. 9.

The author of "Her Honor the Mayor," William J. McNally, who is responsible also for "As the Clouds Roll By," which A. H. Woods tried out at Atlantic City last July, seems to lack the ability to create a consistent, convincing play. He possesses to a marked degree, however, the faculty of manipulating his characters in a most unexpected manner.

In McNally's new play Dorothy Drow, school teacher in a town on the Iron range, almost betrayed by the head of the Barker-Karpis Company, in the first act is prompted by the governor's son to run for mayor of the town. The Iron concern owns the workers' homes and pays almost no taxes. To rectify these and other evils is one reason

for Dorothy's determination to enter politics; but by far more pronounced is the desire for personal revenge upon Norman Barker.

Act two finds Dorothy installed as mayor. She has provided the town with sunken gardens, libraries, art galleries and many other municipal institutions. Her one apparent fault is not to lift a finger to the aesthetic plane the environment of the proletariat, but to spend tax money now paid in enormous figures by the Barker Company. She has a chief of police and fire chief, \$25,000 a year men, who look as though they had stepped off a burlesque stage. Her private secretary, formerly piano player at the movie, has a French maid and a chauffeur. When Barker comes down the mines, having found it impossible to contend with the new mayor for control of the town, Dorothy orders the council to place all the locked-out workers on the city payroll at twice their former wages. This makes a capital curtain, but one cannot overlook the mass of humbug that precedes it.

The play lost its in its production at the Shubert last week. Melville Burke directed. Lucile Hastings, Teresa Hale and Joseph de Stefano were particularly satisfying. Marie Gale played the title role.

A. H. Woods has first chance at "Her Honor the Mayor." Undoubtedly he will take it, make it over and have a box office success. As it now stands, the play is out of key, but by no means hopelessly so.

THE GHOST BETWEEN

for John Fisher..... Taylor Holmes
Edith Brown..... Laura Walker
Richard Hunt..... Glenn Anders
for Jerome Burton..... George Lyman
for..... William Brown
for..... Ray Hood

Washington, D. C., Dec. 9.

Vincent Lawrence, the name did not suggest much when the announcements appeared concerning "The Ghost Between," which had its first presentation tonight at the Shubert-Garrick, setting forth the young man as the author of the play, but when the performance was ended, or, better still, when toward the end of the second act the very unusual and different "twist" came, well, Vincent Lawrence then meant a great deal. Here is a young author, who doesn't write from the viewpoint of the theatre, which so many do, but from the dramatic end, who will with this play make a place for himself among those few American authors who are termed "great."

One thinks of the works of O. Henry, the unusual surprise with which he told his tales, when viewing this play. But there is even more here; there is a wealth of brilliant dialogue, with conversations of satire and comedy that are a positive delight. You might take any number of the present—yes, and the past—authors and identify them by some certain style, but Vincent Lawrence has welded them all into one, and this his play, is deserving of enthusiastic praise.

It is true that Mr. Lawrence's play was given every opportunity by the producers (as to whom they are the program fails to divulge) in the selection of the cast. Taylor Holmes is starred and well deserving of the distinction. True, there are certain spots in his performance that will bear revising—for instance, he is overly dramatic in the prologue—but these, most possibly, were due to the natural nervousness of a first performance, and he, being the finished artist that he is, will naturally bring them into accord with the balance of his performance, which was really a brilliant artistic success.

Miss Laura Walker, well remembered here from her appearance with the Garrick Stock Company, and Mr. Glenn Anders, were equally well chosen with Mr. Holmes. Their performances were not for one moment overshadowed by that of the star. The entire action of the story rests upon these three, the two remaining members of the cast having but bits to portray, although Mr. William Brown, in his one brief moment as Jenkins, did very well indeed.

Miss Walker has to go through the gamut of emotions, a tense emotional scene at the very opening of the play, then later light moments of anticipated happiness. This youthful artist here wins the recognition due her. Mr. Anders, a new player in Washington, has a particularly difficult role which he handles with sureness, never for a moment going over that certain line that would make the character what it is so evident the author meant he should not be.

The story opens with a prologue: a college boy and girl have eloped; he has been cut off by his family, and the scene is their apartment in New York. He is desperately ill. (Continued on Page 15)

REVENUE COLLECTOR SERVES WARNING ON TICKET "GYPS"

**"Big Bill" Edwards Notes High Prices and Declares
Uncle Sam Will Collect on Profits—Showmen
Ask for Light on Duty.**

Collector of Internal Revenue William H. Edwards issued explicit orders this week to all ticket brokers and theatre managements calling attention to the revenue act and giving warning that unless the provisions are carried out prosecutions will be made. The notice gave all parties less than a week to conform to the law.

The notice sent out by the collector follows agitation against the high prices charged for tickets. The recognized ticket brokers are not accused of evading the revenue laws, but the movement is supposed to be especially designed to stamp out "gypping" as practiced by speculators who have been operating on the street or in store entrances.

A meeting was hurriedly called by the United Managers' Protective Association Tuesday afternoon and a committee was appointed to call on Collector Edwards Wednesday to seek an interpretation of the notice. The collector's regulations appear aimed at the agencies but may place an arduous task on the box office in the matter of seeing that all tickets sold above the theatre price must have the use of the vendor (broker) plainly stamped and such stamping must be made on that part of the ticket taken by the theatre doorman.

Mr. Edwards declared it to be illegal for tickets to be merely stamped "fifty cents advance" and stated the law required the name of the seller to appear and the actual price the tickets are sold for. Thus if a ticket which the box office charges \$4 is sold through an agency, that agency's name must be stamped on the back of the ticket and where 50 cents more is charged must be stamped also \$4.50. If a dollar more is charged the ticket must be stamped \$5.50.

At the U. M. P. A. meeting it was not understood how the provisions are to be carried out where brokers sell tickets via an order on the box office, which is a general custom for late sales or where the agency has sold its allotment and phones to the theatre for a reservation.

It was shown that if the collector's orders are carried out a force of six workers would be needed in box offices at theatre time, for it would be necessary to stamp each ticket sold on order from an agency. It would require every box office to have as many stamps as there are agencies.

POGANY'S LIBEL SUIT MUST GO TO TRIAL

**Court Rules Artist Has Shown
Grounds for Case.**

In Willy Pogany's \$100,000 slander suit against Charles Frohman, Inc., David Belasco and Pania Marinoff arising from alleged damaging references to the plaintiff's character in the course of the play, "Call the Doctor" at the Empire, New York, Justice Finch handed down a decision last week overruling the defendants' demurrer that Pogany does not state sufficient grounds to constitute a cause for action.

The defendant, Belasco, who produced the comedy, through Dittmer & Fisher will appeal from the decision. Frohman is named as the corporation controls the Empire Theatre and Miss Marinoff is the member of the cast to whom was assigned the alleged slanderous lines including references to one "Pogany Willy" et al.

Justice Finch's opinion is of interest: "Motion for judgment on the pleadings should be granted and demurrer overruled, with \$10 costs, and with leave to the defendants to withdraw demurrer and answer within twenty days upon payment of said costs."

"As to the first cause of action, the time and place, namely, once or twice daily in a public playhouse, in the City of New York, of the slander alleged must be taken into consideration. The plaintiff alleges that for the purpose of importing a note of realism into a stage play dealing with 'Hungarian artistic life' the defendant used the name of a well-known Hungarian artist and said of him, among other things, that he had no work and that his pictures had not yet sold. While these words, spoken in a casual conversation, would tend to prejudice the plaintiff in his profession to such a slight extent as to be negligible, yet repeated once or twice daily in a public playhouse before thousands of people, all attentive to what is taking place on the stage, would certainly tend to create and stamp upon the plaintiff a reputation of incompetence in his profession and tend to prejudice him therein. Prospective buyers of pictures in an audience, hearing these words, would be influenced not to purchase that which it was publically announced no one else had been found to want."

"To hold with the contention of the defendant would permit with impunity a theatrical producer to take the name, for example, of a lawyer and announce night after night from a public stage that such lawyer was out of work and had not yet clients. Must a person so publicly attacked in his profession be without redress unless he can prove special damage? From these considerations it would seem that the jury might properly say whether the average person, hearing these words in such a setting, once or several times, would or would not understand them in the sense in which the plaintiff charges in the invoice, namely, that the plaintiff was an incompetent and unsuccessful artist. The remainder of the words used of the plaintiff, while they might be susceptible of a meaning which would hold up to contempt, would seem to fall within the category of spoken words which are not actionable without proof of special damage."

"The second cause of action as alleged by the plaintiff is clearly sufficient. It may well be that the plaintiff may not be able to sustain his allegations at the trial, but he should have an opportunity to do so."

FRANKIE MEYERS MARRYING.

Frankie Meyers, who recently resigned as treasurer of the Liberty, is shortly to be married. The bride is a non-professional. Meyers is now headquartered at the Friars.

"BREVITIES" REMAINS BY NEW AGREEMENT

Stays at Garden Until "Passing Show" Is Due.

"Broadway Brevities," the George LeMaire show supposedly "set" to stop Saturday, continues at the Winter Garden, having another week or two more to go, which will keep the house tight until about the time the Shuberts are ready with the new "Passing Show of 1931." Notices of closing were posted early last week. Wednesday the backers of the production got together with the Shuberts, after which it was decided to continue the attraction.

At the meeting an agreement was reached giving "Brevities" much better terms than the original booking contract called for. The show guaranteed the house its share on \$20,000 weekly as a minimum.

The "Brevities" management stated this week that the show would be sent on tour around the first of the year after some cast changes. Bert Williams, George LeMaire, Ula Sharon and a number of the present line-up will remain.

Some legal proceedings involving money due for goods delivered threatened at one time last week to hold up the show's run, but the matters were adjusted.

"STORM" FOR PARIS.

Baretta to Do Piece at the Apollo in May.

Raphael Baretta, the foreign producer, has arranged for the presentation of "The Storm" in Paris next May. Baretta has secured the Apollo, Paris, and it is at that theatre the dramatic piece will have its first foreign showing.

Through H. B. Marinoff, Baretta has received all the foreign rights to the play with the exception of England and her Colonies.

Langdon McCormick is the author of the dramatic production, also sponsor for all the mechanical effects used. A Parisian cast has been engaged for the presentation.

CARUSO AT \$5,000 PER.

Guarantee Set for 10 London Concerts with Tetrazzini.

Announcement has just been made in New York that Caruso and Tetrazzini will both sing in a series of 10 concerts in London and on tour in England beginning in June, with the Caruso appearance commanding 1,000 pounds a performance.

It is said that Mme. Tetrazzini found it impossible to secure in America terms sufficient to make possible her appearance with Caruso and embarked on the London venture in consequence.

"GIRL" IS THROUGH.

Syracuse, N. Y., Dec. 8. "The Girl Who Came Back" just won't. The show, which hit the theatrical rocks while at the Biltmore here a couple of weeks ago, is not destined for revival by its owners.

This became assured last week when Arthur C. Morris, who was general manager of the touring company, returned to this city from New York to wind up the affairs of the organization. The scenery and other effects of the production, which stood the "angel," Louis Kardos, New York broker, around \$4,000, will be sold.

42D STREET SHIFTS.

Several changes have been made in the 42d street box office. Corp Harry Meyers is no longer at the Times Square having resigned last week and now is associated with the Apex Crochet & Embroidery Co. At the Liberty Julius "Bluch" Schleifstein has been made treasurer in place of Frankie Meyers who resigned and Harry Martin has been appointed assistant.

CHANGES TITLE ON REQUEST.

Kansas City, Dec. 8. After playing for 61 weeks at the Empress under the name "The Hi Jinks Musical Comedy Company," the name has been changed to "The Popular Musical Comedy Company." The change was caused by a protest from Arthur Hammerstein, who owns the copyright title "Hi Jinks," he having a musical comedy of that name out several seasons ago.

SHOWS IN N. Y. AND COMMENT

"Alger," Central (5th week).—Is getting the smartest draw in town with the lower floor patronage standing up. Off somewhat last week, with the takings best \$17,000.

"Bob," Park (8th week).—Little under \$9,000 last week, with this week indicating a further drop. Show has done fairly well, but house due for new attraction around or shortly after holidays.

"Bad Man," Comedy (15th week).—Around \$12,000 the regular pace of this comedy success. It was one of the comparatively few offerings not affected last week.

"Broadway Brevities," Winter Garden (11th week).—Though notice was up management made new arrangement at Garden and will stay another week or two. After recasting and changes will go on tour. About \$15,000 last week.

"Broken Wing," 48th Street (2d week).—This new attraction stands a good chance. Has novelty and the draw since opening shows plenty of strength. Reached \$9,000 last week.

"Call the Doctor," Empire (15th week).—Another week to go; taking to the road Dec. 13. "Marry Me," with Ruth Chatterton, the holiday card.

"Cornered," Astor (1st week).—First production of H. W. "Average to reach Broadway this season. Stars Madge Kennedy. Opened Wednesday night.

"Daddy Dimples," Republic (3d week).—Second week slipped markedly. Show must show better pace to remain for run.

"Enter Madame," Fulton (17th week).—This smash going at full tilt, with a sell-out for every performance. Beats \$17,000 for normal weeks, with gross only limited by number of performances.

"First Year," Little (6th week).—One of the wonder attractions of the list. Getting \$11,500 to \$12,000 in a house figured to gross considerably under that. High sale and great demand.

"French Leave," Bob out (5th week).—Fair business here. Show liked but never reached exceptional demand. House will get a new attraction in two weeks. "Goodbye," attraction in "Lulu Bell."

"Gold Diggers," Lyceum (6th week).—Stands as one of the most successful comedies offered in years. Pace capacity.

"Good Times," Hippodrome (18th week).—Reaction here following the big Thanksgiving week and drop is naturally heavy. Got \$15,000 last week, however.

"Greenwich Village Follies," Shubert (15th week).—Hurt to the extent of about \$2,000 over the regular pace prior Thanksgiving. Gross around \$19,000 last week.

"Half Moon," Liberty (6th week).—Final week, going out on tour. Mitty in "Lady Mitty," succeeds next week.

"Hitchy Koo," New Amsterdam (8th week).—Played to around \$22,000 last week. Going on tour after another week. Ziegfeld's new show, "Dolly," then due to succeed.

"Honeydew," Casino (14th week).—Drop here more than with the other musical shows. Around \$11,000.

"Irene," Vanderbilt (55th week).—Broadway's musical wonder, fast reaching a run record for attractions of the kind. Hitting better than \$16,000 for normal weeks. Pace in capacity.

"Jim Jam Jams," Cort (10th week).—Title again changed back. Was called "Hello Lester" for two weeks, and impression was it was "Lester Lester," also a Cort show. Due to leave first of year with "Transplanting Jean," named to succeed.

"Jimmie," Apollo (4th week).—Rebounded with the others last week, the gross being around \$17,000.

"Just Suppose," Henry Miller (6th week).—This attraction reached \$12,000 for Thanksgiving week. Last week it played to a little under \$9,000, the pace being considered good for piece of the kind.

"Ladies Night," Follies (18th week).—Has had no competition so far as farces go and pace continues strong enough to keep it running through winter.

"Little Old New York," Plymouth (14th week).—Hit around \$12,000 again last week, which shows to falling off from the regular draw which this success built to.

"Lightnin'," Gaiety (11th week).—Has already established a run record not likely to be broken for years. Remarkable business holds up. One of the attractions to give daily matinees for the holiday week.

"Mary," Knickerbocker (8th week).—Musical hit that is only exceeded by "Tip Top." Two companies on the road and another one being readied.

"Meanest Man in the World," Hudson (9th week).—Perhaps the only one that went ahead last week, when the gross was \$16,000. That is \$500 better than the previous top takings for a normal week.

"Moose," Century (9th week).—Great spectacle found some rebound but showed its class by going to \$25,000. Has six weeks

more here, then goes to the Auditorium, Chicago, for a six-weeks' run.

"Oma," Belasco (13th week).—Does out next week with Belasco's new production, "Deberau," the holiday card. "Oma," an interesting (Continued on page 15.)

THREE NEW SHOWS TAKE TOP POSITION

**"Irene" Heads the List with
\$4,000 Daily Receipts.**

Chicago, Dec. 8.

Three new shows opened last week and all proved money getters, but main among the trio is "Irene." Not one newspaper critic failed to come through on this show, and it was an even split for honors between the piece and Helen Shipman. If there was ever a star made over night this little girl was, and deserves all that they give her. The next in running was William Hedges at the La Salle, in "The Good House," though the critics did not give credit to the star, who has long been a Chicago draw. Third in the running was "Cinderella on Broadway" at the Shubert. This is the most expensive of the three shows, and like all Winter Garden shows is receiving a lot of attention.

Estimates on the week:

"Deberau" (Beltz, 5th week).—Miss Barrymore did not resume her engagement until Thursday night owing to illness, but played to capacity business for the remaining three days. The show will leave Jan. 1, to be followed by Lenore Ulric, in "The Son-Daughter."

"Irene" (Garrick, 1st week).—On six days this show did \$24,000 and will go to \$25,000 the coming week. "Irene" will stay here until the summer.

"Scandale" (Central, 5th week).—This show has been reported right along between \$20,000 and \$25,000, but has often exceeded that high figure. Thanksgiving week, for example, on the box office statements, the George White piece drew \$18,945, without an extra holiday performance as the regular mid-week matinee was given Thanksgiving.

The gross reported for that week was \$25,000. Has two more weeks to go, giving way to "The Follies."

"Honey Girl" (Cuban's Grand, 13th week).—Got \$10,000 on 10 performances in eight days. William Collier opening Monday in "The Hottentot." It is more than likely that this will be followed by one of the "Mitty" companies to finish out the year. Ever since the beginning of this season, all the shows playing this theatre have been of the Sam H. Harris presentation, and after Collier's run, which is designed for about eight weeks, the other half of the firm will get a crack at the house.

"Smile Through" (Cort, 7th week).—\$17,000, this being made possible by raising prices from \$2 to \$2.50, and from \$3 to \$3.50, with a special announcement that Miss Carl will give up the Sunday night shows, and give a special matinee on Thursday, giving the show three matinees on the week—Wednesday, Thursday and Saturday. An outstanding hit.

"Buddie" (Woods, 10th week).—Has gotten the cream of the business, and ready to leave next week, \$14,500. Walter Peggan, who has been handling Jane Cort's publicity, will take "Buddie" with its trio of stars, into Philadelphia, handling special publicity after which he will return to "Smile Through."

"Abraham Lincoln" (Hickstone, 10th week).—Slipping and ready to exit. Though still getting important money, \$15,500, has a slim limit of \$10,000, and when first coming in here it was expected a stay for six months, but will leave Jan. 1 for Blanche Bates and Henry Miller in "The Famous Mrs. Fair."

"Guest of Honor" (La Salle, 1st week).—William Hedges, the star, drawing 100 per cent business in a limited house capacity; \$14,100.

"Fritz Leiber" (Central, 3rd week).—Did \$1,000 and made room for Barney Bernard in "His Honor, Abe Potash."

"Gony" (Princess, 4th week).—Drawing the elite, and will stay until around Christmas, with a special company being formed to replace it of "The Hat," \$4,000.

"Cinderella on Broadway" (Shubert, 1st week).—\$11,000 without a featured name, but a strong list of vaudeville acts to help the show along; competition heavy but sale good.

"Happy-Go-Lucky" (Playhouse, 5th week).—\$12,500 with no end in sight.

"The Storm" (Olympic, 14th week).—Drawing real money and due to stay for many more weeks; \$14,000.

"Monsieur Beaucaire" (Illinois, 5th week).—Went away with \$11,000.

"The Girl in the Spotlight" opening Sunday.

KREIBERG SUE ON CHECKS.

Suit has been filed in the Supreme Court against Sherman K. Kreiberg, (the film man and late sponsor of "Adrienne," the "Pop" musical comedy) and Charles Kline, by Samuel Goldstein to recover \$1,270 on three checks drawn on the Lincoln National Bank and returned "no funds."

Kreiberg originally made the checks out to Kline, who in turn endorsed them over to the plaintiff "for value." Kline is now the holder thereof.

GOETZ MAY SELL.

E. Ray Goetz may dispose of his interest in "Vogues and Vanities" at present in Boston. A deal for the property was under consideration this week and it may be closed early the coming week. In that event the show will be brought to Broadway in about six weeks.

The present title is the third that the attraction has had, opening as "Broadway to Piccadilly," followed with "Here and There," and now the "Vogues and Vanities."

"PEGGY" WITH 8 BEAUTIES.

"Peggy," which the Play Production Co. is sponsor for, is to open in Wilmington, Del., Dec. 31.

The piece is by Fred Gifford and Lou Byrnes. Allan K. Foster has been borrowed from the Charles Williamson forces to stage the numbers.

The show is to have a small chorus of eight picked beauties.

VARIETY'S CHICAGO OFFICE

Chicago

STATE-LAKE THEATRE BUILDING

PALACE, CHICAGO.

Chicago, Dec. 8.

Doc Baker made his first appearance as a big-time hero. Like many another he had to travel far to make the home folks believe it. This is his home, professionally. Baker proves a good entertainer and quick worker at changes, but he was snowed under by the other features of the act, "Flashers." First of all in credit for the handsome results, was the handiwork of Monte Moore and Macklin Megley, the producers. Second was the all-around stellar showing of Polly Walker, the finest com-brette let loose on an unexpected public this year. If "Flashers" must go plural, the little one must at least be recorded as main flash.

Moore stands alone as a vaudeville producer of girl acts. Like Ziegfeld in higher-priced revues, he has that something—and that something is everything. Class tells it about as broadly and as comprehensively as any word. The corking good taste in costume, setting, staging and routine; the freshness, the crisp animation, the cleanly appreciation—they mark a Monte Moore product. Miss Walker typifies every attribute of her manager; she selects as he creates. Baker is a masculine looking baritone, excellent in ballads, best in comedy. The turn assisted by a flock of assorted babes in an assortment of delicious costumes, held the Palace mob in to a man, closing the matinee, and drew applause after the exit march was on. Enough.

Rosecoe Allen, also, appeared for the first time within the ken of the cognoscenti as a two-a-dayer. He brought with him Kate Pullman, going to the other extreme from Madge Miller—Miss Pullman is no midgie. She is a billy gal, is Katie, but she looks peachy and she is a budding demure. Danced like a Greek goddess, she danced like a whirling dervish, which is spanning a lot of territory between the classics and the athletics. She stopped the entertainment utterly when, after a series of gymnastic convolutions, she departed bobbing on her shoulder blades.

Alto hit the populace. His twists and slides, familiar in the enlightened east, were new and wonderful here. He hooked with Miss Pullman in "one" for some minutes, then his jaspers all but went insane trying to be jassy, then Miss Pullman walloped it with her specialty and then Alto crippled them with his snaky, funny gyrations. The turn went to three speeches, which tells the rest.

Almost all the good stuff was on late. Ned Norworth and Evelyn Wells followed Alto, and Norworth worked like a beaver. He is a very

sassy nut, sometimes too much so, and some repetitions could stand cutting down. At times he got big laughs, but he all but dismembered Miss Wells to get them. It stood up all right, as a scream act in "one," and with a little repression, which even a nut comedian might consider, should run strong next to closing on the fast wheel. Frank Hurst, earlier with a pianist, got very little throughout and good applause at the end, in contrast with Norworth. Hurst has changed his routine, now using his opening song as a closer; it was the best thing in his well-dressed but milk-and-water act. He made up his eyes white and they looked as though covered with New-Skin.

Oliver and Oip, with a stage full of furniture and props, tortured out some laughs. The act, "The Bee-Hive," was the second sketch on the bill. The program says it was written by Mattie Keene and Leo Weil. It doesn't sound as though it took two authors to write it, though it looks as though it took wagons to haul it. A rainstorm finish saved it and it took three curtains here.

The earlier sketch was a nightmare, "Midnight Madness," by Edgar Allen Woolf, was a mix-up of raves, platitudes and phony sentiment directed by Beatrice Morgan and a 100 per cent incompetent company of 8. The production was ridiculous, the company evidently "carrying" two mahogany "practical" doors, which looked sick against a house set of walnut and canvas. Toward the end the husband tells his silly wife that the plot whereby she got married on the smothering juvenile who really loved their blithering sub-deb daughter was all a joke—and he was right. The finish got nothing except a few throaty laughs, the sort that nobody wants.

Neapolitan Duo, two Italians (male) who look like twins and say they are, might have camouflaged the billing and gotten a surprise, as they look and sing just the same. As it was they sang one by one and then together, just fair, with home-made voices and street-singer clothes. Herbert's Canine, one of the finest opening acts in the realm, was programmed to start it, but the reviewer had to have his second cup of Hewart's coffee and muffed it.

There was a stagefall of five minutes before Miss Morgan came on, no one knew why. The boy in her act (Harold McCarthy) mimed one cue after it got going by fully a minute, so maybe he missed the first cue by five.

MAJESTIC, CHICAGO

Chicago, Dec. 8.

Singer's record-breaking Midguts, headlining here for the second week and worth two weeks anywhere, rocked this auditorium this Monday even more heavily than the first time. The ever active Ringer introduced some new stuff, staging "The Love Nest" (is that a released song?) and making an episode of it with the cute little people working in a sweet cottage production with a cow, chickens, etc., and one of them as a blackface mammy. These animals make the manager complete, as Ringer uses elephants, dogs, ponies and deer.

This outfit is not only a sympathy play on underpaid folks. It is a miniature company, but otherwise it is a man's size affair in speed, production, variety—yes, and talent. The Midguts are artists. The little prima donna has all that Fritz Scheff ever boasted, and the little strong man has a von Hindenburg pomposity that is gigantic. The scenes ran like oil and the applause was as big as the stars were little.

Hassett and Baller, European balancers, opened. They juggled and the woman showed some wonderful off-the-floor lifts, while the man hand balanced on six chairs and three tables. The team opened with the man in comedy clothes, stripping to hunting tags. Hobson and Hearty, girls, came next, a contralto who does comedy talk, and a soprano who never leaves "the sublime." Worth better position on class, looks, ability and audience results.

Hall and Colburne, 1. the sketch

spot, went long on scenery and props. One of the men is a Scandinavian elevator girl, the other his sweetheart (believe), and the girl the public sterna. The idea is sound for low comedy. Some of the comedy is not so, by Jingo! When the man pulled the wig it didn't ripple much. The stuff had gone flat. Emma Haig came next, and on charm, lightness of dancing, carriage, swift switches in the routine and an all-round "ir of polite but chummy" atmosphere, whizzed through and fluted off for a hit.

Cahill and Romaine entered on a bar and mopped up all the way. Cahill does old-time blackface and does it to the ground. Romaine, then harmony, then applause a-plenty. Bert Fitzgerald introduced his brother, Lew, playing the piano. Bert plays an xylophone besides doing other nutty things. Then they trade instruments. A plunger back stage takes the place of the jack in the box of yore. Went entirely Fitzgerald, which means going O. K. El Rey Sisters closed, using a pianist and showing in a beautiful satin eye. Skating superb. Held them in.

STATE-LAKE, CHICAGO.

Chicago, Dec. 8.

"On Fifth Avenue," with Eddie Burden starred over the title, may be faintly recognized as "Bleat Bleat" of scented memories, with the blindingly happy deleted. Moore and Megley present this revolutionized version of New York's historic headline flap as a knockout success. The Fifth Avenue bus hit now is a staccato howl of laugh on wisp points. The action throughout is swift and the order of scenes is to best advantage. Burden is a crackling comic, neat and effective. The wardrobe throughout is spanking. At the third show Monday this turn walloped in audience flavor from curtain to curtain and applause at the end that finished the circle of a first-class topline.

Roy La Pearl, Stuart Barnes and Yates and Reed cut next honors three ways. La Pearl has looks and a golden voice, and is the sort of ballad seller that music agents fight over. He proved a natural State-Laker and was forced to encores. Barnes, who differs from most monologists in that his talk is intelligent and ironical rather than absurd and punny, seemed to find the center of gravity with this vast mob of reputed lawbreakers. His my-wife's-first-husband-John stuff, with which he is familiarly identified, got screams. He likewise was encores. Yates and Reed, on the impersonation in the early part, the excellent single and harmony singing and the tipsey comedy stopped the show. Hollis and Rayce, a new dancing team, got over strongly. Hevan and Flint pulled down the wow-haugh sensation of the day with the man's convincing opening and the fast backbeat and the way and to the very end, abetted by the statuette and striking woman "straight."

Gordon's Circus, Anderson and Burt and Sylvia Loyal and Co. not seen.

KEDZIE, CHICAGO.

Chicago, Dec. 8.

The six acts on the last half could have been taken into a big time theatre and given patrons a treat. There was never a hitch in the running of the show.

One of the outstanding hits of the class bill was Forrest and Church, with Princeton and Watson a close second. Faber and Burnett third, and the rest well up.

Forrest and Church opened with old-fashioned costumes, special drop, the man strumming on a banjo, with the woman doing an old-fashioned minuet. They got to the bunch fast. Switching to an up-to-date routine, the man is behind an xylophone and the girl does some up-to-date dancing, stopping "I'm cold. Black and O'Donnell, man and woman, the man doing a boob character to the woman's straight followed. They begin with some bright chatter, getting laughter, the woman making her exit, while the man sings a comedy number. The woman reappears with a new costume and plays a rather lengthy collection on a violin, later changing to a jazz number, and how she can make that Stradivarius talk! The man is of a chubbier type and surprises with a buck and wing, while the woman plays the violin, taking them off successfully.

Faber and Burnett, doing Flanagan and Edwards' old act with the bed scene, made another clean sweep. These two chaps went through the routine, putting their talk and look across in a manner that marks them for the longer time. They close in "one" with a ukulele and jazz lasso combination with a parody song entitled "Topics of the Day" taking them off for a half a dozen bows, with more if they wanted it.

Stafford and De Rose are assisted by a man of the pose, with a beautiful set in full stage and lighting effects. The man has looks, personality and everything, including a low "biped" voice of the first caller and a pair of dancing feet, opens in "one" through a sit of a special draped drop, with a vocal, then going to full stage for a jazz dance with the girl. The girl, puncher, makes three very pretty

changes in dainty costume, dances her way around the audience and into their hearts and was high admiration on her choppy limbs. Her dance stands out as one of the best. They finish with a fast number, putting them over to another hit.

Princeton and Watson held next to closing with ease, a few of their gags missing in getting laughs. Princeton exhibited his slang that appealed to all. It seems strange to see Miss Watson doing straight, not even singing one number, when she had worked so long to establish a standing around here as a singing comedienne. It looks like a good single gone to waste for half of a fair double, though the act did very big. Brown Family closed with singing, dancing and juggling.

McVICKER'S, CHICAGO.

Chicago, Dec. 8.

This mis-arranged show didn't play so well. Lubin and Lewis, the hit of the bill, were spotted three, and could have easily held the next to closing spot. Yee and Telley were spotted six and should have closed instead of "Honor Thy Children," comedy sketch. Howard Nichols started things off with his hoop rolling and juggling, doing some extraordinary tricks, and gave the show a good start. Swift and Daley play some novelty musical instruments, with some bright comedy talk between. Swift, a good showman, does comedy and gets all he can out of it, while Miss Daley, a clever musician, plays her instruments exceedingly well, but the act is badly arranged, and with a better routine could hold a later spot in the pop house.

Lubin and Lewis, two men doing black and tan, knocked 'em for a goal. They put over their comedy talk like showmen, Lubin doing a hard shoe dance, stopping proceedings then and there. They finish with a comedy song and went off the applause hit of the bill. Johnny Harrigan, a handsome young singing comedian, with several comedy songs and lots of pep, puts his numbers over with good returns. Harvey, Devora Trio, another black and tan act, with two men and a lady, one of the men doing wench, got big bang out of their book all through the act, but walked off to hardly anything. Yee and Telley, a man and woman, assisted by a dog, did some excellent hand-to-hand balancing and tumbling. This act should have closed the show. Arnold and Nobel found it hard to hold the next to closing spot.

Their songs and talk just ain't, and they crack some blue gags putting them in tougher shelling, and finish with a weak song, going off a few stray people applauding "Honor Thy Children," a comedy skit with two men and two women, closed the show and found it difficult to keep the crowd in. It is a good sketch, and, though the cast is a bit weak, they could have gone much better up farther on the bill.

HIPPODROME, CHICAGO.

Chicago, Dec. 8.

Powers, Pomeroy and Co., three girls, violin, piano and vocalist, opened the bill in "one." They play and sing several operatic and classical selections, finishing with a few popular numbers. Good for chautauques. They put Joe Nathan in tough shelling, but he managed to elude the crowd's apathetic aversion. He opens with a lot of talk, most of it being army gags that went over their heads, later going to "two" for a cartooning bit where he cartooned several rapid comedy pictures, taking him off big. Chad and Montie Huber, with a purple-plush drop in full stage, danced and sang their way into an encore and four big bows, the act mostly consisting of them imitating imitable stars like George M. Cohan, Black and White, and several others, but as the audience have not seen the stars for several years (if ever) there was no doubt in their mind as to the imitation. The woman makes five changes in costume.

Fred Weber and company followed. They open, the dummy sitting on a bench talking, with nobody in view on the stage, the man later coming out of a cut-out in a special drop, then going through a routine of comedy cross-fire talk and finishes with a yodel and wails off to a noisy band, failing to come back for a bow. Conkley and Donlevy, a two-man blackface team, with a special set showing trenches,

came next and got laughs all through the act, but could not get much in the way of applause. They put across their stuff with a wail, and one of the men sings two ballads that show up the running. The material and act is out of date, and the audience didn't care to be reminded of the war. Fred Lewis in his nutty single and eccentric make-up monopolized his way into a sure-fire hit. Eight Lamonts Chinks, formerly the Eight Lamonts Babers, but now wigs, new act, but with the same old routine, including the old boxing bit. A good finish for the small time.

RIALTO, CHICAGO.

Chicago, Dec. 8.

Lieut. Fernand Thetion, introduced by several hundred feet of film, showing the lieutenant getting decorated by French officers, introduces the act. He accomplishes some very good sharpshooting, but misses somewhat in showmanship. Went over very well.

Maye Hunt, another veteran of the world's war, introduces herself with a slide, which informs the audience that she was the first woman performer to go into Germany to entertain the boys of the Army of Occupation. She is a tall, stately, Titian-haired beauty, who has an abundance of personality and a winning manner that makes it possible to bend the audience to her will. She tells stories, using a catch phrase of "You know what I mean" or "Do you get the idea?" She also wears a marvelous corn and proven that she knows how to dress. She has a very pleasant singing voice and delivered one of the applause hits of the bill. She can easily walk into an early spot on the big time and hold it with ease.

Fisher and Hurst, the man doing Hebrew character to the woman's straight, came next. The woman possesses a crackerjack "blond" voice and she sings several snappy jazz songs, getting a good hand after each. The man has a good dialect and puts over his Jewish gags to advantage.

Joan Gordon Players, a novelty skit with songs and dances, proved another hit. It consists of two men and two women, all in Scotch dress, and has a slight plot, just enough to make it interesting. The straight man has a sweet tender voice and when he sings he thrills the audience. Adrian and his stage hand plants followed and kept on running. He started slow, but when the plants walked out, one of them doing comedy, they couldn't miss. One of the high spots of the act was one of the plants' singing of "Broadway Rose." Tom Brown's Musical Revue, with five girls and a man, a musical act, all in evening clothes, closed.

ETHEL BARRYMORE WELL.

Chicago, Dec. 8.

Ethel Barrymore, who has been ill and unable to show since last Friday, was fully recovered and gave a performance Thursday evening. Her run has been extended until Dec. 16.

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AUDITORIUM 31 YEARS OLD.

Glass Home of Opera Once First Profitable Season.

Chicago, Dec. 8.

This week marked the 31st anniversary of the Auditorium, attended Thursday by a number of the old-timers who were present at the original opening.

"Le Chémisier," a new grand opera, was the program for the celebration night, Thursday.

The house has been a home for opera since its inception except for stray legitimate and musical engagements of extraordinary nature, and at no time had a set policy other than grand opera except during the period when it was the local stand for K. & E. "advanced vaudeville."

This season is its most prosperous and probably its first profitable one, it having always been subsidized by millionaires.

K.C. AND DES MOINES STICK

San Statement Denied by Globe and Empress Heads.

Chicago, Dec. 8.

A denial was issued by Cy Jacobs, manager of the Globe, Kansas City, that he had switched bookings to Gus Sun. He states he has a three-year contract with the W. V. M. A., which will be lived up to.

In the same article it was said that Gus Sun had taken the Empress, Des Moines, away from the Western Vaudeville. This house has been booked for the entire season by C. I. Carroll. The Majestic, Des Moines, is on the Orpheum, Jr., list.

A new full week stand has been brought into the Chicago Sun office. It is the new Crystal, Milwaukee, opening Jan. 2. A seven-act bill will be played. About \$2,500 weekly is to be spent on the shows.

CASHIER ROBBED AND TIED.

Aschers' Crown Held Up for \$1,000 During Show.

Chicago, Dec. 8.

The woman cashier of Ascher Brothers' Crown theatre was bound, gagged and robbed of \$1,000 in the office of the house Sunday morning shortly after the first picture started. Three men invaded the room as soon as she had opened the safe. She crawled out to the balcony and attracted the attention of a patron in a balcony seat, who released her from the ropes.

WINDSOR IN PICTURES.

Chicago, Dec. 8.

Vance Sells gave up his game battle to make a big small-time house in the Windsor, and went into a straight picture policy, charging 10 and 20 cents.

After good profits last season as a four-split cry-out theatre, the Windsor spent thousands redecorating and this year opened as a two-split week, paying top salaries. The neighborhood proved too lean to support it.

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BLOOM

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MYSTIC CAFE SUCCESS.

Jovoddah De Rajah Senation at Edelweiss, Chicago.

Chicago, Dec. 8.

A cabaret engagement probably unique was accomplished at the Edelweiss Gardens, where Jovoddah De Rajah has played seven consecutive weeks. Jovoddah is the mind-reader and Oriental mystic. He was placed by Elsie Young as an experiment in the aristocratic resort.

He went over from the first, Jovoddah working among the diners. His showmanship elevated the turn beyond unadorned charlatanry, and he became a vogue. He instituted private dining room, dances and every one was a turnaway.

Jovoddah left last week to play two weeks contracted in St. Louis, then returns to the Edelweiss for an indefinite run.

CHAMALES A BRIDEGROOM.

Chicago, Dec. 8.

Tom Chamales, owner of the Green Hill Gardens, was married to Helen Keilbach, a local young woman.

GAZZOLO ROBBED.

Chicago, Dec. 8.

Burglars entered the home of Frank A. P. Gazzolo, owner of the Victoria and Imperial, robbing it of \$4,500 besides doing considerable damage to rugs and furniture.

Jimmy Woods Dies in Chicago.

Chicago, Dec. 8.

Jimmy Woods, age 31, died here of heart disease. He was with the Chicago branch of Waterbury, Bertie & Snyder.

THE GHOST BETWEEN.

(Continued from page 12.)

in the adjoining room; she had the night before in a day of terror run into the street and gone to the first doctor whom she found. The doctor, because of his admiration for her great love for her husband, had spent practically the entire night and day with his patient, had seen discovered their financial condition, and from his own purse had secured a professional nurse. At the opening of the story you find this doctor and the wife quietly leaving the sick room, where finally the husband had fallen asleep. The wife is exhausted, the doctor believes he now has an even chance to save the husband. He tries to prevail upon her to rest, which she says she cannot do with the man she loves so very ill. She brings coffee for the doctor and herself and finally with the assurance of the doctor she falls asleep, the doctor's head, drops from sheer exhaustion, when the nurse calls, and then from the other room you hear the heart rending cry of the wife, the calm commands of the doctor, then quiet, and the husband dies. Here ends the prologue.

The first act is the living room of the doctor's home two years later; you know that the doctor loves the wife, but is baffled because of the knowledge of the girl's great love for her dead husband. A friend, a gentleman boxer, champion of the athletic club, is with him and while the coffee is served the doctor tells of the girl. She has gone to work in a store for fifteen dollars a week and is living in a cheap boarding house "which isn't even kept clean," to quote the doctor. The friend tells of a chap they both knew who faced the same situation, who prevailed upon the girl to marry him through promises of "wife in name only, etc.," and then after the wedding—well, the author calls "a spade, a spade." It gives the doctor his idea. The girl comes to his home to pay her first installment on the heavy debt she knows she owes, but for which she has never received a bill. The doctor finally prevails upon her to marry him under the same conditions that his friend had set forth. The act ends with a truly brilliant scene.

CHICAGO NOTES.

Chicago, Dec. 8.

Emory Hittelson, connected with the Ethel Robinson fair department, is now a full-fledged independent agent.

V. Charles Bohler, business manager of the Wilkie Amusement Co., has put on a new revue in the Morris Palm Garden at the Hotel Cadillac, Detroit, with the following cast: Harry Keener, George O'Brien, Miriam Allen, Agnes Lorrain, Watson Twine. Chorus of 12.

Alex Ruloff of Ruloff and Rulow was served with a summons to appear in court on the Child Labor Law for having a minor in his ballet. He was dismissed with a warning.

Leonard Hicks, owner of the Grant and Lorraine hotels, left for a two weeks' vacation, taking in Escalator Springs and French Lick, after which he will go to Kansas City to attend a meeting of the hotel men in the west.

fant scene, so well written and so very splendidly played and so different that it is impossible to convey it here. When the following act opens you wonder how the author will continue, what his story will be, but you do not have to wait long. It is six months later, the doctor has kept his promise to the letter, and on this day, the one preceding the anniversary of the death of the husband, brings her flowers to place on the dead man's grave. He is convinced that the dead man stands between him and his desire and the fulfillment of his great love. She is unhappy; he can see that but lays it to her first love. The friend, however, doesn't quite see it the same way, and in his own clever way is making love to her and trying to break down the barriers. When from the husband he learns the conditions of the marriage he comes out in the open and asks her to go with him; he even goes so far as to tell her that he would be happier were she to leave, as he couldn't stand the conditions of his promise any longer.

The doctor has been called to see a patient, and returns unexpectedly. When the friend tells him how matters stand—well up to here it is the "old eternal triangle," but not any longer; here comes the "twist." The doctor is overjoyed; he literally falls on the "home-breaker's" neck in gratitude. He dances like a school boy with the joy he feels. You see, he hasn't a dead man to fight any longer for what he loves, but a live man, whom he isn't afraid of at all. In fact, he tells him so; tells him he has done what he himself couldn't do. That he has brought life again to one who was living only with the memory of the dead. The doctor finally "coming down to earth," after causing the friend and the wife all sorts of fright and wonderment, with a final "God bless you" for the friend and a command to him also "to get the hell out of here."

This scene was literally a triumph for the author, Mr. Lawrence, and the star, Mr. Holmes. It brought a burst of honest approval from the audience the like of which hasn't been equalled here in a mighty long time.

As you wait for the final act you wonder will the author be able to hold that which he has gained. The answer is soon brought home to you, for he does, and a beautifully written closing act it is, too. The command, the appeal and finally the declaration of his love, her wonderment at the beautifulness of it all; you and the re-act of "Mr. Friend," who is finally forced to apologize, and then when the realization comes to him of what the love of the doctor really means, again apologizes, but from his heart this time, is a remarkable bit of work. The wife's statement that she will be a wife to him in every sense of the word, his desire to wait until her love is not more gratitude, but sincere love is brought to a climax with her vow to come to him with a kiss when she loves him as he would have her do. Adding, however, that the time he imagines it would be entirely too long for her, and she gives him that kiss then and there. It cost that audience from the theatre filled with the sheer joy of having been fortunate enough to have witnessed such a play.

SHOWS IN NEW YORK.

(Continued from page 13.)

play; its business has been good, though not big throughout stay.

"Pitter Patter." Longacre (11th week).—About \$5,500 last week. Show due to go on tour after Christmas. New attraction is "The Champion," which opens January 3.

"Prince and the Pauper." Booth (6th week).—Rites with the 300,000, having proved a strong draw since premiere here. Between \$11,000 and \$12,000 last week.

"Samson and Delilah." Greenwich

CABARET

Dancing in the New York restaurants and dance places must appear disgraceful to the straight faced or the prudish, though the dancers enjoy it. Some of the dancing is brazen, to say the least. Efforts have been made by managers and proprietors to prevent it but they only succeeded in driving their patronage to another place not so particular.

A restaurant man watching the couples on his floor the other evening said: "Look at them. I ought to take them all by the back of their necks and throw them out of the place, but what can I do? I'm ashamed of some of this dancing myself but the dancers are not. They enjoy it."

The check-to-check posing that brought many protests when first employed is now about the mildest of some of the positions assumed by some of the dancers. The dresses of the girls help to give the brazen aspect to their stepping.

Over on Fifth avenue the dancers "Ritz" it up for more sombre effect even if they don't like it as well, but in other sections of the city and in the roadhouses they just cut loose.

Accused of running his cabaret in Baltimore in a disorderly manner, Phillip Brilliant was committed to court. At the hearing of 15 Negroes who were caught in the "near-bear" emporium conducted by Brilliant when the place was raided Monday night, nearly 70 Negroes parked the

court room. Most were witnesses who testified as did Captain Laster that Brilliant's place was the worst trouble center in that section of Baltimore. It was said that small children, white and colored, loitered around the windows and watch the "cabaret" where dinky dancers entertain until late at night. It reached its height Monday, according to Sergeant Kales, and when he received complaints about the noise he conducted the raid. About one hundred Negroes, he said, got away.

Healy's Golden Glades or ice rink put its new show on last week. It is called "Show of Sensations," with the entertainment distributed between the ice skating and "on the carpet." The carpet is spread over the frozen surface for the turns or numbers. Among the stars are Elsie and Pauline, Margaret and Nicholas, Billy Small. Carpet entertainers are Helen Hardick, the handsome prima donna, to lude the numbers as well; Henry and L'ell, Four Redfern, Hanley, Murray and Tenner, Car. A. Hanes and "Nicky," Harry Francis, Pauline Corbett. The chorists are Tris King, Marguerite Miller, Jovell Berry, Billy Berry, Madeline LaVerne, Hortense Kriest, Maria Mack, Nancy Bateman, Marguerite Stanley, Anna Berry, Helen Patterson. Garfield Kilgour wrote the show (words and music). James W. Cady staged it.

(4th week). Excellent attendance drawn to the village by this unusual offering. Business around \$1,000, which is big for this small house. Will remain here for six weeks or more before attempting to secure an uptown house.

"Beulah Love." Marine Elliott (17th week). Looks like this one would stick through winter. Strong feminine draw. Takings around \$11,500 last week.

"The Bet." Morosco (16th week). Is leading the non-musical offerings again with the gross \$18,500 weekly. Standees claimed more than 100 nightly.

"The Miracle." Times Square (11th week). Held up very well last week with the takings going close to \$12,500. This is one drama which fooled the critics.

"The Tavern." Cohan (11th week). This Cohan comedy-drama-entire played to around \$11,000 last week, which approximates the pace attained prior to Thanksgiving. Interesting offering; run indefinite.

"The Young Visitors." 39th Street (2d week). Much comment from dramatic editors on this attraction. Is adapted from novel alleged to have been written by a child (Daisy Ashford). Success in doubt to date.

"Rollo's Wild Out." Punch & Judy (2d week). Came in suddenly and caught on from the jump. Very small house. Gross around \$4,500, which provides a neat profit. Ought to stick until spring. Demand strong.

"Skin Game." Bijou (8th week). Getting a strong play on the lower floor. Indications are the Galesworthy play will accomplish a good run.

"The Name is Woman." Playhouse (4th week). With nearly \$9,000 in last week this drama regarded as substantial success. Only four in the cast and three salaries.

"Tie Top." Globe (10th week). The musical leader getting all the house will hold. Production made that this Dillingham hit will run through next summer. Over \$25,000 weekly.

"Three Live Ghosts." Bayes (11th week). Pace here between \$8,000 and \$9,500 rates this comedy a success. Operating expense small. Business good considering house location (roof).

"Tickle Me." Selwyn (17th week).

With most of the other musical attractions business last week was off, with the gross around \$17,000. Will rebound with arrival of holidays.

"Woman of Bronze." Frazee (14th week). One of the exceptions last week, with the takings again nearly \$12,000, which has been the gate here for normal weeks. Will likely slip a bit from now until Christmas, like the others.

"Welcome Stranger." Cohan & Harris (12th week). Though this comedy no longer is the leader of the non-musical list it still continues to big takings. Around \$16,000 last week.

"When We Are Young." Broadway (3d week). Little heard from this one and new attraction for home likely soon.

"Way Down East." 44th Street (10th week).

"Over the Hill." Lyric (10th week).



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CALIF. HOUSE HOLDS UP STAGE HANDS' CHARGES

Labor Commissioner Supplies Substitute Crews.

San Francisco, Dec. 9. After several controversies with the stage hands, which for a while threatened to call off the performance, "Up in Mabel's Room" was presented at the Vallejo theatre, Vallejo, Monday night of last week. The show went on with the aid of union laborers supplied by the labor commissioner serving as stage hands, the stage hands having walked out just prior to the time for the opening because of a conflict with the management.

It seems that a large bill was placed against the management of the theatre by the stage hands for work done during the staging of Griffith's picture, "Way Down East," and that the management, believing the bill far in excess of the usual charge, had met with the labor board and laid the matter at its hands for a decision. The result was that the bill was cut down and returned to the theatre by the board. Upon the theatre announcing its willingness to comply with the labor board's decision and pay the revised charge it seems that the stage hands became indignant and waited for the time of the opening of the "Up in Mabel's Room" show, when they again placed the original bill with the theatre, which, according to Vallejo officials, was a violation of the union board's ruling, and refused to work unless payment of this bill was immediately made.

For a while it looked as though no show would be given, but the co-operation of the labor commission in supplying union laborers, although inexperienced stage hands, made it possible for the regular schedule to be carried out.

A special meeting was called by the labor board between that body and the striking stage hands, but refusal of the stage hands to attend the meeting prevented action. The stage hands have since begun action against the theatre management for not using experienced stage hands in the show, but as the men used were union men and endorsed by the labor union the theatre stands pat on its refusal to pay the original bill, and is anxious that the national headquarters of the stage hands' union investigate the entire proceedings.

LOEW'S HIPPODROME.

San Francisco, Dec. 9. The bill here was considerably changed from the one announced, four acts of these last failing to appear. Evans and Sidney opened. They are a male team and registered the hit of the show with good comedy talk. Ardell and Tracey with singing and numbers on musical instruments went fair.

Tillyou and Rogers, a couple of men with original dancing acrobatics, brought solid applause. Fred Hubbard and Co. in "Patched," a pleasing comedy playlet, secured laughs throughout. Duncan Hall and Myrtle Gildie, with diverting dance ideas, in closing position were well received and merited the hand they got.

Like all the other theatres here the Hipp played to capacity business.

Jack Josephs.

Watching New Orleans Orpheum.

San Francisco, Dec. 9. Charles Bray, Western Manager for the Orpheum Circuit left last night for New Orleans, where he will supervise the construction of the new Orpheum. Bray expects to be in New Orleans for about six weeks. He will remain until the opening of that theatre.

Prior to his departure he gave orders for the improvements and redecoration to be made on the Oakland theatre, which will be done along the same lines as the San Francisco house.

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VENDOR KILLED IN THEATRE.

San Francisco, Dec. 9. The murder of Fred Hunt, aged 35, an ice cream vendor at the Hippodrome, found dead Saturday noon in the basement of the building, has resulted in a house order that no refreshments be sold in the theatre. Habbery is believed to have been the motive. No effect was felt by the theatre and capacity was played to as usual all Sunday.

ORPHEUM, SAN FRANCISCO.

San Francisco, Dec. 9. The Orpheum has a well balanced bill this week with Mme. Dore's Operatic headlining in sixth position offering talented singers in well-known operatic numbers. The act went big, closing to a substantial hand. "The Magic Glasses" is a novelty sketch with the talk in rhyme, and suggests a condensed version of "Eyes of Youth." The offering pleased. The Cameron Sisters repeated successfully, closing big with clanny dancing.

William Ganton and Co. in "The Junior Partner," scored again, bringing continual laughter. Ganton's acting was the outstanding feature. Laurel Lee is an attractive girl with nifty chatter and a pleasing voice. She scored so heavily that she had to respond with a speech.

Low and Clinton, a couple of men at the piano, just escaped a hit with their comedy singing. Garcinetto Brothers closed with novelty hat throwing, getting laughs by throwing large ball into audience. They were aided by a w. l. trained building and held the audience in. The Royal Gaccones opened, securing well earned laughs and applause for clever juggling and comedy talk.

Jack Josephs

PANTAGES, SAN FRANCISCO.

San Francisco, Dec. 9. Pantages this week has a bill of the usual calibre.

Ted Shawn and his Rhythmic Ballet headlined with interpretive dances and got by in the closing spot.

Fletcher Norton and Violet Horner in a singing skit with a beautiful setting knocked out a hit and with a little work should find time in the better houses. Giddy and Giddy are a team of comedy acrobats and were well received.

Hughie Clark next to closing gets laughs with a routine of old songs—among them George Yeoman's "Smell the Book" and the familiar Columbus telephone bit, but proved the hit of the show. The Three Moran Sisters have a classy act, their songs and efforts on the musical instruments bringing much applause.

Will Morris opened with a routine suggesting Joe Jackson, securing laughs with comedy acrobatics on a trick bicycle.

Jack Josephs.

CASINO, SAN FRANCISCO.

San Francisco, Dec. 9. Excellent bill this week; comedy and singing well divided and delivered. Will King scored again with "Your Honor" as the offering. Although ordinary janitors in a courtroom, King and Lew Dinkor as they and Mike, respectively, occupy the bench during the judge's vacation and bring laugh after laugh with their comedy.

King caused a riot of laughter when he walked into the courtroom with a cash register and placed it on the jurist's bench. The two "jurists" then proceeded to snort every body.

Chas. Starr showed excellent designing taste again through the costumes worn. Especially stunning was her own gown and the one worn by Vera Bonadale. Alma Astor stopped the show with her singing number, while Dorothy Neville received a big hand in appreciation for her fine voice. The harmony of the Golden Gate Four all during the King offering was a big hit.

Bims and Bert, billed as "daring trapezists and pantomimists," opened the vaudeville and fully lived up to their title. The act is clever throughout, their work on the trapeze bringing much applause. Billy Homan and Joe Cunningham passed with their comedy talk that was old stuff, although bringing laughs. Jack Russell and company received a tremendous hand for their efforts in "Who's Who?" Russell's acting was fine. Fredericks, Ellsworth and Thomas went well with their singing. A Sunshine comedy preceding the vaudeville brought laughs.

Held Up B. Office.

San Francisco, Dec. 9. Levelling two revolvers at the ticket seller while an accomplice guarded the exit door of the theatre an unidentified masked bandit robbed the Palace motion picture theatre, 2315 Market street in a daylight hold-up last week.

Marie Rasser reported the affair to the police. The theatre, owned by Rasser Brothers, contained a large audience at the time.

DEVORE AND TAYLOR NO LONGER A TEAM

Turn Suddenly Notified It Had No More Pantages Time.

San Francisco, Dec. 9. Marion Devore and Sally Taylor, billed as Devore and Taylor in "Memento Musical," separate this week after playing together in vaudeville since last March. The act opened here a week ago Sunday and was to play Oakland this week but disbanded Monday because of the action of Alexander Pantages who telegraphed the management of the local theatre that the act would terminate on Pantages time at the completion of its San Francisco date.

According to Miss Devore, owner of the act, she was shown a telegram signed by Pantages Sunday night of her opening in this city which intimated that the act would not play Oakland the following week. Two days later, Tuesday, she asserts she was notified the Pantages Circuit was "through" with the act after the San Francisco week, which Miss Devore states was but five days notice.

Unable to receive immediate bookings, Miss Devore was forced to disband with Miss Taylor, who plans to leave immediately for the East. She states that her contract was violated in Chicago, where she lost four weeks before opening. She also points to other trouble there which caused her to accept other dates in the Middle West before being able to continue as scheduled. At that time Miss Devore states Pat Casey investigated and advised that she make the best of things temporarily.

"SCALPER" SUES ORPHEUM

Appeals on Behalf of Patrons Whose Tickets Were Refused.

San Francisco, Dec. 9. On behalf of 21 persons who purchased Orpheum tickets from scalpers and were refused admission to the theatre, Richard P. Quarg, broker, last week filed 21 suits for \$100 each in the Justice Court against the Orpheum Theatre and Realty Co. This action marks the beginning of the legal battle between San Francisco theatres, principally the Orpheum, and ticket scalpers to determine the legality of "scalping."

Each of the damage suits alleges that Quarg purchased the tickets from the Orpheum paying the box office price and war tax and later sold them to individuals charging a commission.

More than a month ago Charles Bray, Western manager for the Orpheum Circuit, announced that a vigorous campaign would be launched to rid the city of this means of brokerage. At that time the collector of internal revenue volunteered his office to aid in the prosecution of the scalpers, a move which resulted in Quarg being arrested and found guilty in the lower courts only to have the decision reversed by appealing the case.

GREAT LEO SUE.

San Francisco, Dec. 9. Leo Levy ("Great Leo") appeared his case from the Justice Court to the Superior Court in Oakland last week only to have the lower court's decision sustained and an additional judgment for \$90 and costs placed against him.

Levy was made the defendant in a suit by Manuel Perry, a youth who alleged that he was persuaded to join Levy's act and was taken to Chicago, where the act became stranded. The youth charged that he had to telegraph to his parents for money to return to Oakland and on Levy's return to California he sued out an attachment against Levy's property.

The original judgment was for \$71.25.

HEADING HOME.

San Francisco, Dec. 9. The Denniston Players, headed by Reynolds Denniston, who recently completed a tour of the Orient at Bombay, India, are homeward bound and plan to arrive in San Francisco about May of next year. Repertoire Co. Season Ends.

San Francisco, Dec. 9. The Players Club, headed by Director Reginald Travers, closed its fall repertoire season last week. New productions will be rehearsed during the winter.

NEW CURRAN TO RISE IN SAN FRANCISCO

Homer Curran, Who Sold Old Interest, to Build Anew.

San Francisco, Dec. 9. Homer Curran, who recently disposed of his interests in the Curran theatre, will erect a new Curran theatre in this city. The building will be located on Post street, between Powell and Ma in streets, close to the Post street entrance of the St. Francis Hotel. It will mark the construction of the second big theatre in this neighborhood.

A predominating feature of the new Curran will be a Powell street entrance going directly through the St. Francis Hotel and into the lobby of the theatre. This will give the house two entrances and also direct connection with the St. Francis, an idea which has already brought much favorable comment from realty dealers and business men of the city. The other theatre which will soon be standing in this section of downtown is the Loew Union, on the northeast corner of Post and Powell streets, now under construction.

'FRISCO NOTES.

San Francisco, Dec. 9. M. Moorfield, chairman of the board of directors of the Orpheum Circuit, returned home last week from an extended trip through Europe. He visited with Charles Bray, Western manager for the circuit, on his arrival.

Las Landsberg, Orpheum attorney, is confined to his bed suffering from appendicitis.

Mrs. Robert Murphy visited here last week with her husband, who was playing on the Orpheum. She came all the way from Vermont to be with him for the holidays.

Jim MacArthur, who has been confined to his bed for the past two weeks is convalescing at his home. Violet Teal was added to Kitty Gordon's company last week.

Ram Kramer of the Kramer & Levy offices of Chicago left last week for home after enjoining here for about a week. It was Kramer's first trip to San Francisco in 14 years.

Ford Rush, professional manager for Remick in this city, is proving one of the finest publicity getters here in years. Every day finds something about Remick's songs on the screens in show houses and in the news columns of the dailies. His latest stunt was getting a picture of Walter Malls, World Series hero with a sheet of a Remick song in his hand on the sport page of a leading daily.

The automobile stolen several weeks ago from Mrs. W. H. Weston, banker for the Loew Circuit here, was recovered at Pinole last week after a futile search for the machine in San Francisco and Oakland.

Every seat in the house was sold and many turned away at the special performance of "Cooked Hamsters," started last week in the Alhambra by the Theatrical Treasures Club for the benefit of the sick and charity fund of that organization. All the seats were sold several hours before the opening time. A popularity contest between the various members of the club which was decided by the number of tickets sold for the benefit, was won by Lionel B. Hamster, treasurer for the Alhambra, after a close race. Herbert Bonner of the Columbia and Charles Newman of the Curran figured prominently. It was the club's first benefit in four years.

NEWS OF THE DAILIES

Armed as only the righteous can be, the Rev. Dr. Wilbur F. Crafts went to the West Side Y. M. C. A. last Sunday and arrayed himself on the side of the Blues. In an address he declared himself against pictures as desecrators of the Sabbath.

The dailies gave a great spread Monday morning to an announcement of the Vigilance Committee of the N. A. M. P. I., declaring \$250,000,000 was taken from the public yearly by without picture stock notations, as Variety has frequently pointed out.

The American Society of Dramatists and Composers gave a dinner Dec. 5 to James Furbush.

By use of radio telephone Mrs. Terrazini sang to the whole Atlantic Fleet last week.

On behalf of Paul Arlington, Inc., who wanted \$5,000 for costumes and William Birns, Inc., alleging \$1,045 due for furniture, the property of "Broadway Briefings," at the Winter Garden last week, was attached, the show proceeding under the supervision of Sheriff Knott.

Cecil B. De Mille, commenting on the report he had married Louise Glbaum, called it interesting. As he did not know Miss Glbaum and had a wife and three children already, De Mille thought it premature.

Henry Hull, Alma Tell and George Marion, all in "When We Are Young" will write and produce a pantomime to be acted by the Professional Children's School during the holidays.

John Golden has accepted "The Black and Tan," an Irish comedy by Montague Glass, for Bobby North.

"Woman to Woman," by Michael Morson with Willette Kershaw will shortly be put in rehearsal by A. H. Woods.

Margaret Wycherly will be in the cast of "Mixed Marriage" by St. John Evans to be presented at the Drumbell by Augustin Duncan and Belle Peters.

"The Rose of Washington Square" is the name of a new musical comedy by Charles McClure and Mrs. Harry L. Carr, whose husband wrote "Jim Jam Jams." It goes into rehearsal shortly.

Mrs. May Bell, wife of Dr. H. J. Taylor Bell, suffered serious injury while playing in "Rinbad" at the Casino, due to the giving way of a banister. She brought suit, settling this week for \$14,000.

Ginger, Earl Carroll's dog, got lost in a vault and was shut up three days without food or water. When the vault was finally opened by a picture company he crept weakly forth and, after considerable care, will resume his part in "Fuddy Dummies."

"Thighs" was being given to student audiences this week in Geneva, Switzerland. After the government censor got through with it a vote of the League of Nations delegates decided it wasn't as interesting as Paris had declared it to be.

Despite an eloquent plea for clemency, Victor H. Rodman, picture man, was sentenced to Sing Sing for five years. Judge McGuire was at first impressed, but later found the man's record contained previous convictions.

BIRTHS.

Mr. and Mrs. Herman Paley, Dec. 1, daughter. Mr. Paley is of the J. H. Remick & Co. professional staff.

Paul and Georgia Hall (vaudeville) in Chicago, Nov. 3, son. This makes Billy "Swede" Hall a grandfather.

Mr. and Mrs. P. A. Getson, at their home in Oakland, Cal., daughter. The father is a booker of road attractions in the far west and on the coast.

Mr. and Mrs. Raymond Lefebvre (Raymond and Lynn), son, Nov. 29.

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SAN FRANCISCO

Presiding the company came from and father (New Area) came, followed by the Transfield station, who rather side-slipped with their coming, due to one of the girls being decidedly weak in the department, but who were strong enough to come back with the musical efforts. Making up popular songs with straight selections on harmonica, mandoline and yodel.

(Continued On Page 19)

"PURITANA" (16).

Opera. 24 Mins.; Full Stage (Special Set). Alhambra.

At least, here is something new in vaudeville producing. "Puritana" is billed as "a new American opera," written by Oscar Haase and Walter Greenough. It is opera. But though the unprogrammed producers have made a sincere effort, the chances for success with it are very slim. That might be true of any opera purely as such in vaudeville, and "Puritana" has little aside from that it is different from the revue form of big acts to command the unusual in billing, not of spot, and, therefore, can hardly command a salary fitting for so large a company.

Had "Puritana" not been out for two months it might be suspected that it was inspired by the Puritanical crusade for enforcement of the Sunday blue laws. A well-known divine ironically predicted recently that persons might again be punished by being publicly locked in stocks. The Puritan stocks of the days of Evangelism are in the opera. And the half wit of the village, accused of pilfering from the colony's stores, is locked in them. His mother, a vixen, tries to marry her ward to the boy, knowing the girl is to come into a large estate. But a ship comes up the bay, and a titled chap who had been in the male portion of the chorus comes in to claim the girl as his bride.

There are six girls in the chorus, besides a male four. The dress is of the early New England period, with the men looking like Miles Standish. Especially so was the costume of the Governor, alluded to as the master. He called one of the characters "Miss Alden." Several of the girls and the men had speaking bits through the principals numbered six.

In the cast are an Indian maiden and a chief called "Coldness." A bit of the dialog on the latter, who vamped with the fire-water, was bright and funny, but no one seemed to be paying attention to it. The song effort of the maiden stood out.

The song ensembles, credited to Henriette Wilson, are easily the best feature. Among the numbers "Love is Triumphant" is best and was used for the finale. There was a mixed act that got over fairly.

In all there are 16 persons in "Puritana" and in addition an orchestra leader and perhaps one or two people back stage. Such a roster calls for a lusty payroll. The cast for the most part is amateurish.

"Puritana" may have been designed as a headline attraction in vaudeville, or at least a feature. It does not measure up to the first rating by any means, but it gets into the feature class because of its size.

Though the act is a novelty, whether it can gain a share big enough to carry it is a question. *Her.*

GARY and GARY.

Aerobics. 10 Mins.; Full Stage. Prospect, Brooklyn.

Man and woman. Both are contortionists and ground tumblers. The routine, however, is away from the usual, the team utilizing steel hoops, which they crawl through singly and together at a high rate of speed. The idea is an elaboration of the passing of a tight fitting hoop over the body used by contortionists as a single trick for years.

In this act every conceivable phase of the trick is brought out in a way that makes for novelty. The feature stunt has both squirting rapidly in and out of a small hoop apparently scarcely big enough for either to crawl through. The act went over, opening the show at the Prospect. It should fit nicely anywhere as a somewhat different opening act of the silent variety. *Ben.*

HURIO.

Gymnast. 10 Mins.; Full Stage (Special Hangings). Fifth Ave.

Hurio is a classy gymnast of exceptional strength. He works off the floor entirely, using a high pedestal as a starting point. Upon the pedestal at first he does a posing bit. Hanging close to the stand in a single ring upon which he performs his first gymnastic exhibition.

Some distance down stage hangs a pair of regulation rings. Hurio leaps from his pedestal to them. The stunt is pretty and it looks a lot easier than it is. He drops to the floor several times but always reaches the rings from the pedestal. Heavily muscled, neat in appearance and performance, Hurio adds something by dressing his act with velvet hangings. Good opening turn. *H. W.*

HISTORICAL WEEK.

Lecture and Slides. 17 Mins.; One. 5th Ave.

Historical Week, inserted as an act in the No. 4 position on the Fifth Avenue program the first half, hardly developed worth for the 17 minutes occupied. It was incessant talk by a lecturer, garbed in the Colonial period of flowing frock coat and white high hat. Toward the center of the tale slides were thrown upon the screen of star and managers of days long since gone. While that held attention in a way, it was like looking through a book of old prints. The sentiment attaching in the profession to the great and grand people of the past cannot be expected to extend to the lay public.

Some preliminary billing and press matters were used for the event and if the scheme upon the stage did not work out as originally planned it may have been that the material hoped for could not be secured. For instance, as the old timers know, the Fifth Avenue was one of Broadway's principal \$1 houses in its day. Mention was made of any number of sta. players of both sexes who appeared there, also managers and the early history of the house, but one of the greatest stars and hits the Fifth Avenue ever held, James A. Herne in "Shore Acres," received no mention whatsoever, either of them.

It was recited that James Fiske, Jr., then owner of the house, asked Augustin Daly in 1879 \$30,000 annual rental for the theatre, insisting that Daly deposit six weeks' rent in advance, which the famous manager of Daly's (just a bit up the street) did the next morning. To Fiske's amazement, it was explained how the Fifth Avenue received its name, though on Broadway, through its being located when first built with its entrance on Twenty-eighth street and in the sparsely settled section, easily seen from Fifth Avenue as it ran down to Madison square, meeting Broadway at Twenty-sixth street.

The picture of F. P. Proctor was the final one exhibited. The lecturer stated the ending of the week (last half) would be devoted to the vaudeville career of the house, with what the future held in store for the theatre under the Proctor management. No mention Monday night was made of B. F. Keith or Keith vaudeville. "Big time" was in the discourse, however, apparently with the intent of describing the brand of vaudeville the Fifth Avenue is now showing.

As a boost for the theatre, the "Historical Week" cannot be looked to for any value since it is to the patrons of the house, then inside of it, that the lecturer addresses his remarks. It comes under the heading of "freak acts," a filler in, inexpensive and at the Fifth Avenue this week, put on in a conventional manner that makes it an ordinary turn of no especial interest to anyone.

In small towns well worked up for the countryside through finished pictures that naturally would have to be more modern, and possibly an assembled film of many close-ups of stage notables, it could become a cheap ballyhoo. That's possible, but it's doubtful if anyone will wish to make the try.

The absence of comedy seemed to be recognized by the lecturer, who stated that in the last half when speaking of vaudeville there would be more opportunity for comedy. It doesn't require laughs, however, if made sufficiently interesting without them.

This review is merely written for what information it may contain for the out-of-town managers. It's quite unlikely any other house in New York will attempt to repeat it, though if one does the logical theatre at Eighth Avenue and Twenty-third street and the Harlem opera house on 125th street. Into the latter could be woven the life history of Oscar Hammerstein. In the former the reminiscences of Jay Gould and the Gould family might make it worth while. *Time.*

GERARD'S MONKEYS.

Animal Circus. 10 Mins.; Full. 23d St.

A man working five monkeys in a full stage set with some circus apparatus. The usual routine. One of the monkeys is rather tame and permitted to wander out into the audience. This makes for comedy and detracts attention from the animals on the stage. The act is a fair opening turn for small time. *Fred.*

LARRY REILLY and CO. (1).

"A Bit of Irish" (Songs and Talk). 10 Mins.; One, Three and One (Special Set and Curtain). 5th Ave.

A peculiar arrangement for a Larry Reilly turn. Billing "A Bit of Irish" as its title, an Irish singing playlet is looked for, but does not appear, though suggested a couple of times, once in a prolog and again in the setting in "three."

Instead Mr. Reilly has put out a regular mixed two-act, singing and talking in this kind of a disguise. His assistant, Grace Allen, who has one number to herself and does it in a naive, attractive way.

Miss Allen first appears in front of a green curtain in "one," stating the turn is of Ireland and its people, to be followed by Mr. Reilly, who also sings. His song is "I'm Irish" and he makes it emphatic. Going into "three" there is a setting, cottage, also landscape, and the cello coming out of the door to inquire about America. Mr. Reilly told her he had gone to Ireland from this country to secure a singer. Miss Allen runs back into the house and Mr. Reilly starts telling Irish stories to the audience. There but a few and real good ones, but it gave the sketch idea an awful bump, and when he finished his single with the recitation of "Dawn on the Irish Coast," fairly well delivered, it was certain the sketch thing had gone its way.

Both returned to "one," closing with a song.

The house liked the Reilly act and attested to their liking. If first a regular Irish playlet and in the revision reduced to its present state, perhaps it's as well. Where Irish acts are wanted, Mr. Reilly and Miss Allen have enough to please in a mild way. *Time.*

KATHERINE DAHL and GEO McCARTHY.

Piano and Songs. 10 Mins.; Two (11), Full (8). 23d St.

Katherine Dahl is a vocalist who is carrying a production. Mr. McCarthy is her piano accompanist who fills in the waits between two changes with all too lengthy solos. The first passed, but when he tried with one of the difficult Hungarian rhapsodies and fumbled a couple of times it was all wrong.

Opening with a Dixie number Miss Dahl just about got it over. Her second was a semi-classical ballad which did not impress despite the top notes offered.

For the third number following the first of the piano bits by Mr. McCarthy, the drop in "two" was lifted disclosing another directly behind it with a moon and water effect and a couple of Roman columns. An operatic aria by Miss Dahl. In a sort of a Helen of Troy costume, brought some applause.

For the final number the act goes to full stage and the second piano bit comes along. At its conclusion Miss Dahl appears in a white evening wrap with ermine and stage "Winter Time's the Time for Love," coming into "one" for the second chorus and a drop being lowered for a stereopticon snow effect. The latter was sufficient applause for the encore of "Swanee Shore."

With all of this production it hardly seems that Miss Dahl will consider her act for anything but big time. *Fred.*

ENRICO ARIZONE.

Songs. 10 Mins.; One. Jefferson.

A new tenor to vaudeville, considered by the management as a prodigy, but programmed as from "The Chicago Opera Co." He showed immediate unfamiliarity with the manners of an artist accustomed to play two-a-days. His manner is more in keeping with the concert platform. But irrespective of that, the most commendable thing about his voice is the ability to take and sustain a high note. He offered an aria from "Hugonetto," Massenet's "Elek," and two others, coming back for an encore.

Arizone sings with too much effort, as evinced by facial expression, and the tone is not always clear, but often marred by a throaty quality. While he was received with cordial and even enthusiastic applause, it is feared that singing twice a day will not prove beneficial to future efforts.

He uses no foots but a single border, and in addition it seemed that there was an absence of make-up. Between the second and third number he left the stage altogether, leaving a gap in the proceedings. It scarcely dignified matters. There is a piano accompanist.

KITTY DONER.

With Sister Rose and Brother Ted Doner. Singing and Dancing. 31 Mins.; One and Full Stage (Special Set). Palace.

The new combination of Kitty, Rose and Ted Doner is a happy one and results in an act that not only radiates class but holds superior entertainment value as well. Ted Doner opens the turn with an introductory song in "one" before an artistically designed drop. This number brings on Rose and Kitty, the former a 16-year-old miss possessing in a goodly measure the dancing talents of the Doner family. She was clad in pretty pink evening dress. Kitty wears male cutting costume for her opening and carries it perfectly, bringing back to mind such male impersonators as Vesta Tilley and Bessie Donohill, the best of their kind of the past generation.

A black eye with thin stripes about a foot or so apart, with a white doorway and steps and an orange colored lighting effect furnishes a striking background for the specialties, that follow. These run to singles, doubles and trios, with Kitty and Ted's dancing the important features. Rose fills in nicely and helps the stage picture by her appearance, dancing very well and singing acceptably. Following Kitty's sport costume, she wears cut-away and top coat, carrying the correct afternoon attire like a magnificat. Evening dress later in the act worn by Kitty also discloses her remarkable facility for carrying male garb. She is a real "boy," not the blipper, feminine appearing impersonator so often seen.

In addition to her ability as a male impersonator, Kitty is a natural dancer. So is Ted. There are special songs, all tuneful and nicely delivered, but, after all, it's Kitty and Ted's dancing that makes the act exceptional and a big time feature act worthy of any billing or spot in the best of houses. The dancing ranges from the modern jazz to a costume affair at the finish that brings Kitty on in tattered sissy boy's garb and Ted likewise arrayed in a colorful costume. A revival of the old Rowdy song and dance, announced as similar to that done by the parents of the Doners (Joe and Nellie Doner) 25 years ago at Tony Pastor's with the identical costumes, landed one of the big individual scores of the routine.

During Kitty and Rose's jazz dancing double the house curtain was lowered by mistake Monday night, and but for the coolheadedness of the act's leader both of the girls might have been hurt. Rose ran off the stage a bit flustered, but Kitty managed to step forward in time to miss the bait in the bottom of the curtain as it descended.

The Doner turn has everything—speed, production, class and entertainment. It was a big hit at the Palace, second after intermission. It can repeat anywhere.

BETTY BOND.

Songs. 10 Mins.; One. Harlem O. H. (Dec. 3).

Betty Bond played the big time houses several seasons ago when she was equipped with a cycle of special songs written by the late Charles McCarron. She is now back in vaudeville with one or two special songs and the balance selected from popular catalogued numbers.

Miss Bond wears two classy costumes and delivers most of her material in jassy spirit.

Her best number was "Betty from Babylon," a corking comedy song that deserved a better delivery. Another special sounding number that got nowhere was a rambling account of the experiences of a Woolworth salesgirl who winds up in a Schubert chorus. The idea is old and the lyric unfunny. Another published number just passed.

Miss Bond should enlist the services of a material writer immediately. *Tom.*

MORRELL and LA MAR.

Songs, Talk, Piano. 10 Mins.; One. Harlem O. H.

Frank Morrell after a long absence is back with a plump, good looking blonde partner, who plays the piano and vocalizes pleasantly in a clear soprano voice. This, coupled with Morrell's tenor, insures that department.

The talk and monologuing between numbers is all family and consists mostly in Morrell's efforts to kid his partner.

The act as framed is all right for the smaller and intermediate houses mainly through Morrell's personal following. The girl could aid by making a change of wardrobe during the action. *Tom.*

ARTHUR WANZER and MAY BELLE PALMER.

Sketch. 12 Mins.; One. Riverside.

This is a comedy sketch, fully offered of late, and it therefore chances as more or less of a novelty. Two widely divergent types carry on a conversation with a base theme not lost sight of.

Miss Palmer enters first, making a stunning appearance in white broadcloth. She says she desires to talk about the uplift of the laboring man. Wanzer ambles on, Miss Palmer telling the audience that here at last is an interesting type. The man in answer to her question explains he is a coal wagon driver with a day off, and he looks it. He also says his buddies are great guys, for they are regularly known to stick on the car tracks for three hours at a time and successfully drag a trolley which wanted to pass.

The laboring man tries to get sociable and wants to tell a funny story about a young married couple, but the lady is indignant. That is a chance to get in the turn's billing "She's Hard to Get Along With." Nor can she see anything funny in his description of a situation in a burlesque show. When she asks him views on the liquor question he replies by offering her a drink from something he has on the hip. She refuses, though he says it's regular stuff, for he had given a lady 10 years old a swig, and now she is working in the chorus at the Hippodrome.

He finally discovers she is married and chides off, saying he remembers having trouble with a married woman seven years ago. She explains her husband is in Baltimore, and he replies that is what the other woman told him. The husband came back for his rubbers or something. That section is tinged with the blue, but it is funny.

At the close he does whisper the story of the young married couple. Returning with her bag, she discovers a packet of cigars and a flask of booze, so then she re-enters to claim the bag he exits haughtily the opposite way, the inference being that reformers have their own little secrets and ways of doing things.

The Wanzer and Palmer turn is a quiet one. It needs a more settled audience than at the Riverside on Tuesday night. Given the right conditions, it ought to be worth a look of chuckles. *Her.*

S. MILLER KENT and CO. (2).

"Happiness Incorporated." 20 Mins.; Full Stage (Interior). 23d St.

The present vehicle of S. Miller Kent is credited to Edmund Joseph. It is a very talky and actionless affair without comedy.

It is the story of a newly made millionaire, who accumulated his wealth in a button factory. He has been living a gay old life in the bright light district, and has finally come to the decision that he had better divorce his wife, who was his partner in the days of a struggle, so he will have more time to devote to gaiety.

At the time the act opens he has completed arrangements with his attorney, who has agreed to send a correspondent to his apartment. The lawyer, however, has framed to double-cross the client. The two are old friends and the attorney believes it would be wrong for Buttons to quit his wife. The frame-up has the attorney's secretary to pose as the correspondent and talk a lobby into going back to wife. It is all the act is a talk between the two, with the result that hubby sees the light.

There is a head on at the opening that a little comedy cross fire with the private secretary, but the effort does not get over. The woman playing opposite Mr. Kent is a tall, good-looking girl, who with material might do something. But there is no material in this act for either her or Mr. Kent. *Fred.*

FELIX and FISCHER.

Horizontal Bars. 7 Mins.; Full Stage. Broadway.

Featuring a full hoop from the third bar placed higher than the fifth in and done on a trapeze swing from it, worked up similar to the five stand tables bit, the innovation as "invented" by Felix falls to be novel enough to pull the act up above an ordinary opener for the three daily.

Assisted by a woman whose contribution is a bit of rope climbing, the male half of the turn uses the swings on the remaining two bars, interpermed with some talk that was hardly distinguishable and relying on the eating of candies for comedy.

ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

Dec. 1, 1920.

Editor Variety:

I note your account in issue of Dec. 3 of the Lawrence, Mass., stock company incident, wherein Bernard Steele, the manager, gave as his reason for discharging me that I would not take orders. His statement is untrue. I followed his directions without exception. When he told me to cease wearing gray stockings and slippers, I did so at once. It was not until he was called upon to give his reasons for discharging me, after having persecuted me to decline an offer to join a New York production three weeks before, did he advance such an absurd reason for my discharge. It has been suggested he gave this reason for the express purpose of injuring me in a business way.

All was harmony in the Lawrence Stock Company until he gave me notice. Mr. Steele had praised my work not only to Lawrence people but to certain well known men in New York. When I showed him a telegraphic offer from a New York manager on Oct. 15, he urged me to remain with him, stating he had expected me to remain the whole season and furthermore that he had just leased the Majestic theatre in

Boston for the summer and had counted on me to play the leads for him there. He also stated he would increase my salary, effective soon. Upon his representations, I telegraphed declining the New York offer.

Instead of receiving an increase in salary, I received my two weeks' notice without any previous intimation of any change in plans. As I have never had any trouble with a manager during my entire stage career, I should greatly appreciate your refuting this unjust charge made by a manager who was trying to justify his actions when he faced an indignant and angered audience. *Theodore Warfield.*

New York, Dec. 3.

Editor Variety:

Regarding the oil can that George Yeoman and Ted Denby are arguing about, I can settle that argument at any time, as I have played so many oil cans, I am regarded as an authority on the subject.

I know all the owners of all the oil cans.

Trust to have this matter settled
Maad Ryan
(Hines and Ryan)

AMONG THE WOMEN

The Ring got an ovation at the American Roof when she finished in a modest white gown, with a black panel back, and a classic set of girlish loops about her waist so that she looked like a "Marguerite" from "Faust" or some fairy tale character. Her hair was hung in two simple curls, and with her fine voice one wondered why she started the act with so much clap-trap and so many ordinary and jazz costumes that were not at all her style. She had a dressing table set (twice the parted curtains and in dimmed lights allowed the house to peek in as she changed. The most interesting trick was when she pulled down short knickerbockers for long pantaloons and then put on a crinoline dress and puke bonnet to warble old-fashioned airs. Her southern suit was of gold cloth with red roses set about the pointed hem. Spangled cuffs were effective with another outfit.

Octavia Handworth and her company presented a sketch in a Klondike cabin, where two rough men disparage the work and reputation of "Klondike Blue" and need. The best looking skirt always passes the tam-bourine! She converts them to the point of reading the "War Cry."

The liveliest act was Filly Hart and his Circus Girls. Four girls in kiddie dresses follow the circus parade and lark about in front of the side-show tents. They wear white dresses with figured ribbon sashes and really look young and full of the pep enough to join a circus, which is exactly what they do, and later perform in turns.

A blue and pink spangled set of costumes for a jazz bit for a sister team was attractive. The hats were panache style with daring feathers, and the girls were pert and "sassy" looking, and moreover could sing!

One girl in an Oriental harem costume, with orange bleached trousers and a girle of celestial blue spangles and gold, was as pretty and fascinating as any Ziegfeld coryphe, and perhaps prettier because less sophisticated.

The Chaffont Sisters had over so many drops and ideas of setting, but their dancing routine was without much personality. The cleverest girl dressed as "The Joker," and four poker hands were painted to indicate how she could fill in with "joker wild," and then she danced to show how wild a joker really could be.

"Wives Incorporated" might have been as good a title for Franklin Ardell's act labeled "King Solomon, Jr.," now at the Colonial. It is assumed that old King Sol kept his wives pretty well tamed, but Ardell's wives on harp are of the 21st century, well versed in how far wrong a husband may go when he has an airplane; and further they knew the way to call strikes, deliver speeches and ultimatums and generally hold the floor.

The wives were arranged, one for each day of the week. "Monday" was a black and white checked riding habit, and as the original wife No. 1 she had her own ideas about upsetting the harp. She acted as monarch more or less. "Tuesday" was demure in heliotrope. "Wednesday" was a blonde and had humor. "Thursday" was plump and short, the versatile clinging vine, all done up in pink and fluffy ribbons. "Friday" was a gold sheath gown trimmed with a green plume. "Saturday" was a vamp who condescended to remain married until the screen lured her away. She had a vamp dress, with no noticeable waist, except loops of black velvet ribbon laced over her fair arms. The sketch was most amusing, clever in dialog, and the girls were nicely grouped as to type. Everyone in the Colonial was happy over it.

Marshall Montgomery, ventriloquist, had the very prettiest lady partner, Edna Courtney. She was sweet as could be, with gentle manners, a nice speaking voice, and the fairest married hair ever captured under a hair net. She wore a white satin smock dress, with Persian or figured pockets and bands.

Nolette won great applause after her classical and popular violin selections. Her gypsy dress was short and fetching and rich in color, with beads and an orange sash and cap over the gold cloth of which it was patterned. It seems her first gown of black and white spangles, trimmed with such quantities of pearl beads, was a bad selection. Why she should make an entrance in this when billed as "The Fascinating Gypsy" is unknown. Especially since she was so attractive in the gypsy costume, and too "vaudeville" in the other.

Nellie King in "Trene's Dances" was most attractive in her rose hooded dancing about in delicate lace pajamas. Her evening gown of delicate pink chiffon was designed with long strands of crystal beads hanging from points. She had a nice personality and the stage setting was most artistic and intriguing, as only such acts are designed to be. The other half of the stage not occupied by her rose draped hooded lady was her husband's sleeping apartment, all decorated in old blue. A lot of fun was managed in dialog over the room.

Maie and Rose Wilson, the clever little sisters whose pinkie curls and slim little legs made everyone think of a school entertainment, surprised with a musical item that compared classical with a wonderful "Maie" duet, for dancing, piano jazz, and then a little violin playing at the Riverside.

Marie Cahill had moments of real stuff, but her act was not cut. She wore a judicious gown of short pink spangles, cut on straight lines with a broad sash piped with light blue. At the side a huge pom-pom and streamers of tan tulle gave it the trim. She made no changes. A little novelty added to her act would put five points in a star.

SPORTS

New York City is threatened with another world title holder in Joe Lynch. Middle Men's local bantam sensation.

Last Thursday night (Dec. 2) before a capacity crowd at Madison Square Garden, Lynch knocked out Jack Sharkey in the last round of one of the most sensational 15-round bouts that have been staged in this state.

Sharkey was also knocked out of a chance at the title as Pete Herman the bantam king, agreed to meet the winner in a bout at the Garden and in addition loses a \$25,000 purse which he was to have received for beating Jimmy Wilde, the English fly-weight, in London.

Lynch and Sharkey met once before some months ago at the Garden and battled 15 hard rounds to a draw.

It was evident early in the Thursday fight that Lynch was in fine condition and that he had determined to box carefully and utilize his superior boxing ability, physical advantage and heavy punching power by forcing Sharkey to box at long range.

Lynch contented himself with slapping his left into Sharkey's face and occasionally shooting wild right cross to the fighter's jaw. The latter took his medicine gamely and after looking on the verge of a knockout several times rallied and brought the crowd to their feet by his wonderful gameness and recuperative powers.

Lynch had Sharkey punch groggy from the seventh round on, but it wasn't until the last round that he finally pulled him under a flurry of right hand smashes to the jaw.

A special telegram to Kansas City from Lawrence, Kan., the home of Jess Willard, former heavyweight champion, says: "Yes, I signed a little paper." Jess Willard agreed today, confirming announcement by "Tex" Rickard, that he had been matched to fight the winner of the Dempsey-Brennan bout Dec. 14. Willard thinks his fight will be with Dempsey, the man who fared worse his crown. "I am going back into the ring to regain the championship," Willard confided, "and defend it," the wire stated. As to terms Jess didn't just seem to know what was in it financially for him. Although Jess owns a valuable farm near Lawrence, he has been dabbling in oil since the Toledo massacre.

A "professionals" race was held at Madison Square Garden Monday night before the six-day grind was gotten under way. Six well known comedians were listed to start, but only Joe Jackson, Fred Stone and "Poodle" Hanneford put in appearance. All three are in Dillingham shows. Stone was the favorite and employed around the track backed him heavily. Jackson, however, won the race easily, with Stone second and Hanneford nowhere at all. It was later and Stone alighted himself by saying he was saving his wind to pull the starting gun for the six-day affair.

A match is about to be consummated between Mickey Dooly and Ritchie Mitchell, both lightweights and both in line for matches with Benny Leonard, the titleholder.

Mitchell has been offered a Leonard bout, but his exorbitant demands have put him in the same class with Lew Tender. With Jackson and the rest of the lightweights, who are demanding enormous sums for their services whenever a meeting with the champion is mentioned.

Even Johnnie Dundee, who has stood Leonard off on several occasions, is quoted as asking \$15,000 to meet the agile Benjamin in Madison Square Garden.

BROADWAY.

(Continued From Page 17)

phones, both girls got away easily after a most hazardous beginning.

The Wayne-Marshall Trio made it interesting through the pair breaking in from the center of the house after the customary explanation on the stage as to the other members of the act falling to show, but were handicapped by a couple of members near the roof "travelling" until stopped by the management. There seems to be little percentage in continuing with the opening of the act, as it meant nothing, the old member of the trio having seemed to find herself constrained by the audience and cutting loose with a scathing scream. It

wouldn't detract to start off in "one" as well as finish there. Enough comedy to hold it in the smaller houses, but lacking in material to raise any higher.

Hire and Ward made themselves decided favorites before leaving, the girl with her six imitations and the elderly man with his agility, which assuredly is remarkable for one so advanced in years and his clowning. Well over the line, accorded a reception on their entrance and receiving that mark of approval which is probably the last word as to putting the O. K. on an act, clamorous applause and whistling from those on high.

Stanley and Norton came forth after the long-winded interruption and proceeded to do it all over again with their melodies. They let us have it for five songs, working neatly all the way, repeating with one encore which could have led to more had they so desired.

Mit Collins preceded the Hire and Ward turn, doing his Cliff Gordon-ling that had an uphill battle from the start due to about a quarter of the house changing seats with those who had been standing. After the switch in locations had been accomplished Collins was given the attention he needs, and though far from the finished monologist Gordon was, nevertheless handled his material well enough to register solidly.

Earl Gares with his two girls and a special "act" enjoyed the advantage of doing the only real bit of stepping throughout the evening and held them intact until the title of the feature picture was flashed.

5TH AVE.

Good house Monday night at the 5th Ave. a better house in looks than the show in entertainment. The 5th Ave seems to be pulling its business back. The Jefferson must have denied it for a while, though there is a chance that the Broadway draw some of its trade to 5th street.

Not much happened of any account until near the ending of the bill, when Davis and Barned in their "Bird Seed" turn, started something. It was laughs, and how the show needed that. Right after Tom Smith, making a quick return date, ran right up with the two-act for reward, then Battling Nelson, the former lightweight champion, gave an interesting bit closing the show, that held some more comedy.

A couple of dead ones threw away all hope for the early section. "Not Yet Marie," a vaudeville production, seemed to run a week or more. May be it was only 15 or 20 minutes. However after it started and seemed about through, it commenced all over again. Having played only a season or so it's quite possible no one has discovered the skill, but much story. But it has girls, good looks and the make up a dream parade with advertising costumes that to most audiences would alone for anything else that could happen in one act. The girls wear 8 new veils over light colored and close-fitting union suits or some other kind of suits. They act the house, though, and they carry "Not Yet Marie" along. William Edmunds, its featured comedian, does very well with his Wop comedy character, but often the dialog and story hold the stage all alone, leaving the girls hanging around the wings long enough to play a game of pinbow. After there is a bright flash of talk and a laugh in it each time.

If the remainder of the principals were anywhere near Edmunds' standard, it might not look and sound so badly, but they are not, and the producer may well say he can not afford it, with 13 principals. One of the girls a principal, is called by the story to an artist's studio, presumably in New York, from a long distance, looking for a family album. She arrives there, tells what she is after, then sings a song and leaving for a while returns in another dress. In any place but a theatre that would be called farcical, but in vaudeville, it's just vaudeville. Still it was a nice dress, and a nice girl made of it, with nothing but her voice against her.

The other dead one was Historical Week (New Act). That was No. 4, just after Larry Reay and Co. (New Act) had lived up to the running bit with his new turn.

Douley and Stoney had the place following the long production and it hurt them. They have a laughing start, entering in a go-cart (Miss Stoney) and dumped out by Bill Douley when she refuses to give him a kiss. After that Douley does a lot of things, from Bill Rogers' "Sally Brown" and made them like it. Miss Stoney is a cute youngster, who works well with Douley, Douley only needing an excuse to do some of the things he can do, and he does them all quite well.

The Davis and Farrell couple have a snappy way of working, proper dialog and snappy act. They were laughing all the way, even though this also is a return. Tom Smith has cut down some of his matter, changed a song or two and removed the lamp from the page. The light seems to run faster than when first appearing, but the time is the same, 14 minutes. Smith has been playing it quite a while in the spot Smith came around and has it

good enough now to make the big time try. He should make it. But whatever happens, give Smith credit for going after a turn of this sort with a pianist. It looked at first like a streak of the comed- Smith has in him to effect that combination for himself, and it may be so that, but has turned out all right.

The Battling Nelson act has four boys (white) as plants for the comedy finish, where all attempt to fight the "dummy" figure on the oval base that is knocked every way and always comes back the other way. The boys half the time are fighting themselves instead of the dummy. That provides the comedy.

Nelson is interesting in his description of famous blows of famous fighters, which he illustrates and mentions with the familiarity born of long acquaintance and observation. It gives Jack Hammer a great boost, also Tommy Ryan (old timer), and illustrates his own famous blow with which he knocked out Joe Gans for the lightweight championship. Nelson claims that while he was accused of a foul in the 42-round encounter with Gans at Goldfield, it was his kidney blow that did that trick. He tried it on the dummy and told the boys so that no one could withstand it once it landed.

Nelson was in ring costume, spoke with confidence and directly, waiting no time for blows. Always a popular champ, he is quickly remembered, as was proven by the reception received when first appearing. His "dummy" idea for exercise is quite the best thing any athlete has yet shown on the vaudeville stage as a practical demonstration of how a business man could keep himself fit without trying the carpet beating stuff so many others have told about. Nelson's act runs 15 minutes.

The Lloyds opened the performance, with Princess Mai Tai Tai second.

PROSPECT.

An ideal pop show at the Prospect, Brooklyn, the first half, notable for the wide range of entertainment covered by the six acts, feature picture and comedy film. The blending of the vaudeville bill was especially good, each of the turns contrasting in a manner that made for real variety. A running order that had each act spotted just right also figured materially in bringing out show values effectively.

As a rule comedy films are tire-some affairs, but "One Week," starring "Buster" Keaton, son of Joe and Myra, and a member of the Keatons, a standard vaudeville act a few days ago, is different. "Buster" has reached the front rank of film comedies, judging by his work in this one, the picture starting the show with a comedy punch that created real "atmosphere," warming up nicely for Cary and Cary (New Act), novelty acrobats, who followed. Bernard and Thelma (New Act) were second, closing with a likeable singing turn.

Hugh Herbert and Co., presenting "Mind Your Own Business," kept up the even tempo of the show, registering a comedy hit that pulled the laughs with chuck-wuck regularity. The sketch offers Mr. Herbert opportunity for character work of a high order, and he accepts them without a wince. His Hebraic type is clean cut, comelike in its fidelity to life and free from the elements of caricature that enter so frequently into most racial characterizations on the stage. Samuel Rose and Anita Pann contribute effective support. Inasmuch as the sketch vehicle is above the average of its kind and to no well played it would be an excellent idea for Mr. Herbert to mount it properly with a special office drop, say in two, instead of using a commonplace interior which had all the earmarks of the conventional house act at the Prospect.

The hit of the show went to Adele Rowland, fourth. She did eight numbers, assisted by a pianist. Handicapped by vocal limitations, Miss Rowland easily overcame that obstacle through sheer force of personality and a knowledge of stage technique that embraces a thorough understanding of song delivery. This was best evidenced through her handling of "Nobody Knows," a semi-dramatic recitative number, and "Apple Blossom Time," a pop ballad, both widely different in theme and each put over with proper shading and expression.

Senator Murphy, next to closing, started with giggles and gradually worked 'em up for solid waves of laughs with a mixed assortment of "bump speech" material most of which was reminiscent of what the late Cliff Gordon used 10 or 12 years ago. Murphy has some topical stuff of more recent vintage relating to the housing problem which yielded big returns. He handles his material old and new in an experienced way and avoids an over-indulgence in dialect. Marie Sisters and Co. (New Act) closed. The feature film was Charles Ray in "Peaceful Valley." The Prospect fell off slightly below its usual capacity Tuesday night, the house in common with other neighborhood theatres experiencing the preliminary effects of the usual holiday dullness about Dec.

BILLS NEXT WEEK (DEC. 13)

IN VAUDEVILLE THEATERS

(All houses open for the week with Monday matinee, when not otherwise indicated.) The bills below are grouped in divisions, according to the booking office they are supplied from. The manner in which these bills are printed does not denote the relative importance of acts or their program positions. O'Keefe's name indicates acts to be new during new term, or reappearing after absence from vaudeville, or appearing in only where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City

NEW YORK CITY

Keith's Palace
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BEAUTIFUL
ANNABELL
LEE

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Sing to
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A GIPSY

NOW I LAY
ME DOWN
TO SLEEP

A NEW LULLABY
by
MITCHELL and MEYER

JAPANESE
SANDMAN

I WANT TO BE
THE LEADER,
OF THE BAND

A NEW FAST SONG BY THE
BOYS WHO ALWAYS WRITE 'EM
GUMBLE and YELLEN

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ANATOL FRIEDLAND'S BEAUTIFUL NEW BALLAD
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FRIEDLAND - KAHN - BLOOM

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by the company of "AVALON"
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JEANNE GRANESE AND Co.

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Direction ROSE & CURTIS

EDDIE MACK

No. 8

TALKS:

There's an old saying, as old as the hills, "CLOTHES MAKE THE MAN." Quite true if the man is wearing EDDIE MACK CLOTHES.

See Elkins, Fay and Elkins, a big hit at the Coliseum. They believe in wearing good clothes. They wear Mack's styles and are proud of 'em.

There are many others, Jimmy Dugan, of Dugan and Raymond, at the Hamilton Square. He buys his clothes at Mack's. "WEARING IS BELIEVING" sayeth we.

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Restricted Specialty Songs

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206 West 46th

Raymond Hitchcock Brunswick
MANAGER

PRODUCERS-EXHIBITORS JOIN

(Continued from Page 3)

In exploiting its pictures with every device used by the regular commercial film producers, and in particular after the support of influential societies and women's clubs.

The New York Civic League in a statement issued Tuesday called upon "all true American citizens in the State of New York to work for the repeal of the Sunday baseball and Sunday motion picture bills signed by Governor Smith which gave immensely valuable franchises to the baseball and motion picture interests." The league is in favor of free Sunday moving pictures, free Sunday baseball and any other sport on Sunday not conducted for profit.

The Motion Picture Theatrical Association, an organization with offices at 32 West 47th street, headed by J. A. Quinn, a former Los Angeles picture exhibitor, and aiming at the uplift of the screen, proposes to conduct a canvass of its affiliates on the Puritan Sunday issue.

The Association has alliances with many civic and business bodies throughout the country and proposes to submit a questionnaire to them in order to secure and correlate expressions of opinion on the question of legislation related to strict Sunday enforcement.

The Association held a special meeting Dec. 4 at which the proposed canvass of sentiment was authorized. While the organization stands opposed to the exhibition of unworthy films on any day, it takes a decided stand against the Puritan Sabbath movement and proposes to use what data it collects to fight the proposed legislation backed by the Lord's Day Alliance and its minority of reformers.

Another body which has come to the fore against the Sunday movement is the People's Union, a civic

group claiming both labor and employer affiliation and which maintains headquarters in the Times Building. It was formed during the capital-labor difficulties about the time of the strike in the steel mills with the avowed purpose of encouraging an industrial truce in America.

The period of industrial stress having passed, the organization's charter has been expanded to include aims of general public betterment. It is aligned against the puritan Sabbath movement and proposes to work through prominent labor leaders in New York state who are known to have assumed an attitude in opposition to the reform extremists. The body will call a mass meeting in New York within the next ten days to start its campaign.

Syracuse, N. Y., Dec. 8. "Efforts of Dr. Bowdley and the Lord's Day Alliance to purify the Sabbath are un-Christian and un-American."

That is the answer of Dr. L. H. King, Jr., missionary evangelist of the Seventh Day Adventist Church and, next to Billy Sunday, one of the best known American evangelists, who is now conducting a revival here, to the campaign started to give America new Sunday blue laws.

"Some time ago the Lord's Day Alliance held a convention in Washington," declared Dr. King to-day. "It was a gathering, with delegates representing 15 or 16 denominations. They assembled without authority to pledge the organizations they represented, to any concerted movement. Yet they framed a Sunday law for the District of Columbia, which was proposed as a pattern for the entire United States. After 30 days, they induced a member of Congress to introduce it."

"Church bodies, represented by these delegates, do not recognize the meeting or the spirit of the propaganda they espouse. To carry the doctrine of religious enforcement to its conclusion would mean the persecution of dissenting millions in the same manner as it was administered in the Spanish inquisition."

Dr. King's attitude was upheld by

JOHN

ROBB and HOLLISS

HOLLY

"SHIRT AND A SKIRT"

By NORMAN STADIGER

Two Nuts Off the Same Winger in a Laundry Riot
Proctor's 23d Street, Dec. 13-14-15

(Thanks to MR. GOLDIE)

Management JO PAIGE-PATSY SMITH

leading Syracuse divines. Dr. Edward L. Keller, pastor of the First English Lutheran Church, declared that a "tight" Sunday here would result in an exodus of citizens to places outside the city where the law was not enforced.

Dr. Keller is a personal friend of Dr. Bowdley, the Lord's Day Alliance head. He asserts that if the Blue Sunday laws were attempted here, Syracuse would see a repetition of the aftermath of the reformer's fight in Altoona, Pa., where the two served neighboring churches.

Dr. Keller said to-day: "Dr. Bowdley was uncompromising in every respect. He had a number of set-ties with the clergy in the place, and as a result the city was closed tight. The people went to the resorts outside the city."

The Rev. Dr. Walter Rockwood Ferris, pastor of the Park Presbyterian Church of this city, declares that life as lived in any city would require entire remodeling before it would be safe for health without the convenience that the Lord's Day Alliance would ban by legislation.

Douglas, Ohio, Dec. 8. Agitation for a closed Sunday has suffered a check here since reaction has taken place among the public. It is realized that the reform movement is backed only by a small minority of clergymen extremists. On the other hand, there is a considerable element of local business men who are stockholders in the Valentine and other theatres who feel that their interests are at stake.

The opposition has taken active form under the spur of the ill feeling created by the reform movement. Mayor Guy Kirby has publicly announced that any Sunday business which is covered by a proposal to stop Sunday activity will affect such business as the operation of the public lighting plant.

"Personally," said Mayor Kirby, "I think the Sunday shows are not detracting from church attendance, for the people who attend churches would not attend theatres during church hours, anyhow."

American City, Dec. 8. Discussion on the Blue Laws exercised the Methodist Board of Bishops which concluded sessions here last week. The pro and con of the Lord's Day Alliance plans for rigid observance of Sunday being lengthily debated in an informal way. Formal discussion on the blue law proposals did not come up before the bishops in session.

Bishop E. J. Richardson of Atlantic City declared the plans of the alliance to be "absurd" and deprecated the news attention to the constitutional phase of the discussion. He said that the board had paid

no attention to the protest of dancing masters against the present church ruling, as he declared that the church ruling is well known and that persons who wish to dance should join some other church. He said New York dancing masters who brought up the subject were inclined to sensationalism rather than sincerity.

Bishop Hartwell, of Africa; Bishop Berry, of Pennsylvania, and others spoke against the alliance plan. State laws rather than national should be sought, was the general sentiment.

A change in the plans of the National Association of the Motion Picture Industry calling for a nationwide movement to fight the Sunday blue laws advocated by the Lord's Day Alliance and affiliated religious bodies, was suddenly called to a halt at the instruction of William A. Brady.

It was proposed bringing every exhibitor, producer and all affiliated industries of the motion picture industry in a convention to be held here Dec. 14, under the auspices of the N. A. M. P. I.

Brady's explanation of the change in plans is due to the fact that they (the advocates of the Blue Sunday laws) are killing themselves by agitation in newspapers, and with practically no fair-minded organ of publicity ready to take up their cause, feels that by indifference they have more to gain than by taking notice of them publicly.

BATON ROUGE ADDED.

New Orleans, Dec. 8. Baton Rouge, La., has been added to the Keith time in the South. The town will use the last half show playing the Palace in this city for ten days following the local engagement. That will cause acts to lose but one day before opening in Montgomery, Ala.

Heretofore acts playing the last half here at the Palace have lost the first half following.

CURTIS SUCCESSOR UN-NAMED.

No successor has been appointed to Fred Curtis as the booker of the Keeney houses in the Amalgamated Booking Exchange. Curtis is now booking the Miles houses in the Pantagone office. Frank Keeney had not appointed his successor up to Wednesday.

REVIVAL AT YORK'S.

London Dec. 8. "Tricella and the Prophetess" begins Dec. 4 at the Duke of York's and Dec. 16 Bromley Challenge will revive "When Knights Are Bold" there.

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BILLS NEXT WEEK

(Continued from Page 23)

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Austin & Allen

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Messrs. Lee & J. J. Shubert

Present

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CANTOR**

In

The Century Promenade Revue

"MIDNIGHT ROUNDERS"

MOST SENSATIONAL HIT IN YEARS

SHUBERT THEATRE, PHILADELPHIA

A SONG THAT'S DIFFERENT

"WHISPERING"

It takes three minutes to learn it and a year to forget it

You'll sing it eventually, why not now? Nothing like it published

Melody Ballads
LOUISIANA
DO YOU KNOW
PLANNING

Sherman, Clay & Co.

For Rent Bldg. H
REGIEN
CRYSTAL HALL
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MEN and WOMEN

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Nat Lewis

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BURLESQUE ROUTES

(Dec. 13-20)

"All Jazz Revue" 13 Folly Wash-
ington 20 Truroville Philadelphia.
"Around the Town" 13 Gayety St.
Paul 20 Gayety Minneapolis.
"Bathing Beauties" 13 Cadillac
Detroit 20 Englewood Chicago.
"Beauty Revue" 13 Star Brooklyn
20 Empire Hoboken.
"Beauty Trust" 13 Academy Buf-
falo 20 Cadillac Detroit.
"Best Show in Town" 13-15 Park
Youngstown 16-18 Grand Akron 20
Star Cleveland.
"Big Sensation" 13 Haymarket
Chicago 19-20 Grand Terre Haute
21-23 Park Indianapolis.
"Big Wonder Show" 13 Miner's
Brook 20 New York 20 Casino Brook-
lyn.
"Bon Ton" 13 Orpheum Pater-
son 20 Majestic Jersey City.
"Bon-tonette" 13 Gayety Washing-
ton 20 Gayety Pittsburgh.
"Bowery" 13 Gayety Montreal 20
Empire Albany.
"Broadway Belles" 13 Truroville
Philadelphia 20 Majestic Scranton.
"Calver Girl" 13 Howard Boston
20-22 New Bedford New Bedford
23-25 Academy Fall River.
"Cute Cuties" 13 Englewood Chi-
cago 20 Standard St. Louis.
"Flashlight of 1936" 13 Olympic
Cincinnati 20 Columbia Chicago.
"Follies of Day" 13 Star & Gar-
ter Chicago 19-21 Berchel Des
Moines.
"Follies of Pleasure" 13 Avenue
Detroit 20 Victoria Pittsburgh.
"Folly Town" 13 Gayety Buffalo
20 Gayety Rochester.
"French Follies" 13 Bijou Phila-
delphia 20 Star Brooklyn.
"Girls de Looke" 13 Empire Al-
bany 20 Casino Boston.
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"Peek a Boo" 13 Grand Har-
vard 20 Jacques Waterbury
"Powder Puff Revue" 13 Gayety
Kansas City 20 L. O.
"Pumpkin" 13 Gayety Louisville
20 Empress Cincinnati.
"Ragtime Dancers" 13 Gayety Brook-
lyn 20 Olympic New York.
"Recess Act" 13 Perth Amboy N.
Plainfield 14 Stamford 17-19 Fall
Bridgport 20 Empire Providence.
"Reynolds Act" 13 Columbia New
York 20 Empire Brooklyn.
"Record Breakers" 13 Empire
Hoboken 20-22 Cohen's Newburgh
23-25 Cohen's Poughkeepsie.
"Reynolds Girls" 13 Empire New-
ark 14 Camden Philadelphia.
"Ringer Jack" 13 Gayety Cin-
cinnati 20 Gayety Kansas City.
"Rebel Follies" 14 Rajah Wash-
ington 17-18 Grand Tronon 20 Blue
Philadelphia.
"Rental Maids" 13-15 Ramble
Syracuse 14-16 Gayety Utica 20
Gayety Montreal.
"Rome Show" 13 Penn Circuit 20
Gayety Baltimore.
"Rooster" 20-22 Westside Syracuse
23-25 Gayety Utica.
"Rough Lively Girls" 13 Empire In-
diana 20 Lyric Dayton.
"Roses & Pillars" 13 Star Bu-
roon 20 Academy Buffalo.
"Sweet Warblers" 13 Gayety New-
ark 20 Rajah Reading 24-25 Grand
Tronon.
"Tempters" 13-15 New Bedford
New Bedford 14-16 Academy New
Haven 20 Worcester Worcester.
"Tide Table" 13-14 Lyric New-
York 20 Gayety Minneapolis.
"Tid Bits of 1936" 13 Worcester
Worcester 20 Gilmore Springfield.

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RIVERSIDE, NEW YORK, Next Week (Dec. 13).

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ABILITY."
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BUSHWICK, Brooklyn (Dec. 8)

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Pittsburgh 20 Penn Circuit.
"Town Scandal" 13 Majestic
New York City 20 Perth Amboy 21
Hempstead 22 Stamford 23-25 Park
Bridgeport.
"20th Century Maids" 13 Gayety
Boston 20 Columbia New York.
"Twinkle Toes" 13 Jacques War-
bury 20 Hurlig & Senmon's New
York.
"Victory Belles" 13 Casino Phila-
delphia 20 Miner's Bronx New York.
"Whirl of Mirth" 13-15 Cohen's
Newburgh 16-18 Cohen's Pough-
keepsie 20 Howard Boston.

"White Hat" 13 Standard St. Louis
20 Century Kansas City.
"Williams Mollie" 13 Gayety De-
troit 20 Gayety Toronto.

ATLANTIC CITY.

By Charles Scherer.

A building permit was taken out this week by Contractor Wilbert Hunsom for erecting buildings in the "Rendezvous Park," a resort in course of construction at Georgia, Pacific and Boardwalk. The permit is for \$500,000 and is the largest since the Ritz-Carlton Hotel.

Atlantic City's reception to the Ziegfeld "Bally" indicates it rivals the "pulling" Marilyn Miller received copious praise for the versatility she exhibits in the new piece.

A release, previous to showing at the Capitol, is at the Globe this week by the First National's "Passion," the film version of Madame du Barry's life, featuring Paul Neger. The play has been heavily advertised and is drawing splendidly. Photoplays in a legitimate house have never been reckoned before as good drawing cards, especially at a time of year when the local people patronize the avenue photoplays and look to the boardwalk only for the legitimate.

BALTIMORE.

By F. D. O'Toole.

AUDITORIUM.—A large house greeted "Irene" opening night here and were quite disappointed with the production as staged. The music is the only thing. The chorus has no outstanding redeeming feature and its costuming leaves much to be desired. The rest of the cast is for the most part unimpressive.

ACADEMY.—James M. Barrie has given the theatre another drama of delicate beauty and elusive charm in "Mary Rose," which opened here Monday and should draw well during the week. One of the interesting points in the incidental music, written by Norman O'Neill and the chorus of female voices. Ruth Chatterton is the star and handles her role with keen appreciation.

LYCEUM.—Another week of Shakespearean repertoire with Fritz Leiber making his first appearance here as star. He is undoubtedly the best of the Shakespearean actors to play here for some time, but is not expected to draw capacity houses at any of the performances during his stay here.

MARYLAND.—Vaudeville.
PALACE.—Charles H. Waldron's "Bostonians" is practically the same as last year with Tina Glenn and Jack Richards as the new added attraction.

HIPPODROME.—Pictures and vaudeville.

GAYETY.—"All Jazz Revue."

GARDEN.—Pop vaudeville.

FOLLY.—"Gay Serenaders" with an extra attraction, Fanita, Oriental dancer, who proves a strengthening feature to the bill in the minds of the patrons of this house.

PARKWAY.—Wallace Reid in "Always Audacious" is drawing his

usual heavy crowds at this popular picture theatre.

NEW.—"Heliotrope," picture.
STRAND.—"Blackbirds" is a quick action "crack" play with plenty of thrills and will most likely be held over for a stay.

The first Balance premiere of the season was held at Ford's Tuesday night, and the house was completely sold out for the opening and the advance sale for the other performances give promise of having a banner week at this house. The attraction announced Granville Barker's adaptation of Ruch Guitry's spectacular character play, "Deburau," with Lionel Atwill in the role. This is said to be the most elaborate production Balance has undertaken for some time. He has surrounded Mr. Atwill with a creditable cast who are all experienced players, including Hubert Bruce, Joseph Herbert, Sidney Toler, Howard Buchanan, John L. Rhine, John Roche, Elsie Mackay and Rose Coghlan and others.

Under the auspices of the Children's Playground Association the plays at Everybody's Playhouse on the Municipal Recreation pier will open their season Saturday night when they will present "The Clouds," a Bohemian play by Jaroslav Kvapil, director of the first free Czech theatre in Prague. The play looks interesting because it is one of the few bits of Czech literature that has been translated into English, and its translation by Charles Neel, a leading authority on Bohemian literature, is of great importance to the literary world. Several members of the cast are native Czechs-Slovaks to help maintain atmosphere, and the performance is attracting lots of attention in the Eastern section of the city.

Edmonia Nolley has been engaged by the Baltimore Opera Society as stage director for the production of the opera, "Hansel and Gretel" to open here on Dec. 23. Miss Nolley will co-operate with Frederick McRae and Howard McAllister.

Drama shares honors with comedy on this month's bill of three concert plays at the Vagabond theatre. The plays were all well received by a large audience. The drama was Clarence Valette McCauley's "The Conflict," while "Mother Noah" and "Ragarelle," the latter by Motiere furnished the comedy. Mrs. Dushane Penniman appears in "The Conflict" as the beautiful girl whose individuality was stifled at home and who causes the breaking up of the home of another.

BOSTON.

By Len Libbey.

ORPHEUM-LOEW.—Pictures and vaudeville.

SWEET MAMMA!

BOSTON.—Pictures and vaudeville.

BLJOU.—Pictures.

BOWDOIN.—Pictures and vaudeville.

SCOLLAY OLYMPIA.—Pictures and vaudeville.

GORDON'S OLYMPIA.—Pictures and vaudeville.

GORDON'S CENTRAL SQUARE.—Pictures and vaudeville.

MODERN, HEACON, LANCASTER, FRANKLIN PARK, CORMAN SQUARE, EXETER STREET, PENWAY, COLUMBIA.—Pictures.

PARK.—Pictures.

ST. JAMES.—Pictures and vaudeville.

HOLLIS.—Opening of "The Ac-

quittal."

TREMONT.—Second week of "The Sweetheart Shop."

MAJESTIC.—"Veggie and Vanities," on the second week.

PLYMOUTH.—Second week of "The Humming Bird."

GLOBE.—"Bramble," in the fourth week, and going strong.

COLONIAL.—"The Night Boat," packing them in at all performances.

PARK SQUARE.—Fourth week of "The Champion."

WILBUR.—Three more weeks allowed for "As You Were."

SHUBERT.—"East is West" on the last three weeks.

BOSTON OPERA HOUSE.—The Royal English Opera Company using a double bill "The Gondoliers" and "Pirates of Penzance."

COFLEY.—"Penny's First Play," by the Henry Jewett Players.

ARLINGTON.—"Juno Love" on the second week.

HOWARD.—Low Talbot's "Tempters."

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GAYETY.—"Park-a-bee" company.

BUFFALO.

By Sidney Burton.

MAJESTIC.—David Wardfield, "The Return of Peter Grimm," Pulling strong.

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Announcement has been made that Loew's new Park theatre will open shortly after Christmas. This will be the largest film house here, seating 2,000. The other new house—Loew's State—is scheduled for an

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TAKING MAMMA
MAMMA MAMMA



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wrapper*

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noticed it. But you must
fail to observe how fast
and firm Chesterfield
keeps. This comes from
the use of glassine paper
the reason.

Chesterfield

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Next Week (Dec. 13)—STATE-LAKE, CHICAGO**

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a high class song
for high class acts

they've been
singing to
this melody
and they want
to hear you
sing it. it'll
be a riot.

Words by
ARTHUR JACKSON

Musical by
CHRIS SCHUBERT



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"Conrad in Quest of His
at Hialeah, "Dr. Jekyll and
Hyde" at Casino (return).
"Please Not Wanted" at Majestic.
"Open Your Eyes" at Royal.

DETROIT.

By Jacob Smith.
"Follies" opened Sunday
two weeks. Sell out.
"Miss Charity" Shubert.
"Next Theda Hara."
"Lady Friends" at Garrick.
"Charm School."
The photoplays: "Mark of
Washington," "Forbidden
Madison," "Daisy" Adams.
"Please One Woman" Broad-
way. "The Rupture" Colonial.

W. R. C. Meets, who owns the
Cafe Frontenac, has purchased a
site near the Belle Isle bridge ap-
proach and plans a theatre and
dance hall of 2,000 capacity.

All hope that the Chicago Opera
Co. would visit Detroit in the
spring, as it has in the last two
years, has been abandoned. Half-
more will get the dates which pre-
viously had been given Detroit.

Ralph Quive has been elected
president of the Detroit Film Ex-
change Managers' Association. He
represents Reelart here.

The Lotus and Liberty, both Chi-
cago operated cafes, are putting in
big revues, which are drawing

The cover charge is very small
and the entertainment the best of-
fered in the city.

The Recreation Commission of
Detroit has placed a ban on the
Boston feature in public dance
halls, contending it is danced very
vulgarily. In society it is danced
with a slight bounce, but without
the terrible jangle seen in public
dance halls.

DULUTH.

By James Watts.

GEORGE M. Vandeville.
NEW GRANT. Variety. an
photoplays.
NEW GARDEN - First half
"Dangerous Business" film.
NEW LYON. First half "No
hills of the North" film.
DORRIS - First half, "Homer
comes" film.
ZELDA - First half, "Tiger's
Claws" film.
ETHEL - First half, "Civilian
Clothes" film.

The fear of a business slump at
the Duluth theatre has passed,
according to reports from all the-
atres in this city. Records are being
set at some of the playhouses.

"Nomads of the North" is draw-
ing overflow houses at the New
Lyric and "Dangerous Business"
brought a record day to the Gar-

rick Sunday. "The Best of Luck"
was lifted at the Garrick last Fri-
day because of its lack of drawing

PISO'S

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Our Milano trio had them start at the marvelous perch work, holding them seated to a

LOEW'S—The house played to nearly Sunday. The program was the average, minus any special feature.

Victoria and Dupre, acrobats, and their routine is the usual groundwork for the basic. They were watched appreciatively. Harvey and Stiffer had confidence, especially the feminine half. They pleased. Nancy Boyer showed a talent with a legal trend containing enough effective material to make the crowd. They hung on to the end, and the hit of the performance went to Nancy. An old

school actor, Henry Testa, helped along her score.

Copes and Hutton were next to closing. They are the nut and straight. The nut's Alpine is skinner than some he follows and the straight is very straight.

Pette Musicale Six, girls with instruments, concluded. The turn pleased.

PANTAGES—Yes and no about the bill this week. Some will like it and others will not. "Submarine F-1" is the flash of the show. Acrobatic Girls held attention in the opening spot with their aerial matter that was enhanced with pretty lighting.

Brown and Jackson showed things considerably, on second. The woman has an appealing voice. No excuse

for singing "Have a Smile" now in place where there is an electric light on every corner.

Two Edwards interest with a shooting turn that runs along conventional lines. Some kick for the end would help the act.

Villani and Villani looked as though they were going to clean up things at the start, but sagged toward the end. The pair have personality. "Submarine F-1" is still the same tense, spectacular affair, holding them rapt in its accustomed way and lending weight even now when war stuff is through.

PITTSBURGH.

By Coleman Harrison.

The Navy theatre, one of the smaller picture houses on Fifth avenue, takes the local record with "While New York Sleeps," entering on its third week, no other picture having played one house here that long before.

The Shubert Pitt spent more for newspaper advertising of "Hobson's Choice" last week than it has ever done before. Much space was given to the detailed report of the critic of the Washington Post, whose praise was lengthy. Indications are receipts will be heavy.

The Charn School is drawing fair attendance at the Alvin Theatre next.

The Philadelphia group is presenting "Mary" at the Nixon this week to large crowds. Ed Wynn Carnival next.

The Boston House Revue went on the Davis bill starting Monday after-

noon. There was some fear the act would not arrive on account of the report it would be held over for a second week in New York. Both principals are Pittsburghers by birth and have relatives here. The Davis management played up the local angle.

PORTLAND, ORE.

By Joseph G. Kelley, Jr.

HIMMIG—Dark.

ORPHEUM—Vaudeville.

BAKER—S. Baker Players in "Friendly Enemies." This company in the future will specialize in plays that are of interest to children.

LYRIC—Dillon and Franks Musical Comedy Co.

PANTAGES—Vaudeville.

HITPODROME—Vaudeville and pictures.

CARINO—Borlough and pictures. LIBERTY, COLUMBIA, RIVOLI, PROLETA, STAR, MAJESTIC, GRAND, GLOBE, CIRCLE—Motion pictures.

Apparently eager to get back to Toronto "to face the music," John Daugherty, former booking agent of that city, accused of embezzlement of a fortune in bonds and wif. the

kidnapping of American small, "van-ished millionaire theatre" "mag-nate," boarded a train recently with Toronto detectives and is now on his way to answer the charges.

Mabel Wilbur, the "Merry Widow" of the defunct Alcazar theatre fame, obtained a divorce decree at St. Helena recently from Madison Carey, her one-time spouse and manager. The decree was entered on grounds of desertion.

Dean Collins, ex-publicity expert of Universal City, has purchased a 130-acre farm near here, where he will retire to take up independent writing.

J. H. Doomer has purchased Mrs. Maude Strehner's interest in the Vogue Amusement Co. at Kalamazoo, Wash., and is now sole owner of the Vogue and Auditorium theatres there.

Biddle Fain, film actor, is in town making arrangements for a boxing exhibition.

Little theatre is slated to open next month.

The motion picture ball scheduled for Christmas has been abandoned.

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The feature was a carnival which received the usual applause. It seems that picture houses and others have reached the stage where they feel that the feature no matter what it is or how it is played is due a receive a hand, and therefore they respond. Preceding this feature there was a pretty number by a male chorus, headed by Co. R. line, baritone. It was programed as "At the Rondale," with a doublet dressed in cowboy costumes, handling several numbers.

Grace Lineman and Martha Shelly offered a dance number.

Red.

TEX.

Another of the detective series put out by William Steiner featuring "Tex," the super-detective. It makes fairly interesting story material of the Nick Carter dime novel sort, with a touch of the more intelligent Sherlock Holmes mystery treatment.

Tom Wells has been murdered. Bob was found hastening from the body of the man who was his rival in love and in Bob's possession was found a revolver, one chamber expended and the fatal bullet of the same caliber as the expended shell. The picture goes through the trial scene, in which the circumstantial evidence all points to the guilt of Bob, who is convicted and sentenced to the electric chair. Then Tex takes up the case. The chase leads him to a low gambling place, where the dead man was known to have had enemies. These passages give rise to interesting adventures, but the action is lost, without Tex getting nearer to a solution.

Beginning anew, Tex examines the scene of the murder and finds a hairpin different from the one used by the condemned man's sweetheart, and a woman's shoe buckle which does not belong to her. Following along new lines, Tex runs down a girl in a lying-in hospital known to have been the sweetheart of the murdered man, and, confronting her with the evidence, he wrings from her the confession that it was she who fired the shot at the man who had wronged her and then declared his intention to end her life.

An effective bit of melodrama is used here. Tex gets his case completed at almost the minute the question of the wrong man is set to take place, and it becomes a race between the detective and the clock whether the electric switch will be turned before he can reach the scene in a taxicab through an effectively photographed storm. Of course he makes it in the nick of time, seizing the warden's hand as he is about to snap the electric switch.

There is an earnest fidelity about the death scene scenes which give the picture an unnecessarily gruesome twist, but the story does hold a certain suspense to the last and makes interesting story material for a medium grade of film fan taste.

Tom Collins is credited with the direction, satisfactory enough for the style of product in mind. When viewed for Variety the picture was half of a double bill in a daily-change straight film house just off Times Square. The other feature was "Risky Business," a light Universal society romance. They made a nicely varied program for that kind of establishment, the bill being padded out with a cartoon comedy, "The Gumps."

STRAND.

The Strand packed them in Sunday, and the bill was satisfactory from first to last. William Faversham in "The Sin That Was His" was the feature, and is reviewed elsewhere. A Lehrman comedy supplied the laughs, and Senator Harding returning from Panama drew most of the applause during the showing of the news section. Katherine Stangs' well rendered violin solo, the "Bell Song" from "Lakme," sung by Amanda Browne, and the orchestra's playing of Mascagni's "Thais" selections were the musical features. Lead.

NEW HOWARD OPENS.

Atlanta, Ga., Dec. 8. The new million dollar theatre, built by Howard Troup, the Maroon capitalist, is due to open here on Dec. 15. Ralph De Brulier will be installed as manager.

STOLL SELLING STOCK.

London, Dec. 8. The Stoll film company is issuing a prospectus offering the public 200,000 pounds worth of shares.

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INSIDE STUFF
ON PICTURES

"Miriam MacDonald, sister of Katherine MacDonald, has broken into films. She hopes some day to be able to give her sister some real competition. That won't be hard." That item appeared in last week's Variety under the heading of Coast Picture News. It's as dirty an example of ill-bred and unethical journalism as one could expect to find in any decent paper, and Variety claims to be a decent paper. The writer of an item like that for Variety is guilty of anything he may be charged with in connection with it, but the fault of publication is Variety's alone. Magnificent writers have a check—the copy reader—but whoever read this copy in Variety's office (if it were read, which seems impossible) allowed that nasty little item to pass. It does not express Variety's opinion of Miss MacDonald as an actress, for in the review of her recent picture, "Carnegie," in this paper, Miss MacDonald's playing is it was extolled by the reviewer. This explanation is voluntarily made and for the reputation of something, the first instance of its character, that slipped by.

An inside story on the picture rights of "Ten for Three," and that which precludes the Selwyns from selling the piece by Rex Cooper Megraw, seems to dissolve itself in the fact that the two concerns are entitled to the rights. It appears from one source that "Ten for Three" is of German origin and that a piece similar to it—so the version goes—was found in a trunk sent over to this country with other scripts by the United Play Corporation. Who is going to claim it when the time is propitious for marketing is problematic.

Lewis J. Selznick is making publicity capital of the fact that he raised \$2,000,000 from a group of Utica, N. Y., bankers who have accepted stock in his organization for that amount. Someone on the inside of the Selznick organization states the amount is a loan on a two-year basis and not a purchase.

The inside on the Charles Chaplin-First National deal for "The Kid" is that Chaplin received \$200,000 in cash on turning over the negative. He is, however, guaranteed that his "bit" on the picture will be \$500,000, and this comes to him under a contract by which he shares 75-25 on the gross, the comedian on the long end.

The Clinton-Meyers Co. of Duluth has taken a 10-year lease on the best theatre, Brainerd, Minn. The taking over of this theatre and the opening of the Nordic in West Duluth Thanksgiving Day adds two more houses to the chain being built up by the Clinton-Meyers company.

**YOU'LL SEE
THE BEST
MOVING
PICTURES
IN THE WORLD**
(AND IN NATURAL COLORS, TOO)
BY RIDING OVER THE
SCENICALLY BEAUTIFUL



**TO
LOS ANGELES**

NOTE: WE HAVE ESTABLISHED A SPECIAL DEPARTMENT TO ELIMINATE THE TRAVEL TROUBLES OF THE MOVIE PROFESSION

PHONE YOUR WANTS TO
FL PICKERING A.J. POSTON
Asst. General Agent General Agent
SOUTHERN PACIFIC LINES
165 BROADWAY NEW YORK CITY
— TELEPHONE —
CORTLANDT 4800

FRANK HALL PROMOTING.

Frank J. Hall is promoting again. This time it is a string of theatres for New Jersey. The proposition is to be known as the State Theatre Corporation and capitalized at \$1,000,000. It is proposed to build three theatres in Jersey City.

The plan is one of those local stock selling propositions such as has been attempted generally by promoters of theatre propositions about the country within the last few months. Hall, however, is going after his proposition in a unique manner. He is giving big dinners with notables as his guests and subscription for stock usually follow the feed.

M. P. EXPO. OPENS.

Atlanta, Ga., Dec. 8. The motion picture exposition of the Southern States Exhibitors, which opened here this week, had an attendance of 2,100 on the initial night, that figure jumping to 2,500 on Tuesday night, when it became a certainty that the advertised stars would appear.

Prices for the afternoons are 25 and 50 cents; evenings, \$1.

SELLS NEW ENGLAND.

Boston Photo Play Co. has secured a franchise for the exclusive distribution of all pictures produced by Sherman Photoplays Corp. in the New England states.

SAM SPEDON DROPS DEAD.

Atlanta, Dec. 8. Sam Spedon, the veteran press agent and a member of the staff of the Moving Picture World, dropped dead yesterday at the Hotel Algonquin here. He was here covering the Motion Picture Exposition conducted by the Southern States exhibitors.

Spedon was about 60 years of age and had been associated with the Vilagraph as publicity man for a great many years before taking up trade paper reportorial work. The body is being shipped to New York.

F. I. L. M. ELECTS CHADWICK.

The F. I. L. M. Club of New York for the fourth consecutive time has elected I. E. Chadwick president for the term of 1931. The vote was unanimous.

Other officers elected were R. Eckman, Jr., vice-president; Louis Rosenbluth, treasurer, and S. Abelson, sergeant-at-arms. Installation of the new officers will take place at the first meeting after Jan. 1.

Harry Leonhardt is leaving for the Coast today (Friday) after having spent several weeks in New York. Shortly after the first of the year another production will be made by his organization, which will be directed by James Young. "The Devil" has been loaned with the Associated Exhibitors, although the First National made a bid for the picture.

**Thomas H. Ince
PRESENTS**

**ENID
Bennett**

Hostess

SHE displayed her charms in a temple of Fashion. "Modeled" for gorgeous silken things she never could hope to own. Till one day something impossible happened! Something straight from the blue of her wildest dreams. The rest is a tingling thrill of romantic adventure.

An Ad That Will Draw All Eyes!

HERE'S the three-column ad on Enid Bennett's newest and best picture. It will look great in your local paper. At your exchange in mat or electro.

By FRANK M. DARTY
Scenario by ADRIAN
CHRISTOPHER JOHNSTON

RAMMO PLAYERS—LASKY CORPORATION
LASKY CORPORATION
LASKY CORPORATION

Directed by FRED NIBLO
Photographed by GEORGE HARNER

FRENCH FILM NOTES.

Paris, Nov. 24.
Roger Lion is now fixed at Montparnasse, for the winter, to produce his scenario, "L'Éternel Fugitif," for which Gina Palerme, Marcel Lendard, Mad Lecoq, Maurice Naud, Rella Norman, Maudslund and Volney are engaged. A novel on the same subject is being written by Charles Faguy to appear at the same time as the Lion film.

According to "Hebdo-Film," the board of the Pathe Consortium cinema, now in formation in France, with a capital of 20,000,000 francs, will comprise Marcel Goussoulier, director of the provincial daily, "Le Petit Girondin," as president; Louis Blum, former manager of the Banque Industrielle de Paris, as delegate administrator; L. Fouré, former commercial manager of Pathe Cinema, as general director; board of administration: Charles Pathe, Baron Gabet, L. Madieu, all of Cinema Pathe Co.; H. Bauer, banker; Gustave Bourgeois, director of "Petit Marseillais," a French provincial daily; V. Continou, Mag. Duguehain, E. Isard, of Pathe Film Co.; Jousselin, of Societe Larmiere; L. Lehmann, of Magasin Moderne; Ch. Marchal, administrator of Banque du Rhin, and J. Sauvage, of the Pathe film.

The energetic drummers (male and female) of the Paris film-renting establishments, having formed a club, it was to be expected the first annual meeting should be followed by a banquet, and this important function was held at the Hotel Lutetia. Among those who attended were Lemoine (Gaumont), Deravault and Stulbach (Pathe), Stein (Pettit), Beauvais, Henoupre, chairman; Dussan, Thissier (Location National), Gauthier (Super Film), Hama, Pothier and M. Bondy (Agence Generale Cinema), Schmidt and Deane (W. Fox), Mlle. Monroge (Select Pictures, Reiznick), and others.

Dr. P. Defois, an enthusiast for the educational cinema, and who undertook to bear the initial expense of organizing picture shows in French schools, made an interesting speech at the recent inauguration of the system in a village school at Montjean, when over a thousand persons attended. "You will see," he explained to the children, "different parts of the world without traveling; or, in other words, you will be able to travel without leaving your native village."

Gerard Bourgeois, who screened A. Forest's "Les Mysteres du Ciel," was an exclusive feature at the Grand Eclair, Paris, under the management of Serge Sandberg, is now executing a reel taken from a story by Conan Doyle.

"Les Trois Mousquetaires" is being filmed by Henri Diamant-Berger (former associate of A. Gaud), with a French cast. It is now definitely decided Aime Simon-Girard will hold the role of d'Artagnan. It is reported by Transatlantic friends that Douglas Fairbanks is still anxious to play the part and may do so when he arrives in Europe in the near future.

Pierre Henry, in "Cine Four," announces Rene Navarre, of the Societe des Cines Romains, which issued "Imperia," is executing another serial in twelve episodes, entitled "Reine Lumiere" ("Queen Light"), to be published also in a Parisian daily.

Rene Hervil will shortly produce "Les Trois Sorciers" and "La Marche au Supplice," by A. Legrand, with Severin Mars, the actor (not dancer, the pantomimist) in the lead. He has now terminated "Machette" from the piece by Brissac.

FILM NOTES.

Stevensville, O., is to have a picture theatre of 2,500 capacity erected by George Shaffer of Wheeling, W. Va.

The Argus Laboratories, Inc., secured judgment for \$1,521.23 against the Photoplay Publishing Co. last week for services rendered in May, 1917, but totaling \$2,677.95 in value. The difference in the judgment amount represents the interest.

Howard R. Dyer has been placed in charge of Goldwyn's advertising and publicity department, succeeding Nat Olin, resigned. Lynde Dyer will handle publicity Ralph Black, the former Goldwyn press agent, is now scenario editor of the company.

P. N. Brinch has been promoted to the post of sales manager of the W. W. Hodgkinson company.

The Robbins Amusement Co. now has control of the De Luxe, Union, N. Y. Rae R. Candee will be manager. The house will continue the present film policy until the first of the year, anyway.

The De Luxe has 1,200 capacity.

A. I. Peterson, publicity and advertising director for Inter-Ocean Film Co., has resigned from that post and has formed his own company for independent work in the film publicity field.

CLOTHES IN PICTURES.

Mme. Alla Nazimova in "Billions" (Metro picture) seemed less classical and ethereal than we are wont to have her. As the Princess Triloff she wore a sort of Bath and black lace house gown that suited her vampy figure in the early scenes. Later, after her royal husband's death, her great desire to L-I-V-E urges her to travel incognito in America.

Displeasing billions, she seeks but thrills! Even her dress becomes frisky. One sports suit of white was rather awkward. It was trimmed with huge, dark appliqued figures that looked like lobsters or wogole bugs, but in close-ups were revealed as huge apples with ribbon stems. Worn with this was a daring sort of Tam o' Shanter of the white facing, which looked like a cock's cap. White sandals seemed rather clumsy over black stockings, and on the whole Nazimova in a sports suit was a disappointment. This outfit for a quick flash might have passed as unique or bizarre, but she wore it through so many scenes that it would appear she was deluded as to its becomingness.

In a sort of a dream she wears this costume, which, by the way, has an ugly sailor collar or middie blouse effect. Among the lotus flowers and fairies she melts from this outfit into a classic white robe with full sleeves and long, sweeping draperies of the style Nazimova was created to possess.

We then realize that short skirts are not for the divine Alla, and we petition that she may keep to her slinking ways and never again go scampering about batting a ball in bacchic style.

This being a "Clothes" column, the picture "The Sin That Was His," starring William Faversham, has in reality no business here, as only one dress of any account was worn. That was Lucy Cotton's simple gray silk frock with lace collar and cuffs, and two narrow tucks in the skirt. In the court-room scene a cloth cloak was thrown loosely round the shoulders, with the hat small, trimmed round the crown with a wreath of flowers, the brim was scalloped out at the back.

Mr. Faversham looked remarkably young in the picture, easily passing for a man around 25 to 26. Whether it was good make-up or the lighting, it deserves commending.

The scenes of Quebec were very picturesque, the little touches of life being so natural, and Hobart Henley deserves no little praise for this production.

Shirley Mason in "Girl of My Heart," taken from the book, "Joan of Rainbow Springs," makes a trim appearance in riding breeches and high brown boots, instead of the conventional coat. Miss Mason wears a jumper which appears very comfy and cool.

One jumper worn had smocking in front and on the short sleeves, with tiny pearl buttons running down the back. Her black taffeta frock was

sweet, with frilling round the waist and down the sides of the skirt, and good-looking was a large black and white check gingham, with linen collar. There seems to be no limit to Miss Mason's talents. We have seen her doing trapeze work, acrobatic stunts, and now in this picture she runs a close rival to Will Rogers for laughing, and William Hart as a rider.

Eva Novak, the wide-eyed baby blonde playing with William R. Hart in "The Testing Block," is cast as "Nelly Gray," a violinist who is with a trouping band of minstrels traveling by stage coach through the Sierras. She is first discovered on the high seat of the stage wearing a snooty puffed pike bonnet and an old-fashioned crinoline. The delicate lace fichu in starched whiteness about her neck seemed a bit unsuited to the same dusty roads down which Hart and his gang rustled stolen horses. She looked like she had popped out of a band-box.

After the troupers were held up and forced to play their show at the point of guns, little Nelly appears with her violin, looking innocent as an angel in a drop shoulder frock, with black velvet bands modestly suspending the deep yoke. At the point of a gun she marries Hart, reforming his life, and the sun shines cutly upon a little big hut in the mountains, where a cunning little boy rides a pig-a-back with Hart to the delight of the fans.

Miss Novak wore several hoop-skirt dresses of different quaint figured stuffs, and all were so really old-fashioned that one might be led to believe that they were her very own grandmother's or some horriously, for so many of the pictures and plays nowadays make such ridiculous old-fashioned costumes. They figure that as long as the bodice is tight and puffed, and the skirt puffed and hooped, no attention need be paid to other details. Miss Novak's gowns had the odd arrangement of buttons, the broad ruffles and the real old-fashioned lace half mits. She was like a cameo. And indeed she wore with one fichu a lovely cameo that was likewise a touch of Colonial style. How many careless actresses would have stuck in a Tiffany bar pin and worn 1920 rings!

The big surprise of the picture, "Midsummer Madness," at the Criterion for a run, is the acting of Lila Lee, known so long in vaudeville as "Cuddles," but no more. We have now in place a beautiful dark-haired young lady of no little talent, and her work in this new picture is splendid. Miss Lee wears her hair somewhat after the style of Gloria Swanson, high at the back, with a piece of hair drawn straight across the forehead. One thing Miss Lee could have improved on in the picture was her costume, her gowns all seeming to be rather dowdy, maybe in real life they were handsome, but they did not show up well on the screen. One dress worn by her was dark chiffon with numerous rows of white chenille. The skirt had three two-tier effect edged with feathers. Her evening gown was more effective, of striped chiffon, with a panel back and front of jet embroidered in silk roses, which also formed the trimming around the square neck, the sleeves were short and puffed, with jet bands on the edge.

Are We Optimistic? YES!

Read this letter from the manager of the St. Andrews Bay Amusement Co.:

Panama City, Fla.
Nov. 29, 1920.

Mr. J. D. Williams,
Associated First National Pictures, Inc.,
6-8 West 48th Street, New York City.

Dear Sir:

Holders of Associated First National Franchises can be optimistic in regard to their business future. We are strong enough to let the other fellow worry.

I bought a franchise, first, because I have never seen a poor First National picture nor a bad print. So I know that the men who are guiding the destinies of the organization know what they are doing. Second, because when thousands of theatres hold franchises, a picture is sold as soon as bought and we cannot lose money.

I know that when I get one of your prints I will not have to put it together before running it, and I want my patrons to share this feeling. My patrons now know a First National picture when they see it.

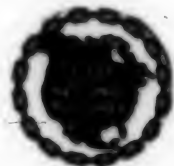
If we continue to progress as we have done in the past no one can compete with us. Let this be strictly an exhibitors organization. Buy the best pictures that are made and we will pay for them.

Yours very truly,

(Signed) W. M. ATKINSON.

That's another reason why

There'll be a Franchise everywhere



METRO PICKS NAZIMOVA TO FIGHT IMPORTED "APHRODITE"

Starting Work on Coast on Comstock & Gest Version—Metro Has Held Contract a Secret—Reichenbach Foreign Version Due This Week.

Mme. Nazimova is to play *Crysis* in the Metro production of "Aphrodite." This picture production will be made from the version of the piece that Morris Gest and F. Ray Comstock produced at the Century in which Dorothy Dalton starred.

The negotiations between Gest and the Metro have been closed for several weeks, but the matter has been held more or less as a secret by the Metro people. Several weeks ago when President Richard A. Rowland of the Metro was asked if his company had secured the rights to produce the spectacle at the time it was announced Harry Reichenbach had secured a foreign version of the piece, he stated that they had not closed for the picture rights. Mr. Gest mentioned that while abroad last summer the picture which Reichenbach is bringing to this country had been offered to him, but that he had turned it down. The figure which Gest said he could have had the picture for was a nominal one. It was on Gest's information, it was stated, George Lelliane was in the picture. There is a Mme. Lelliane in the foreign production, but Carl V. Handt, who states he is the representative of Mme. Lelliane, ex-wife of Maurice Maeterlinck, denies she ever appeared in the film.

The Reichenbach picture is expected to arrive in this country on the "Aquitania" from London this week and a private showing is to be given in about ten days. It is the plan of Reichenbach to display the film on the state's right basis.

On the announcement in *Variety* Reichenbach says he was flooded with offers from state right buyers for the film. Selznick Pictures of Ohio made him an offer of \$20,000 for that state without seeing the picture, willing to take the production on the strength of the title and with the proviso Reichenbach should handle the publicity for the initial showing of the film in that territory.

COLLIER'S AS FILM MAKER.

Reported Forming Branch to Produce from Short Stories.

Collier's Weekly, it is understood, is making plans for the forming of a subsidiary corporation for the production of picture features based on scenarios made from stories appearing in that publication.

For some time Collier's has had in operation an agency for the sale of the picture rights to stories appearing in the weekly, and the prices the staff command has encouraged them to make pictures themselves.

It is not known what distribution affiliation, if any, has been made.

ALLIANCE ACTION BROUGHT

Nine Shareholders Demand Accounting and Repayment.

London, Dec. 8. Write have been issued against the Alliance Film Co. and its directors on behalf of nine shareholders. A decision is sought on the question of contracts entered into to take shares.

Misrepresentation is alleged and a repayment of all sums put down on these contracts is demanded.

MISS SWANSON IN "ANATOLE."

Los Angeles, Dec. 8. Through Gloria Swanson being cast in "The Affairs of Anatole" Sam Woods, a protégé of Cecil De Mille, will do a picture for the Rockett Brothers from a popular novel. Mr. Woods will do four super-specials the coming year for Paramount. The first will be cast in about five weeks with Miss Swanson in the lead.

The original script the Rockett Brothers had was a race story and they had in view Eddie Reichenbach, who could not be obtained.

VOICELESS PENNA. CENSOR

Clergyman Asks Why Governor "Set Down" Oberholzer.

Philadelphia, Dec. 8. The Rev. Dr. Carl K. Grammer, rector of St. Stephen's Protestant Episcopal Church, and the Rev. Dr. Clifford G. Trumbly, rector of St. James' Protestant Episcopal Church, of Lancaster, in an open letter to Governor Sproul of Pennsylvania reiterated their demand that the latter explain why Dr. Ellis P. Oberholzer was removed from a voting position in the Pennsylvania Board of Moving Picture Censors.

Characterizing the appointment of Dr. Oberholzer to the voiceless position of "director" as "camouflage," the clergymen also assert that he is the one who will be "directed" by the voting members of the board. The change, they say, in effect is a demotion and they ask the Governor how it possibly could result in the "good of the service," as he stated in his reply to Dr. Grammer's charge several weeks ago.

The open letter to the Governor is headed "Will Governor Sproul Explain?" and in part reads:—"Inasmuch as no explanation has yet been given by Governor Sproul of his removal of Dr. Ellis P. Oberholzer from the Board of Censors of Moving Pictures, we, the undersigned, citizens of Pennsylvania, who have given special study to the work of the Board of Censors and to the moving picture situation, feel it our duty to bring home to the Governor the necessity of some explanation, if he is to retain the confidence of many who have put their trust in him."

"Dr. Oberholzer, by his articles in the reviews and his position on this board, has become the chief authority on censoring films. How can Governor Sproul justify the removal of such a man from power and his demotion to an inferior place. This camouflage of a dictatorship must not be permitted to conceal the demotion. The important point is that only members of the Board of Censors have a vote, and so they will direct, and the ex-member, the so-called 'director,' cannot really direct, but must stand aside."

GREENE'S RELEASE PLAN.

Walter R. Greene, former vice-president of the Famous Players-Lasky Corporation, has entered into an agreement with the Federated Film Exchange of America, whereby his "Walgreens" productions will be released through them.

The closing of the contract was effected at the recent Federated convention in St. Louis. The first three productions already completed and which are to release before Jan. 1 are "The Servant in the House," "The Good Bad Wife," and "Hearts and Minks."

FLICKERLESS DEVICE.

The flicker in motion picture projection is said to be eliminated by a new device by a Kansas inventor who proposes changing the whole system of projection machines.

It is said that the film is moved continuously instead of intermittently, the projection lens moving with it. The novel feature of the machine is the use of a lens split vertically into two halves, each functioning as a unit. The half lenses move alternately with the film, taking care of alternate pictures.

Harry Fox Contracted For.

Harry Saks Hochberger on returning from Los Angeles, announced as attorney for Harry Fox that the latter has completed a contract with the Ultra Pictures Corporation to make 12 two-reel comedies starting about Jan. 28.

The Ultra concern is represented by several wealthy men of Detroit.

FRAME INTERNATIONAL FILM BARTER SYSTEM

Luperini Brothers Organize for Import and Export.

Ferdinando V. Luperini, resident in New York and an operator in foreign rights in American made films, has organized a system of foreign territorial buyers, the details of which have not been fully disclosed but which seems to have many elements of the exchange of pictures between dealers in different countries on a "barter system."

Ferdinando will operate from New York, while his brother, Mario, will have headquarters in Turin. They will interchange native products.

In addition, a number of foreign film buyers in Europe and South America have been brought into an amalgamation, and these separate parties will engage in a plan of export and import by which it is supposed to take advantage of differences in international money exchange rates.

Ferdinando Luperini proposes to handle a large part of his exporting from America by a system of outright purchases of foreign rights of features, and it is upon this foundation of he dings that the inter-foreign exchange system is proposed to be built. Ferdinando has been engaged in the industry in America for 10 years and is said to be thoroughly familiar both with American producing activities and with the exporting end of the business as well.

In so much of his new plan as he has made public he makes the point that by outright purchase he will be able to make a quick turnover of capital abroad and will not be hampered by the complicated bargaining that goes on when the foreign rights of American films are disposed of through a broker working on a commission basis.

OVERSEAS PRESS SERVICE.

Talmadge Sisters Start International Publicity.

A plan by which the Talmadge sisters are to receive international publicity service is to be inaugurated next June by Joseph Schenk, husband of Norma Talmadge, who has authorized the establishment of the Over-Seas Feature Service.

Bessie Livingston, handling the publicity for both picture stars at present, is going over at that time to start the service and present plans call for a special representative to be appointed in London and Paris. These agents, in turn, will supervise the publicity for central points over the Continent and in addition will be in touch with South African, Indian and Australian publications.

The scheme has the co-operation of First National of whom it is reported the plan has received approval.

This publicity service is the first of its kind ever to be proposed in foreign countries by American picture interests.

RUTH CLIFFORD SUES.

Ruth Clifford, through her attorney, Nathan Burkan, has started suit against the Frohman Amusement Corp., of which William Sherrill is president, for breach of contract. In her complaint Miss Clifford alleges that she was placed under contract by the corporation for two years to be starred in picture productions.

Her salary the first year was to be \$200 weekly and the second year \$250. In addition she was to receive a share of the profits of the productions. Miss Clifford further contends that as the contract became effective Sept. 1 she should have received \$5,000 after ten weeks had elapsed. Of this sum she received but \$2,750 and then payments stopped. The courts are asked to award her the balance of \$2,250 due.

RADLEY HEADS WAR VETS.

Frank C. Radley, picture player, has been elected National President of the British War Veterans of America. Captain Radley was one of the first to plan the organization for the British war veterans living in this country.

He was elected the first president of the New York chapter of the society and served in that capacity until his election as national president.

FOX FILM AGENT FINED FOR IMPROPER USE OF CENSOR SEAL

Leased Picture That Had Not Been Passed by Maryland State Board—Used Board's Seal on Production—Exhibitor Released and Charge Dismissed

BOARD'S "BEST BETS."

National Reviewers Select Outstanding Films for Discussion.

The National Board of Review of Motion Pictures has begun a monthly bulletin entitled "Exceptional Photoplays," in which are listed criticisms on the "best" photoplays. In the November issue only four reviews are listed of standard productions.

The circular points out that the National Board has organized a special Committee on Critique whose function is to examine those film productions which seem to have unusual qualifications and to make selections from among these for a list of exceptional pictures.

"Generally stated," the circular reads, "pictures considered for this list must have outstanding dramatic, artistic, pictorial and instructive entertainment quality."

"Pictures are chosen for consideration by a two-thirds vote of the review group originally seeing the production. The film is then discussed by the general committee before the committee on critique. Its final acceptance or rejection is made in executive session by the committee on critique, which is composed of five members from the general committee and six from the review committee."

The staff on critique consists of the following:—Miss Sara C. Clapp, Henry K. Jenkins, E. A. Morse, J. K. Paulding, Lawson Purdy, R. L. Hoffman, Edward G. Marquand, Mrs. M. Mully, Mrs. Frances T. Paterson, George W. Zehring. The chairman is Alfred R. Kuttner, and Wilton A. Barrett is secretary.

Supplementing the catalog of the National Board of Review, the following were selected as pictures on Americanism: "Dinty," "Mark of Zorro," "Face at Your Window," "Everybody's Sweetheart," "Japanese Question in California," "U. P. Trail," "Deep Waters," "Over the Hill," "Courtship of Miles Standish," "Uncle Sam of Freedom Ridge," "Way Down East," "Jack Knife Man," "Homestead Polka," "Humoresque," "Soul of Youth," "Held by the Enemy," "Unchartered Channels," "King Spruce," "Dangerous Ways," "Dada," and "Shore Acres."

SELZNICK SELLS BONDS

Two Million Dollars Advance Announced in Utica, N. Y.

Utica, N. Y., Dec. 8. Announcement of the closing of negotiations between the Utica Investment Co. of this city and the Selznick Corporation for the purchase of \$2,000,000 worth of 10-year 5 per cent. collateral trust sinking fund bonds, made here Monday, was unaccompanied by any explanation of the plans for the handling of the securities by the local corporation. Just what is behind the deal and just who form the powers behind the throne of the Utica Investment Co. are questions unanswerable here.

ALIENIST FILM ADVISOR.

Baltimore, Dec. 9.

Dr. John H. Oliver, psychiatrist and representative of the state's attorney office at all autopsies when crime is suspected, was appointed a member of the National Advisory Committee of the National Board of Review of Motion Pictures. This committee is composed of 95 persons, 30 of whom are located in and around New York City, while the others reside elsewhere.

LAWYER JOINS FILM CO.

The appointment of Benjamin F. Glazer to the scenario and production department of the United Play Corporation is announced.

Glazer is the adapter of "Thy Name Is Woman," and the former *Daily-News* man from Herman Rahr's "The Master." He was formerly a Philadelphia newspaperman.

Baltimore, Dec. 8.

Fines totaling \$100 were imposed on two men accused of violating laws governing picture film distribution and exhibition and in charges of the violations of this law were dismissed Monday by Justice Robbler in the Northeastern Court Monday afternoon. Paul Kruger of Washington, D. C., representing the Fox Film Corporation, was fined \$25 and costs on a charge of having a picture which had not been licensed by the Maryland Board of Moving Picture Censors and \$50 for unlawfully using the seal of the State Board of Censors. Milton T. Roor, manager of Fayette theatre, against whom charges of exhibiting a picture which had not been passed by the Board of Censors and of unlawfully using the seal of the board were placed, was dismissed by Justice Robbler.

Frank J. Willis, 420 East Lexington street, pleaded guilty of having a picture without making citations there ordered by the board and was fined \$25 and costs. Evidence was given by Marie Freeman, member of the Board of Censors, and whose instigation the arrests were made, that the film entitled "A Sister to Salome" which had not been licensed by the Maryland board was exhibited at the Fayette theatre Nov. 19 and that the seal of the board was attached to the picture. She declared that the film was called to the office of the board and declared unfit for the public.

Mr. Roor said that he received the film from the Fox Film Co. with the seal attached and thought it had been passed by the board. How the seal had been attached to the picture was not explained by Mr. Kruger. The judge did not say that there was any intentional violation of the law and dismissed the charges against Mr. Roor. He imposed the minimum fine on each of the charges against the Fox people.

This sudden activity on the part of the board is due to the instant demands of the Women's Civil League for representation on the Board of Censors for closer censorship of moving pictures. This is not desired by the majority of the people here as even now very few films get through without some clipping and due to the narrow-mindedness on someone's part very often the sequence of the story is lost due to too extensive clipping and elimination of headings objected to by the board.

BAD WEATHER BREAK.

Many Directors Seek Sunshine in the Rain Coat.

Directors working in the vicinity of New York City have been kept up on all exterior work for the past three weeks and the complaining bitterly of the weather conditions.

One director managed to get in exactly two days outside work in the last 15 days. Productions are being held up generally on this account and the majority of the directors are heading for the coast as soon as their current productions are finished.

FRED BITTRICH A SUICIDE.

Inghamton, N. Y., Dec. 8. Fred A. Bittrich, assistant manager of the Lyric and Ideal theatres at Binghamton, shot and instantly killed himself while lying on a bed at his home Saturday night. Worry over poor health and the nervous breakdown of a wife are held responsible for his action by his family and friends. He was 44 years old. The man fired one shot, the bullet going through his heart.

Bittrich had been in ill health for some time. Saturday the condition of his wife, a nervous wreck, became such she had to be removed from the home.

Bittrich was associated with his brother, Benjamin, in the Binghamton Theatre Co. Two sisters also live.

PICTURES

Friday, December 10, 1930

SERIALS MAY BE FORBIDDEN
TO END WESTERN CRIME WAVE

Order Issued to Police of Superior, Wisconsin, Though Final Action Waits on Mayor's Decision—Bold Robberies at Head of the Lakes.

Duluth, Dec. 8. So to many complaints at the head of the lakes that the "crime" sweeping over the country is really caused by the sensational tales in pictures, the city officials and theatrical authorities of Superior, Wis., have taken up the matter and the Superior police have given an order to prevent the showing of serial pictures after 10 p. m.

The order was issued over the signature of Mayor Hester and it is that the theatre managers agreed to abide by the decision of the mayor.

The crime wave has been sweeping Duluth and Superior for some

months. The Superior State Bank entered by four bandits at 10 p. m. in the forenoon and over \$7,000 was taken. This was immediately followed by the looting of the Hennepin jewelry store in Duluth. Two bandits assaulted the proprietor and a clerk and escaped with a small sack of diamonds. Robberies are committed daily during daylight.

Police in Superior and Duluth projected the theory that the crime in the serial pictures is arousing the criminal instincts of boys.

Though talk regarding this idea has been rampant for some time, it is the first time that official action has been taken in this part of the Northwest.

HART WINS \$87,779
JUDGMENT FROM INCE

Arises Out of Series of Western Film Dramas.

Los Angeles, Dec. 8. William S. Hart was awarded judgment for \$87,779 against Thomas Ince in Superior Judge Work's court here. The amount was paid by Hart as due him under contract entered into with Ince in 1917, by which Hart was to star in a number of western films to be produced and marketed under the direction of Ince. When the suit was filed Hart had to be entitled to one-half the profits for the quarter ending October, 1919. He filed the suit due him at \$201,445. When the suit went to trial the amount reduced as the result of credits and balances and the final amount due him was the sum Judge Work said.

In attempting to show at the trial that Ince had not paid him the profits due him, Hart had several weeks ago, that the profits did not exceed \$131,114.

MUNTLE ROY—PICKFORD

to do Exteriors Abroad When Next Film is Finished.

Los Angeles, Dec. 8. A positive now Mary Pickford is to do "Little Lord Fauntleroy," the present original story which she wrote is completed. Miss Pickford will immediately commence "Fauntleroy" with Al Green and Al Pickford directing.

It has been decided that all the scenes will be taken here and the interiors will be taken on the other side of the Atlantic.

FRIEND A DIRECTOR.

Will be on Famous Board in That Capacity—Lasky Rumor.

Arthur H. Friend will continue to be on the Famous Players-Lasky board of directors. He recently resigned as treasurer.

It is now reported that Lasky is "threatened" to resign. It is understood Lasky's willingness to do so as the vice-president of the company is coupled with the resignation of Friend to remain on the board.

REFORMERS CLASH WITH
INDUSTRIAL LEADER

Binghamton Looks for Fireworks On Sunday Proposition.

Binghamton, N. Y., Dec. 8. First endorsement in Central New York of the blue laws sought by the Lord's Day Alliance comes from the Endicott Ministerial Association, just organized in Endicott, one of the Broome County shoe towns which owe their existence to the Endicott-Johnson shoe corporation.

George F. Johnson is a confirmed liberal and his efforts more than anything else brought Sunday film shows in the vicinity. He also owns several picture theatres, and is just about to open a new one to afford entertainment for the shoe towners.

TO PROTECT THEATRES
FROM EPIDEMIC PANICS

Government and Industry Confer on Measures.

A joint committee meeting between the American Public Health Association and the National Association of the Motion Picture Industry was called yesterday (Thursday) in Washington. The purpose of the conference was the discussion of plans and future co-operation between both organizations. In part it dwelt on measures to be adopted in the event of a re-occurrence of a "flu" epidemic or any national "contagion" which would affect theatre attendance in whole or in part.

Prior to the meeting Frederick H. Elliott, the executive secretary of the National Association, declared that the purpose on the part of both organizations was substantially to devise a plan by which theatre attendance would not be diminished under stressful conditions. He said that by the vast educational matter at the command of the health officials coupled with the use of the motion picture theatre would make of this material in addition to the health authorities having an officer in every municipality in charge of amusement places, would be sufficient to counteract any agitation in favor of closing theatres up.

He added that he had been in receipt of correspondence from Senator Francis, chairman of the Public Health Committee of the United States Senate, in which the Senator has declared his interest in the forthcoming matter and said he would in all likelihood be present at the meeting.

Representing the National Association at the meeting were John C. Flynn, William Wright, Harry Crandall of Washington, representing the theatre interests, Jack Connelly and Frederick H. Elliott.

MANAGING AMBASSADOR.

S. Barrett McCormick Leaving Toledo for Los Angeles.

Toledo, Dec. 8. R. Barrett McCormick, manager of the Rivoli, has tendered his resignation to become effective Saturday. He is to go to Los Angeles to assume the direction of the special presentation to be made by the Film National at the new Ambassador Theatre. The house is to show a 15 top for picture production and give but two shows a day. It has a seating capacity of 1,000.

Mr. McCormick will also have the direction of the Kinema theatre there. His successor here will be Harold Wood, who has been the publicity director of the house.

MRS. CASTLE AGAIN.

Irene Castle has agreed to star in four productions a year for the recently formed Caswood Pictures Corp., of which C. A. Weeks, formerly with Ben H. Hampton, and Edwin L. Hollywood are directors. Hodgkinson will release.

LASKY OFFERING AUTHORS
BIG MONEY INDUCEMENTS

New Famous Players' Plan of Dealing With Successful Authors Assures Writer Minimum of \$75,000 in Royalties for Each Play Filmed.

SELZNICK LOSING
RAPF AND HENLEY

Producer and Director Leaving—Rapf to Produce.

Harry Rapf, who has been production manager and West Coast manager for Lewis J. Selznick for the past two years, will sever his connection with the organization Jan. 1. Rapf is to return to the independent film production field and will start a production shortly after the first of the year.

Before he joined the Selznick forces he produced a number of feature pictures and had a number of stars under his direction.

Undoubtedly his first picture will have Vera Gordon, who scored as heavily as the mother in "Humoresque," as its star. Miss Gordon is to play a vanderbilt tour under the direction of Lew Gold, who is associated with Rapf. At its conclusion she will again be seen in pictures.

Hubert Henley, one of the staff of Selznick directors who made the William Faversham vehicle "The Sin That Was His," and is at present directing the Conway Tearle as yet unnamed feature, is also to leave Selznick when his present production is completed.

24-REEL CIVIC HISTORY.

Promotion Projects Work on San Francisco.

San Francisco, Dec. 8. Planning to produce a 24-reel educational film devoted to the history of San Francisco from the days of the coming of the padres down to the present time, Mrs. Margaret Barry, art and dramatic director of the Brantley studios, Hollywood, arrived here last week. She will be aided in her work by Robert Kane, pictures, and H. D. Carney, assistant manager of the St. Francis Hotel, who has been instrumental in bringing picture people to this city.

Mrs. Barry has already secured an option on a building here which at a cost of \$15,000 will be converted into an up-to-date studio structure. She plans to bring Louise Glusac, blonde harmonica, and numerous other stars of the movie world here to act as principals in the film which will be replete with romance and adventure modeling greatly about the lives of leading historic figures of San Francisco in the early days. It is promised.

CINCINNATI HOUSE SET.

Libson Says He'll Build Near Orpheum Stand.

Cincinnati, Dec. 8. The rumor of some months ago that another theatre was to be built at Peebles Center, no longer is a rumor, for the announcement has just been made that a company headed by Joe Libson, local film magnate, would erect a house there shortly. The site is at McMillan street and Metcalf avenue, one block west of the Orpheum. Libson, with the string of first run downtown houses of which he is manager, controls most of the initial production of pictures here.

BRUNTON SALE DENIED.

Los Angeles, Dec. 8. Robert Brunton asks that correction be made of the statement that Robertson Cole interests have purchased the Brunton studio property here. Mr. Brunton declares that there is no foundation for the statement.

ENTIRE SERIAL IN PENN.

Harrisburg, Pa., Dec. 8. Under a ruling of the Pennsylvania State Board of Motion Picture Censors, the board in the future will not release installments of serials until after the serial is presented in its entirety.

A close-up on the activities of the group of authors on the Coast at work with the Famous Players-Lasky scenario department, in view of a recent announcement by Jesse Lasky that they would have the full co-operation of Mr. Gilbert Parker, Henry Arthur Jones, Eleanor Glynn, Cosmo Hamilton and Avery Hopwood in filming plays written for the screen, is outlined by Hopwood, a recent arrival from the Coast.

He declares that Lasky is offering something like \$5,000 advance royalties to these authors before they even as much put their pen to any contemplated work. In addition to this advance the method by which they will receive full value for what they have produced is largely a matter of the business that the picture ultimately will do. He declares, too, that under the distribution plan of the Famous there is nothing to prevent the author from attaining a greater measure of success in royalties via the films than via the legitimate stage.

A failure on the legitimate stage, Hopwood asserts, leaves the author with little revenue. On the other hand, irrespective of the merit of a picture, the picture in any event is bound to have bookings. He also says that the minimum a well-known author can attain for his picture play in both advance and royalties is \$75,000, and more, depending on the business.

A new angle, too, in his case was made plain when he announced that he had sold the motion picture rights of "The Little Clown" to Realart for use by Mary Miles Minter, while the dramatic rights have been contracted for by Oliver Morosini.

He says that Lasky is most generous in his method of handing out contracts to the well-known authors, and that he (Lasky) gives them all the time they might possibly want to write in. In his case he pointed out that while he was under contract to Lasky to write a play for him, he had not yet started and was going on to Chicago to see a second company open "The Hat," before he would proceed to the Coast.

He explains Mr. Gilbert Parker's activity on the Coast as dividing the day between writing in the morning and studying the development process in the screening rooms.

HOLUBAR SICK ABED,
EDITING NEW FILM

Uses Ceiling as Screen Although Ill With Appendicitis.

Los Angeles, Dec. 8. Allan Holubar is ill with appendicitis and under the care of a doctor. He was just about through cutting his latest picture and is finishing the cutting in bed with the assistance of his star-wife and Harry Boquet, his assistant.

Mr. Holubar is using the ceiling as a screen.

DIRECTOR SEEKS \$11,837.

Director Sells Moves to Collect Claim on "Burrat" Film.

Gille L. Sellers, the picture director secured an attachment for \$11,837.24 against the C. R. Macauley Photoplays, Inc., last week arising from his salary claim for services rendered in connection with the production of "When Burrat Went Dry."

Sellers' suit is based on two counts claiming a 5 per cent. interest on the first \$10,000 profits and 1 per cent. thereafter on the moneys received from the film booking agents.

The plaintiff's contract entered into July 25, 1919, calls for \$350 weekly salary, he also to purchase 250 shares of the defendant's stock at \$10 per share, payable in weekly installments. Sellers estimates the eleven odd thousand dollars used for as the amount due him.

"MISS SHIPMAN IS A NEW STAR UPON THIS ORBIT."—PERCY HAMMOND

"SHE'S A LITTLE WONDER."—ASHTON STEVENS

"HELEN SHIPMAN IS IRRESISTIBLE."—THE OPTIMIST

"CAUGHT HER AUDIENCE AND HELD IT CAPTIVE UNTIL THE END."—O. L. HALL

"IS SURE TO BECOME A ROYAL FAVORITE IN THE LOOP."—AMY, LESLIE

HELEN SHIPMAN

NOW PLAYING IN "IRENE"

BY PERCY HAMMOND.

One scarcely knows which was the happier influence at the Garrick last evening—Miss Helen Shipman or "Irene," the pretty musical play wherein Miss Shipman is the prima donna. Both are fine and one is adorable, to take a bargain word from the busy basement; and so the scrupulous recorder of the event will report that while "Irene" is superior, its leading young woman is superlative, suggesting warily, as he does so, that a smart unusual frolic like "Irene" inspires critical hysteria in chroniclers otherwise grave, cynical and self-controlled.

Miss Shipman is a new star upon this orbit, but she is eminent in Boston and other important New England centers, as the principal actress in secondary troupes performing such opera as "Oh, Boy," having been discovered by Morris Gest. New to our prairie theatre, she burst out last night, at the Garrick, a rare comedienne, not too comely of person, but a slim child of great charm, modest, elfin, and with the eagerness of a joyous sprite—the happiest prima donna I ever saw, after she learned from the early encores that all of us liked her. I thought her singing was very bad, until, between the acts, I encountered Mr. James Montgomery, the author, who informed me, not offensively, that it was rather good. Miss Shipman in "Irene" has one of those sure fire Cinderella roles, of which you have seen a thousand, but she gives to it a thoroughbred something that causes it to be new. Her fresh fragmentary reminiscences of Miss Laurette Taylor, in case you catch them, are a beguiling, if momentary, substitute for that long absent personality; and I have seen no girl in the long list who so pleasantly approximated Miss Taylor's earthly and fairy charm.

BY O. L. HALL.

The name of Helen Shipman may signify nothing to you, but its owner, an eager, engaging and rather tuneful young woman of distinctive Hibernian type, means much to "Irene," the latest variant of the Cinderella story, told last night to a houseful at the Garrick.

She is young—very young—and is not as stagewise as she will be when she is older, but she is blessed with a recreating sense of character, with an irrepressible sense of humor, and with a charitable wish to please.

She begins the play in the guise of a forlorn shop-girl, with a halting step, a timid gaze and an astonishing volubility. A healthful slenderness, blue eyes, a wistful countenance, and a certain practiced air of missing make her embodiment of Irene approach the ideal.

She is a delightful young creature playing a good part for all there is in it. Her voice is of fair range and of good volume, but it is only now ripening into lush beauty of tone and she has not yet learned how to make the best use of it. But she possesses the twin gifts of comedy and of song—a rare combination—and she cannot escape applause.

Miss Shipman's success last night was immediate and large. She quickly caught her audience and held it captive until the end. From the frightened and drowsy shopgirl of the first act she was transformed into a male dressmaker's prize mannequin and was provided with many costly wearables.

In these she negotiated many songs and traversed many dances, and she was almost as much of a sprite in the latter as she was thrush in the former.

The show "went over," with a bang last night—of that there is no question. It is a buoyant, jovial, melodious diversion and Miss Shipman, untried, is certain to win the favor of this disconcerting public.

BY AMY LESLIE

"Helen Shipman Sure to Win"

Helen Shipman is sure to become a royal favorite in the Loop. She is a capital young actress, with both comedy and apt pathos at her command, and she sings charmingly, dances like a sylph and has madonna eyes of blue and nice teeth. Her music is the whole charm string of notes in the story and this evening everybody who heard her, from sing "My Alice Blue Gown" must be humming it.

BY ASHTON STEVENS.

I shan't say that Helen Shipman is great. She's too young and dear and clever to be great yet awhile. You mustn't be great, on the stage, till you're empty years old, which Helen ain't by a score. But she's a little wonder—I've got to say that much. She's a singing girl and an actress of character—not, oh, not, a "character actress"—too. She's got a scale in her histrionism as well as a scale in her birdie throat.

And—never forget this—she's got a wonderful part. They haven't written parts like Irene's since Allos Nielsen was not a grand opera singer—and then they didn't write them quite as alluringly as Mr. Montgomery has written this one. It's so witty, yet so natural.

Mr. Montgomery has done a craftsman's job. His little comedy stands up well. It is brisk, humorous, characterful; and its sophistication is beautifully masked. For, of course, it really is sophisticated.

By THE OPTIMIST.

Helen Shipman is irresistible as the shopgirl longing for a higher sphere. Mr. Litel, the wealthy young man who originates the plot, is lost from the moment Miss Shipman sings about her "beguiling stylish" costume, an "Alice Blue Gown," which just faded away until there was not enough for a skirt for mother, so they made a shirtwaist for brother. That is not a small half of the story. Miss Shipman herself is the big half. Her acting of Irene will be referred to in another decade by old-timers when they see a new musical comedy and remark, "Not since the days of Irene."

Mr. Coote and Miss Shipman reach a high spot in the evening of music, with Earl Weitzbaum directing the orchestra when they sing "To Leave You."

Well, "Irene" (Miss Shipman) is here and the Loop has no reason to be unhappy.

GARRICK THEATRE, CHICAGO—INDEFINITE

VARIETY

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NEW YORK CITY, FRIDAY, DECEMBER 17, 1920

48 PAGES

PICTURE SENSATIONAL DRAW

HENRY FORD TO PLUNGE IN PICTURES WITH \$120,000,000

Would Tie Up Amusement Business With Drive for White House Nomination in 1924—Links Up Blue Sunday and Anti-Jewish Propaganda.

Unless all signs fail Henry Ford, valued by 120 of his millions, intends to become a showman on an increasingly large scale during the next four years. On how large a scale, according to talk, depends on whether or no certain interests see their way to co-operating with him. For more than talk, however, is being color and form to his immediate plans which got going during the last political campaign. Incidentally, Mr. Ford wants to be president of the United States. His advisers have pointed out to him that the way to reach out for publicity is via pictures. Newspapers are controlled and nowhere so effective. They cost money.

Ford's picture campaign is calculated to pay its own way and cash on advertising and propaganda runs 1,000 per cent. besides.

There seems little question among political scouts who have been making down his movements that his purposes are linked up with the Blue Sunday movement and his anti-Jewish outbursts. His purpose is close in battle with the present theatrical interests and capitalizing their opposition on his publicity needs.

Inquiries were met by his subordinates, who have declared for ever a month that Mr. Ford could not be reached or approached. One is heard, declaring, "Even if Mr. Ford intended to invade the picture business to the extent and in the manner you describe, do you suppose he would make a premature announcement or allow any announcement whatever to come from anywhere but his own immediate office."

In exhibition is where Ford will make his big splash and spend his money, it is understood.

MILLMORE "DUES EXEMPT."

Selected to Life Membership in the Lamb's Club.

Recently elected a life member of the Lamb's Club, Frank Millmore is classified by his fellow members as the Lamb's as a "dumb" but in the same applied to those the Lamb's given the honor which automatically stops payment of dues to the club.

CALLS GERMAN PLAY "RAWEST ANYWHERE"

"God of Revenge" Packs the Bush Temple.

Chicago, Dec. 15. The Bush Temple theatre is across the street from the East Chicago avenue police station. Through all the years that this house has been playing German plays the cops have never seen a box-office line or more than a few scattered people at the performances. But last week they noted some in the little lobby, business driving up and long lines of buyers. So they investigated and found "The God of Revenge," a sea drama written by Sholem Asch.

A detective who understood German sat through a performance and pronounced it to a Variety reporter "the rawest thing I ever saw or heard of on any stage." As he described it, the story has to do with a man who conducts a resort of prostitution in the basement of his own home, which is shown in the play in full operation. His wife is one of the girls who formerly was an inmate. His daughter is reaching womanhood. She becomes acquainted with one of the girls in the dive, who falls in love with her and lures her away. The inmate's sole lover meets the daughter and ruins her.

The girl returns, curses her father and mother, and, for a climax, walks downstairs to enter the old man's resort, the father saying that's where she belongs.

No police activities have yet been started.

FEMALE IMPERSONATIONS.

"Boys Will Be Girls" Will Have Four Impersonators.

A sketch called "Boys Will Be Girls" is in the hands of a female impersonator. The billing gives, Paul, Marion, Dorothy and C. as the cast.

Misses Hock and Howard J. Green, wrote the piece. Louis Gordon will produce it for the Lyric.

RECORD GROSS AT CAPITOL

Foreign Made Film Story of Du Barry Picture Trade Sensation—21,000 Admissions Sunday to Capitol With Total That Day \$12,000—Film "Knocked Around" Before S. L. Rothafel Selected It as Capitol's Current Card.

TAKINGS \$55,000

The current week will undoubtedly be the biggest in point of receipts the Capitol, New York, has ever had. Incidentally, "Passion," the first National released feature and a German made picture, which is the current attraction at the house, will without a doubt set a record for a single week's gross for any Broadway picture theatre for some time to come. The indications Wednesday, when the gross to that day was over \$30,000, was that the house would play to a little over \$55,000 this week—estimated exclusive of the war tax.

"Passion" is playing the Capitol on a sharing-basis after the feature has drawn a gross of approximately \$40,000. It is the first time a first National picture has played the (Continued on page 45).

UPSTATE FACTORIES LAY OFF MORE HANDS

Collar Co. Will Drop 10,000 Jan. 1—Rail Forces Cut.

True, N. Y. Dec. 15.

Unemployment is rapidly reaching a critical stage in this section. The Great Collar Co., which is now operating on a part-time basis, has announced that 10,000 employees, one-seventh of the total population of the city, will be laid off for three weeks after New Year's to take the semi-annual inventory.

Not a day passes that at least three or four establishments do not announce a reduction in working hours or lay off.

The same condition prevails throughout Manhattan, New York, and Vermont.

The railroad have laid off 20,000 per cent of their maintenance forces.

The situation in the textile industry is also bad. In fact, the managers claim that business is coming so well considering the large numbers out of work.

ASKED TO ATTEND CONFERENCE; COHAN FOR HIMSELF ALONE

Through With Affiliations—Wants to Protect Own Business—Speech of Explanation at Friars—Club Debt Assumed to Honor Returning Abbot.

JOHN DREW READY WITH BARRIE'S "WILL"

Legit Star Informs Vaudeville—Place on Bills Sought.

The vaudeville managers were advised this week that John Drew is now prepared to take to vaudeville. Mr. Drew has "The Will" a Mr. James M. Harris playlet he will present. The big time looking men of the Keith office are looking for a place in their crowded bills to place Mr. Drew.

Some months ago it was reported John Drew would take to vaudeville, and his variety salary at the time was mentioned at \$2,500 weekly.

A. E. A. ADVISES P. M. A.

Employment Rule Waived Until February.

The Actor's Equity Association informed the Producing Managers' Association this week that the rule of conservative employment had been waived by the A. E. A. council until the end of February. The A. E. A. letter to the P. M. A. stated the reason for granting the concession to be because of congestion of road conditions.

The A. E. A. again confessed a theatrical slump exists without explaining why its delay in ascertaining that fact. Instead of denying it when first reported in Variety many weeks ago.

PROVIDENCE SHOWLESS.

Looking for One at Shubert Majestic for Next Week.

Providence, Dec. 15. Providence for the first time during a theatrical season in many years faces the prospect of a week without a legitimate production in any house in town.

Inability to book a show kept the Providence opera house dark last week, and so far no production has been booked for the Shubert Majestic next week.

"Way Down East" will occupy the opera house next week. Excessive travel cost and the refusal of many productions to play a one week stand are given as the reasons.

George M. Cohan was invited Wednesday to attend the meeting proposed by the authors and composers with the Producing Managers' Association and Actors' Equity Association officials to consider "Equity Shop." Mr. Cohan was asked to attend to present the independent managers' side of the question. He refused to go as representing any body or faction, saying he was through with affiliations. "If," said Mr. Cohan, "I am asked to attend as an individual and present the matter as it affects my productions, I will accept. I don't want any more affiliations and I don't wish to be embroiled in any arguments. But I do want to protect my business."

At the dinner Sunday night given by the Friars to Mr. Cohan in honor of his return to the club and his installation as the abbot, Mr. Cohan gave the inside history of the start of the actors' strike of 1919. Talking with a directness, feeling and sincerity that thrilled the club members he said:

"A lot of things were said about me when I withdrew from the Friars. In fairness to myself I want to present to you my side; I want to get it off my chest and set me into it any more. The way things were turning in the club did not look right to me. Let me say, too, that what was said here tonight, that I sent in a request to be reinstated, is true, but I was asked to do so."

"A manager criticized me the other day for my statement about the Equity Shop, which is closed shop. He said he did not wish to start anything with the Equity at this time. That man was a member of the P. M. A. and is protected for several years under the settlement agreement. I am an independent and have got to look after myself."

"The Equity people said I was a tool of the managers. I want to say that I attended only one meeting of (Continued on page 7).

BETTING ON TITLE

Announcement was made this week that the name of the Mark Bennett revue will be "Wild Waves and Wild Women."

Betting along Broadway, however, is 10 to 1 the title will be changed before the show reaches the boards. The odds are based on the fact that A. H. Woods is one of the producers.

In addition to Arthur Hammerstein, Don H. Harbach is also interested with Woods in the revue.

EGIT'S "THIRD COMBINATION" STARTS MANAGERIAL ROW

Lee Shubert and Arch Selwyn Reported Near to Blows—Independents Reported Taking Leases on Big City Houses—Some Theatres Named.

The most recent development in the ranks of the third combination in the legitimate field is the fact that there is reported a definite breach between the Shuberts and Arch Selwyn and the acquiring of three theatres by the new faction. Two of the new houses acquired are in New York and already built, the third house is in Philadelphia. There is also a possibility two additional houses in New York will be added to the string within the next week or ten days. With the nine theatres announced two weeks ago this would give the insurgents a total of 14 houses.

It was also definitely stated that Marc Klaw would be affiliated with the new combination. This will give them two additional houses.

Late last week Arch Selwyn and Lee Shubert are supposed to have almost come to blows over a discussion of the third combination and the present booking situation. Selwyn is reported as having instructed his general booking manager to immediately break from the Shuberts in all bookings. A later consideration however may have brought about a modification in this order.

It seems certain the new combine has secured leases on the Hudson and the Cort theatres (New York) for the coming season. The former house is under lease to George M. Cohan for the current season, while John Cort has held the Cort since it was built. The leases are in both instances reported as for long terms. The possibility that the Vanderbilt and the Belmont theatres may also make up part of the chain are also in the air.

Both of these houses are Joseph Moran's who is also one of the partners in the Vanderbilt Producing Corp. Associated with him is the latter is James Montgomery, the author, who has been in conferences during the past few days with several of the members of the new combination.

The houses that Marc Klaw will bring in are now building. They will be located on the south side of 40th street, between Broadway and 5th avenue. The two will be of attached construction and will be topped by an immense roof theatre. The Philadelphia house cannot be named as yet but speculation points to the Walnut Street as the probable house there. That house is being booked by the Shuberts at this time and has just been completely remodelled.

The sailing of Mrs. Henry B. Harris on the Aquitania Tuesday, accompanied by Mrs. Howard Schnebke, wife of the general manager of the Henry B. Harris Estate, lends additional color to the fact that the Hudson is one of the newly acquired houses. This would mean that Mrs. Harris is out of the managerial field in New York. The Harris theatre was sold last spring to Harry Frazee and the Fulton is under an eight-year lease to Oliver D. Bailey. Mrs. Harris has tried her hand at producing on several occasions during the last year but has not managed to secure a play which carried beyond the stage.

In Philadelphia there has been an attempt to complete a deal which would have given the younger combination the control of two of the Shubert houses three years hence. The houses are the Adelphi and the Lyric which adjoin each other. The Shubert lease of these houses has still three years to run. Those on the inside of the combination predict that there will be 13 houses listed for it in New York at the opening of the 1921-22 season. The Shuberts at the same time will have increased their present Broadway houses which are now 11 to about 20 with the addition of the 40th and 41st street houses now almost completed and two others projected for the latter street in addition to the Central Park, riding academy.

BONITA IN A REVUE.

Bonita, formerly of Lew H. and now in production a new comedy vaudeville revue, with music at the head.

JEWS RESENT SLANDER

Propose Organizing Professionals of Jewish Persuasion

An organization of professional Jews of Jewish persuasion has been proposed to actively combat the slander which is incorporated in the odorous statement of one of the leaders of the Sunday Blue Laws movement. Telegraphic dispatches from Washington Sunday stated that Dr. Crafts, head of the Sunday movement campaign, had described the theatre and pleasure industry as being controlled "by un-Christian Jews."

The statement from Dr. Crafts has aroused a feeling of bitterness especially among Jewish actors who have always been ready to aid worthy and charitable causes as quickly as any other class of professionals. That they were more "Christian" in their dealings with their fellow men than many other classes of citizens was the reason of a well known vaudeville. He exclaimed, "It is not a matter whether we are Christian Jews or Orthodox, but we are American Jews."

Harry Cooper has sent wires to Al Johnson, David Warfield, Sam Bernard and Julius Tannen among others to telegraph their consent to act in opposition to the Crafts allegation and also to register vigorous protest against the Sunday blue movement.

While the organization is designed as theatrical a number of prominent Hebrews in New York, outside the profession, will be asked to act on the advisory board. They include Judge Otto Rosenthal, Judge Gilbin, Judge Levens, Aaron Levy and Louis Marshall.

CHICAGO DIVORCES

Chicago, Dec. 15. Benjamin H. Ehrlich has filed the following theatrical divorces: Anne Leonard Decroft against Karl Decroft; Egon Heinemann against Nellie Perry Heinemann; Joseph Finkelstein against Bertha Finkelstein; Wanda M. R. Brandt against Clifford Ray Brandt; Edith Heyden against Walter F. Heyden; Jean Keller against Stephen Keller. Decrees were entered for Edna Blanche Showalter Robbins against Dexter Robbins, and for Stuart N. Lake against Lillian Charlie Lake. Other divorce actions were Gertrud Bennett (Horn and Bennett) granted a decree against Joseph Ordonez, non-professional; Marie Miller (Sam Howe's Show) given a decree against Joseph Camille; Alfred Thione (Time and Tide) given a decree against Cissy Vernon Thione.

EUGENE WEST DIVORCED

Los Angeles, Dec. 15. Eugene West, songwriter, and Catherine Henry, scenario writer, were divorced here Dec. 4. Miss Henry is writing for the Betty Compton company and Goldwyn. Mr. West came to Los Angeles on a combined business and legal mission, the former embracing a coast-wise personal plug for his published numbers, including "Broadway Rose."

FLOOD OF PRINCIPALS

According to a story, the Shuberts submitted the names of 40 principals to the stages of the non "Passing Show," asking that as many as possible be placed in the production.

All of the people submitted are said to be under play or pay contracts with the Shuberts.

TRENTINI HAS ROUTE.

Hanna Trentini has been booked for a vaudeville tour, opening at St. Louis, Dec. 27 with other houses to follow.

PHIL BAKER RITZING IT

Phil Baker was the guest of honor at a banquet held at the Waldorf-Astoria in New York City on Monday, Dec. 13, in honor of his recent success in the Broadway theatre.

PHIL BAKER PLAYS FOR ZIEGFELD AND SHUBERTS

On Amsterdam Roof Week Nights, with Shuberts Sunday.

Phil Baker occupies the unique position of playing for both Ziegfeld and the Shuberts. Baker is in the "Midnight Frolic" on the Amsterdam Roof week nights. Last Sunday night he played the Winter Garden for the Shuberts. This week Baker is also playing the Cretone, another of the Fox houses, as well as the "Midnight Frolic" for Ziegfeld. He is also booked to play next Sunday night at one of the Shubert concerts. The arrangement seems to be satisfactory all around, neither Ziegfeld or Shuberts having registered any complaints.

SHUBERT CORPORATION FOR VAUDEVILLE TIME

Reported Announcement Shortly Expected.

It is closely reported the Shuberts have about completed the formation of a corporation to operate the proposed Shubert big time vaudeville. This corporation, it is said, will be of a large capitalization and have on its directorate many names of quite common mention in the financial district.

ELTINGE AT \$2,500.

Returns to Vaudeville, Opening at Kansas City—Coming East.

Chicago, Dec. 15. Booked for a return to vaudeville at \$2,500 weekly, by William Morris, Julian Eltinge will make his fresh start Feb. 13 at the Orpheum, Kansas City. After playing several weeks of the Orpheum time, Eltinge will go East and likely be routed in the big time houses of the metropolis.

BAYES' HUSBAND STUDYING

Arthur Gordon (Gordon), husband of Nora Hayes, will leave his wife's show "Family Tree," next week, to study music with the ultimate destination grand opera or concert.

Alan Edwards, formerly with "Angel Face," will replace Mr. Gordon Dec. 26.

FRITZI AFTER THIRD DIVORCE

Fritzi Scheff is suing her husband, George Anderson, for divorce and the right to resume her maiden name.

This, if granted, will make Miss Scheff's third matrimonial decision in her favor.

FIRST "BLUE LAW" SONG.

The first "Blue (Sunday) Law" song is claimed by the author, Harry Pease and Eddie Nelson, in "What Are We Going To Do When There's Nothing To Do on Sunday?"

MONTH'S SIX BEST SELLERS.

VICTOR RECORDS

"Dance-O-Mania"
"Old Man Jass"
"Whispering"
"The Love Boat"
"Gems from 'Marry'
"Gems from the 'Night Boat'"
"Whispering"
"Japanese Sandman"
"Fair One"
"I'd Love to Fall Asleep," etc.
"Anytime, Anyday, Anywhere"
"Wang Wang Blues"

30 CENT SHEET MUSIC.

"Whispering"
"Tired of Me"
"Broadway Rose"
"Love Nest"
"Marge"
"Avon"

COLUMBIA RECORDS

"Cuban Moon"
"In Old Manila"
"Idol Eyes"
"In the Land of Rice and Tea"
"I'm in Heaven When I'm in My Mother's Arms"
"There's a Vacant Chair at Home Sweet Home"
"Whispering"
"If a Wish Could Make It So"
"Je Ne Sais Pa Pa"
"My Little Bumbo"
"That Naughty Waltz"
"Your Eyes Have Told Me So"

10 CENT MUSIC.

"I'd Love to Fall Asleep"
"I Want the Twilight and You"
"Don't Take Away These Blues"
"Drifting"
"Kiss Me Goodbye"
"Lullaby Time"

"Whispering" is now the biggest seller on the market and, furthermore, the biggest money-maker for the publishers (Sherman, Clay & Co. of New York) in that it is a "hit" in which very little money was spent for exploitation purposes. The 30 cent sheet music sales amount to little comparatively, although "I'd Love to Fall Asleep" has been a consistent best seller since summer.

"The Love Nest" has sold a million and a half copies the past few months. Its publishers claim the demand is as strong as ever. "Whispering" is growing stronger daily.

ROAD MANAGERS TO APPEAL TO EMPLOYEES TO CUT COSTS

Conference Called to Arrive at Compromise on High Operating Charges—Move Involves Smaller Companies.

JAMES K. HACKETT'S PLANS

"Macbeth" in Paris, Then Back to London.

James K. Hackett will present and play in "Macbeth" in Paris according to private advice received from London this week. Hackett in "Macbeth" was offered at the Aldwych, London for four weeks and was reported a "smash," withdrawn being forced because of prior booking in the house of "The Dragon," according to the story. Critics in Hackett's portrayal of the role to have been the finest in a generation. How the enterprise fared financially seems to be in dispute, from stories brought over here.

After the Paris presentation the American star has planned resumption in London, where also he is to do "Merry Wives of Windsor." Several American players have been "set" for the latter.

RUSSIAN ROUBLE HOPE

New York Investors Hear Good News—Fortunes in Perspective.

Since the return of Washington D. Vanderlip from Russia last week and his report on the conditions in that nation has been reported on the part of a number of Broadway theatrical and picture producers who have been holding Russian rubles for a number of years.

The fact that there is a possibility of straightening out the present situation in Russia and the establishment of a credit for that nation in the United States, leads those holding the Russian money as an investment to believe that they will eventually realize on the investment.

Morris Gest is reported as holding something like \$100,000 worth of rubles. If there is a possibility of their approaching anything like their original value, he will be tremendously wealthy. Originally the value of the ruble stood in the neighborhood of 53 cents. At present they are being quoted at \$45 for 10,000.

Charles Kessel, Charles Bauman and Ad Kessel between them have something like a million and a half rubles which if they go back to par will be about \$120,000.

For the greater part the picture and show people bought rubles when they were in the neighborhood of two cents. At present there is no general quotation in the foreign exchange on the Russian money but there are any number of brokers about New York that are offering the ruble notes at the \$45 for 10,000 price.

The Touring Managers' Association, made up of producers handling popular price attractions principally in the one, two and three-day stands, inaugurated a move this week that has for its object a general reduction of operating costs. Committees were appointed by the Touring Managers and requests forwarded to the Actors' Equity Association, American Federation of Musicians and I. A. T. S. E. (stage hands' union) that the theatrical unions mentioned also appoint committees for the purpose of holding conferences immediately with the managers' organization's representatives. The Touring Managers' Association will ask that the A. E. A., Musicians and Stage Hands' unions agree to a cut in salaries, and each theatrical union will also request that certain concessions in working conditions be granted to members of the T. M. A.

In the case of the stage hands and musicians' unions the concessions to be asked by the touring managers will take the form of requesting that a less number of men be carried by pop-price attractions. The Actors' Equity will be asked to waive the present eight-performance week and extend same to ten performances. The reasons to be advanced by the T. M. A. for the proposed salary reductions and concessions desired will be that the slump which hit the road shows about eight weeks ago has grown to a point that calls for immediate curtailment of operating expenses. If retrenchment is not made at once, the T. M. A. will contend, most of the road shows operated by members of the Touring Managers' Association will have to close within a week or so.

Similar committees appointed by the touring managers will seek conferences with the Interstate Commerce Commission and will lay the situation before that body, with a view to securing a reduction in rail rates. Other committees will also seek reductions in the matter of baggage transfer, etc.

The Touring Managers' Association was scheduled to hold a special meeting at the Hotel Astor Thursday afternoon (yesterday) at 3 P. M. to outline plans for the campaign to cut expenses.

San Francisco, Dec. 15.

Rigid enforcement of the regulations requiring all theatre ticket scalpers to stamp their names on their wares was ordered in a special bulletin received from Washington last week by Justice S. Ward, district collector of internal revenue, in answer to a request sent by Richard Quong, ticket scalper, that he be allowed to leave his name off of tickets handled by him.

"POP" WARD'S AGILITY.

Veteran Over 70 Returns to Vaudeville in Two-Act.

The advent of "Hue and Ward" at the Broadway last week drew so special attention. The review of the turn in Variety said, in part: "Hue and Ward made themselves decided favorites before leaving, the girl with her imitations and the elderly man with his agility, which is assuredly remarkable for one so advanced in years, and his clowning."

Francis Hue and "Pop" Ward compose the team. Pop Ward, for years of Ward and Curran, is over 70. His "come back" is reported as decisive and his performance at the Broadway last week amazed some of his closest friends.

Gordon, Rosack is booking the turn.

ROGERS NOT SATISFIED.

After opening at the 23d Street Monday, "Yours Merrily" John H. Rogers decided the monodrama he had arranged for his vaudeville debut was not just the thing. After playing the first half at the house, Rogers concluded to retire to secure more talk.

The Rogers' act ran but five minutes at the opening performance.

ENTERTAINING SING SING IMPRESSIVE EXPERIENCE

Welfare League Entertainment Described in Its
Tragic Aspect by One Who Took Part—Show
Took Place in Sound of the Death House.

By JOHNNY GORMAN

(Mr. Gorman is a banking agent operating in the New York big time agencies).

Over there in the death-house at Sing Sing five men had just been "bumped off" and ten more were counting the days until they, too, must take the long walk. As I stood in the rear of the prison chapel and heard a fresh young voice singing "Mother of Mine" I wanted to cry out or yell—anything—something; I thought of a few lines written by somebody—"It is only by the grace of God that we are out and they are in."

I wondered if they, over there in that house of death, could hear that song or the song that preceded it—"I'd Like to Go to Sleep and Wake Up in My Mommy's Arms"—and, if they could hear, what they were thinking about; surely they must be listening, they must hear the laughter and music and just as well as I.

We were on our way to see the first performance of the "Sing Sing Follies of 1930," given by the Mutual Welfare League of Sing Sing Prison, whose motto is "Do Good; Make Good."

It was very dark when we arrived at Ossining last Saturday night, darker still when we left the glare of the station lights and started to climb the long flights of steps to the prison street. We passed the cemetery (where they bury the unwanted dead) on the left and the guards on the right, with the waters of the Hudson below, then down past the cell-house with its barred windows to the warden's house.

"Sing Sing" prison, named after the old village of Sing Sing, now called "Ossining," a huge mass of cold, gray blocks of stones, dug from the quarry to the east of the prison by the early inmates in the days of the ball and chain. With its grim outlines softened by the light streaming through the bars of many windows it looks much of the forbidding aspect it presents by day.

Down a short flight of steps we went, through one, two, three iron gates that were opened as we approached (at one of which count was taken of the visitors as they passed in and, again, as they passed out), across the long mess-hall, and up the stairs to the chapel above, all the way assisted and guided by the gray-clad inmates.

The Entertainment.

The evening's entertainment consisted of two one-act dramatic playlets and an up-to-date musical revue entitled "Prisoner by Proxy," written and produced by one of the prisoners. The show was opened with a selection by the prison band of about 50 men, nearly all of them "lifers." Then followed a selection by the jazz band of the prison, after which the first act was put on. "The Trailer"—a playlet, the place, somewhere in France, the time, the World War. It was very well done and very well played.

The second act was another full-stage act called "The Knave's Move," a play of the underworld, reminiscent of the late Paul Armstrong—the scene was laid in the back room of a closed saloon; the time, the night before election. Unexceptionally good work was done by two of the cast, who showed evidence of professional training. I wonder! To repeat from "Variety"—this act would stand a "chance in the better houses."

"Prisoner by Proxy" closed the show. It was called "a musical revue in two acts" and consisted of a prologue, two acts and three scenes. It was a melange of drama and vaudeville; here and there a touch of pathos and a thrill, interspersed with songs, dances and specialties. Again the work of a few members of the cast stood out above the rest—the work of three or four showing professional ease and skill. With the exception of a few interpolated numbers the entire revue was written and composed by members of the Mutual Welfare League. It was a very creditable effort and went over big with the audience. The chorus in the different "girls' numbers" was a scream.

The Big Thrill.

A thrill that would be impossible in any other theatre was introduced in the climax of the second act, when one of the prisoners (naked on the stage, interested the dialogue, and made the following announcement while the members of the cast in apparent confusion yelled for the curtain to be lowered: "Ladies and gentlemen: What

we hoped would not happen has happened. The count has just been taken and one man is missing. The warden requests that you keep your seats, remain perfectly calm, and everything will come out all right."

This turned out to be a plant for the last act, which was laid in Sing Sing, a "Villa on the Hudson," but it was so well put over it fooled everybody and threw a scare into most. From a professional standpoint it hurt a portion of the show, but as a thrill, it was worth it.

Appearing in the performance with names taken from the program were Harry Weston, Thomas Burke, Harry Milham, James Broughton, Ben Mendelson, Herbert Minton, Donald Parlin, William Morris, Thomas Duggan, John McGraw, Thomas Burke, Samuel Jackson, Louis Tuthman, Herbert Perrault, William Finley, Benjamin Mandel, Patrick Deely, Frank Chambers, David Brownstein, John Cooke, Frank Van Ness, Edward Medull, Arthur Herman, Harry Grandjet, John Conney, V. De Stephano, Phillip Strubel, Thomas Winters, Tom Carroll, George Jones, Jr., Edward Dunphy, Cunningham and Indian (specialty), Grinnage, Lofton and Chrissy (specialty), Henderson, Schor, Fisher, Ventimiglia (tailors).

Louis Gallo was stage manager, James B. Gourlay, business director, Thomas Shiras, orchestra leader, Edward Medull, dancing master, and Isaac Bradford, music.

Several of the people in the program and plays gave evidence of previous stage experience. One almost stamped himself as a "song plugger" in the past.

The show opened Saturday, continuing Dec. 12-15.

MARRIED NEAR HOME.

Hinghamton, N. Y., Dec. 15.

Hal Pierson of this city, who appeared last week at the Hinghamton theatre in a vaudeville act, "The Volunteers," was married Dec. 11 to Helen McPherson of Geneva, N. Y. The ceremony was performed at the home of the bride in that village.

The theatre was packed with Pierson's friends the first night of his appearance here. Pierson is a former Hinghamton newspaper man and was for a time with Max Schumann-Heink on tour.

CHOOS "BUDDHA."

George Choos' production, "House of Yamama," has been changed in title to "Eyes of Buddha" and will show at the Colonial next week. Jack Henry is featured among the 14 people cast. Robert Marks produced the piece and Michio Ito has been since called in to put on the native Japanese dances.

Walter Rosemont wrote the music to the book and lyrics of Howard J. Green and Milton Hasky.

FILMS OF WILBUR MACK.

Wilbur Mack formerly in vaudeville with Nellie Walker (now retired from the stage and remarried) is entering the picture field. Mack is to make comedies and has signed a year's contract calling for a substantial weekly amount plus 15 per cent of the profits.

Mack will play vaudeville until February, when he leaves for the coast.

HEIRS WOULD SELL B'WAY THEATRE SITE

Plot at 46th St. Would Command \$1,250,000.

One of the best available Broadway theatre sites is likely to be marketed. It is a part of the Eno estate at Broadway and Forty-sixth street, with 40 by 50 feet just north of the northeast corner of that block and with 100 by 100 on the side street. The parcel has been in the eye of a number of theatre builders for a number of years, but the will of the late Amos P. Eno made certain bequests to charity in which the real estate played an important part then, therefore the insurance of the title was impossible.

An application was made on Tuesday to Surrogate Foley for permission to sell the property. The application was made by William P. Eno, of Washington; William Mitchell and Lucius H. Eno, executors of the estate. The reason advanced was that the sale would greatly enhance the value of the estate. The property is situated at 1,525 and 1,525 Broadway and 157 to 165 West Forty-sixth street, consisting of a number of old-fashioned buildings unsuited to the present needs of the locality. Last year a deficit of \$1,723 was shown in the handling of the property.

The executors state that in 1916 three expert realty men placed a valuation on the property, their respective estimates being \$412,000, \$500,000 and \$435,000. There is an offer at present of \$1,250,000 for the location. Decision was reserved by the court.

Right back of the Eno property on Forty-sixth street there are about 67 additional feet of ground available. There is a small parcel of 17½ feet which, if it could not be purchased, might be rented and the adjoining 50 by 100 feet are available for \$250,000, that being the price set by Louis Bernstein, the music publisher, who is the owner. With this additional ground an ideal theatre site with a Broadway entrance could be secured for a house with a seating capacity up to 2,000. The Eno site alone would permit only of a theatre seating about 1,200 which at the present cost of building would be prohibitive, even though a 16 story office building were placed on the Broadway end of the site.

WHITING AND BURT 2-ACT.

Reject Orpheum's Offer of \$1,750 Weekly and Shelva Production.

George Whiting and Eddie Burt have shelved their production act, failing to agree with the managers on salary. They expect to remain in vaudeville as a two-act, which they were before making the production.

The Orpheum Circuit made the team an offer with the venue, said to have been \$1,750 weekly, for the entire Orpheum tour. Whiting is reported to have asked \$2,000 a week and refused to recede from that figure.

GEORGIE PRICE'S RETURN.

George Price has signed with Fox for a repeat of seven weeks ending around the vaudeville circuit. Price finishes his first seven weeks with Fox at Ridgewood this week.

Balford Macdonald has written some new material for Price. The latter's contract calls for only two shows daily (the supper show omitted), owing to Price's engagement, with the Century Roof revue nightly.

HUGH HERBERT ACTING.

Hugh Herbert this week returns to active vaudeville in a revival of "Mind Your Own Business" at the Jefferson, after a considerable absence to devote himself exclusively to producing.

Mr. Herbert's "Any Home" has been taken over by Louis & Gordon on a royalty basis for production. Jean Adair will head the cast.

PETROVA'S 'CANNED' RECORDS.

Olga Petrova's first phonograph recording is scheduled for release under the Emerson seal for next month. Miss Petrova has made a series of records exclusively for the Emerson, the first few of which are "canned" portions of her vaudeville act, the mimicking, excerpts from plays, songs, et al.

LOCAL FASHION PARADE FOUND HEADLINE DRAW IN SMALL TOWN

Proctor's, Mt. Vernon, N. Y., Using Dress Turn—
Won't Cost House \$500 for Full Week—Every-
thing on Stage of Mt. Vernon Excepting Girls.

FOX'S AUDUBON GIVING OUT COUPONS

10c. Deduction Slips Passing
Around Neighborhood.

Fox's Audubon, a vaudeville theatre in the Washington Heights section of New York, that has received more than usual attention as a season because of the opposition it has encountered, is now giving away coupons in the section, entitling the holders to a discount of 10 cents at the box office. The Audubon's scale is 50 cents.

The Audubon is also billing its programs, by way of three sheets and newspaper advertising, an innovation for the house.

Jimmy Hussey and Alleen Stanley are tapping at the Audubon this week. The Fox house has been using Shubert-contracted turns as its headliners whenever they were available. The Audubon is reported to have paid Nan Halperin \$1,000 for the week she headlined there and the Watson Sisters \$500. Those payments, it is said, caused the Fox booking office to be careful on the expense for the remainder of the bill through booking the show on a salary limit. The house, in addition to vaudeville, plays a picture.

LEADING IN DRIVE CONTEST

N. V. A. Membership Drive Ended
Wednesday.

The prize membership drive which the National Vaudeville Artists has been conducting for the past four weeks came to an end Wednesday (Dec. 15), at midnight. Wednesday afternoon it was impossible to forecast who would be the winners of the contest, as there was still a possibility that some dark horse might come in in the final few hours, with sufficient applicants to change the result.

The leaders were unofficially stated to be Elizabeth Mayne, first; Theresa Valerie, second; Mae Wilton, third and Julia Rooney, fourth. Alma Grace and Victoria Wallace were also regarded as likely contenders, each with strong chance of finishing among the first three.

Five hundred applications were received the first three weeks. It is likely the total number will exceed 1,000.

SUN'S NEW ONES

Starting Jan. 16 the new Crystal, Milwaukee, will be booked by Wayne Christie out of the New York office of Gus Sun. The house opens Jan. 2, the Sun Chicago office taking care of the house for the first two weeks.

Three other theatres have been added to the Sun time. They are the Strand, Evansville, Ind., which also will be handled by Christie; the Valentine, at Defiance, O., formerly booked by Carroll and the Moys; Piqua, O., formerly booked through the United office, Chicago. The latter two houses will be supplied through Sun's Springfield office.

BESSIE CLAYTON'S 12 PEOPLE.

In the new act now being produced by Bessie Clayton for vaudeville, will be Miss Clayton, supported by 12 people.

The turn will first show in January.

Jean Hayes Back in New York.

Jean Hayes, with his wife, returned to New York last week, for a brief stay.

Hayes came direct from the coast, where he has been for quite some time, engaged in writing comedy scenarios for the film.

SUNDAYS AT MOSS' DYCKMAN

R. S. Moss' Dyckman, heretofore playing pictures exclusively, will play six vaudeville acts Sundays, beginning Jan. 27. Harry Simmons will book the Sunday shows.

The scale will be lifted about 25 cents for the Sunday performances.

Mt. Vernon, N. Y., Dec. 15.

The headliner at Proctor's all of this week (split week house) is the "Westchester County Fashion Revue." The clothes, shoes, stockings and all props employed upon the stage are from merchants and shops of this city.

The first intention of Manager Harry McCormack, who conceived the plan of the local dress parade, was to have Mt. Vernon girls serve as models. Finding the number required, 16, could not be obtained here, Mr. McCormack had to go to New York for them.

The "Fashion Revue" was extensively billed and Monday served to evidence there was considerable strength to the attraction. The Monday receipts for the day exceeded by \$200 the gross of the Monday of the previous week.

Credit is given to the Palace Dress Shop, which has furnished all of the gowns, on the billing matter. Other firms receive credit through a slide flashed upon the screen. No charge has been made by any merchant for furnishing goods or props. The act runs 20 minutes.

The total cost of the headliner for the week to the house will not exceed \$500.

5TH AVE.'S SONG CONTEST.

All Popular Melodies Eligible—
Three Winners Each Evening.

Proctor's Fifth Avenue theatre will stage a song contest next week, with three songs selected each evening as the winners, the best of the lot to be selected at an appointed night the following week by the audience.

All popular melodies are eligible. It is somewhat similar to song contests at the Fifth Avenue and in other vaudeville houses in the past, the Fifth Avenue having been the starting point.

LOCAL ROCHESTER ACT

Rochester, N. Y., Dec. 15.

Christmas week is to witness the debut of a local act into vaudeville, occupying the stellar place on the program at the Temple. Raymond Fagan of this city, for several years noted as a musician and orchestra leader, will make his premiere with a local company.

Mr. Fagan will be at the piano, with Hazel Gleason as violinist, Helen Hastenell, cellist; Leonard Campbell, saxophonist; Clayton Lampham, cornetist; John Ruhl, saxophonist, and Eugene Fagan, drummer.

LYDELL AND MACY DISOLVE

Lydell and Macy will dissolve after Christmas week, when they play the Flatbush, Brooklyn.

At Lydell will continue the act with another partner, Carleton Macy will return to the legitimate.

Bully and Houghton in "Smoke."

Bully and Houghton may replace Rooney and Heft in the Highland-Carroll vaudeville production "Rings of Smoke."

N. V. A. COMPLAINTS.

Frank Bush has filed a complaint against Frank Farren, alleging Farren is infringing on a piece of business identified with the Frank Bush act, described by Mr. Bush as "the drunken Coney Island girl bit."

Walter Weems against Dooley and Story, Weems claiming infringement on his "spiced negro baby" story. Weems has informed the N. V. A. he wrote to Dooley and Story regarding the alleged infringement and they promised to eliminate it, but have not done so.

Arthur O. May and Edith Burton against Nelson and Madson the complainants alleging Nelson and Madson are using a act claimed to belong to May and Edith Sisters.

Jennings and Mack against Kellaway, infringing on a act containing a reproduction of an automobile.

POLICE DEPT. DISSENSION MAY HALT HOSPITAL DRIVE

Benefit Performances Bring Light Response From Public—If Discontinued Drive May Be Resumed After First of Year—Columbia Collections Lead

The indications late Wednesday were that the drive to raise funds for the Police Hospital, which had been in progress for more than a week, might be called off. There was a meeting then in progress discussing the advisability of calling off the drive for the time being. The reason was the opposition that had been growing in the Department itself and also that created by the Morning World and the Tribune.

The lack of public response may also have had something to do with the possibility of a decision to call it off. In one theatre early this week the actual gross of the collection was 13 cents.

The benefit performances held in three theatres Sunday night were not as successful as was generally believed. The performance at the Hippodrome, according to the house management, was one of the most poorly attended that has been held at the house in several years. There were a number of policemen about the house that evening and some of them are said to have advised the public to attend other shows.

In the picture houses the response was more liberal than in the larger theatres. The Columbia (burlesque), where the collections were under the direction of Fred McIn, was practically topping every house in the center section of the city as far as the amount secured was concerned.

Those in charge of the drive stated that if a decision to discontinue at this time is arrived at the drive will undoubtedly be started again sometime after the first of the year. There was a general understanding on the outside that in the event that the public did not respond as fully as was expected that the big minded men would undertake to complete the project and personally finance it.

Opposition in the ranks of the patrolmen is said to have developed in the department, because the men who are located at distant stations from the location of the hospital and who for the greater part live in the neighborhood of the houses that they are attached to, decline in the event of illness to be moved to a point where it would practically take their families an entire day of traveling back and forth to see them.

In the station houses the men are said to have voted in favor of the project, but at a secret poll the average vote was 10 to 5 against it.

The three Sunday benefits held last week for the Police Fund hospital were given out as having been a success and said to have added around \$10,000 to the campaign. Inside information estimates the receipts were much below this figure, aggregating closer to \$5,000 than the aforesaid figure. The Hippodrome held the smallest Sunday concert crowd it has ever had.

Those that appeared at the three houses on that evening in order to add the cops were, at the Republic—Betty Bond, Bob Hall, Florence Timponi, Thornton Flynn, Arnold and Conn, Senator Murphy, Chan, Gil C. Stone and Blake Clayton and Edwards, Cantor Steinberg, Craig and Hufschwartz, Grace Hayes, Flo and Otto Walters, Police Glee Club.

At the Edgington—Gerard Bros, Rice and Ward, Aliman and Mayo, Nitty Diner Co., Jean Grasse Co., Russell and Devitt, Vincent O'Donnell, Thornton Flynn, Hibbitt and Malle, Morris Aronson, Mill Collins, Jim and Betty Morgan, Police Glee Club, Joe Roshan. The Hippodrome—Santley and Norton, Marjorie and Gil, Davis and Pella Masters and Kraft Regue, Lew Dehntender, Police Band, Paul Whitman's Band, Gilda Gray, Raymond Hitchcock, Herman Timmer, Police Glee Club, Four Marx Bros, Eddie Fay Co., Bow Bond and Trina Peregino.

Low Morrison headed by Republic and Edgington for the police affair while Edgington headed by the Hippodrome.

BERT LEVY SECURES CHRISTY TIME IN WEST

Intends Reviving Pop. Vaudeville in Many Western Cities.

San Francisco, Dec. 15. Bert Levy, the local manager-agent in vaudeville, has secured the Christy Circuit of booking, that principally has been booked out of Salt Lake. Levy will handle all of his combined bookings from this city, and establish a branch in Salt Lake.

The purchase gives Levy practically the control of all far western small time bookings. He is now planning to revive that brand of entertainment which he books so well in several western cities.

SALARY INFORMATION REGULATED IN KEITH'S

Outsiders Want to Know Salaries of Vaudeville Acts

The Keith office has recognized that the practice of people outside its booking floors asking the salaries of acts playing Keith-booked houses is growing to be a habit.

Last week an order was issued to all of the Keith booking men to refuse the information when asked by an outsider; referring the query for salaries of acts booked on the sixth floor of the New York Keith office to S. K. Hodgson, and for the fifth floor, to D. P. Hennessy. Requests for salary information on acts booked out of the Chicago or Boston Keith offices, when the inquiry is made in New York, are to be answered only by W. B. Steeper.

NEW PROCTOR CHIEF.

Albany, N. Y., Dec. 15. Joseph F. Wallace, manager of Proctor's Grand, has been appointed general manager of all the Proctor theatres in the Capital district, that includes houses in Albany, Troy and Schenectady.

Mr. Wallace's promotion is the result of the resignation of Uly S. Hill, who leaves as manager of Harmanus Blocker Hall, taken over by the Proctor interests a year or so ago, from the Shuberts about Christmas time, to assume the management of the New Mark Strand Theatre, Albany.

ALICE LLOYD RETURNS

The Aquitania last Friday brought back Alice Lloyd to this country. Miss Lloyd stated she had left her husband, Tom McNaughton, fully recovered, with relatives in England, after remaining three months with him over there. Illness attacked McNaughton last summer while he was vacationing on Long Island.

Miss Lloyd will likely take up a postponed vaudeville tour. The postponement was brought about through her husband's illness. Pat Casey is attending to it.

On the Aquitania also were Mr. and Mrs. Sidney Reynolds, formerly in vaudeville, is now in the business end of pictures.

SUBURBS NET \$8,000.

The benefits given by the Keith office to the police and fire departments of New Rochelle and Larchmont, N. Y., last Friday night netted \$8,000.

Of the 32 acts volunteering all played New Rochelle and were transported to the other village via Hudson road. Twenty-eight of the turns appeared at Larchmont the same evening.

Julie Delmar, who arranged the shows, spent the surplus at both places by introducing champion Benny Leonard.

KEITH OFFICE RIGHTS GIVEN TO MRS. HART

Will Do Booking With Wife of Expelled Agent.

Mrs. Max Hart is now affiliated with Floyd Steiner in the Roman Building at 243 West Forty-seventh street. Their association is a joint booking business for vaudeville acts in the big time agencies, with Mr. Steiner the "door man." Mrs. Hart will take care of the office detail.

The booking privilege extended to Mrs. Hart by the Keith people is said to have come about through a personal interview sought by Mrs. Hart with E. F. Albee. Mrs. Hart is the wife of Max Hart, lately expelled from the Keith office. When the Harts some months ago went into court to have their business interests legally adjudicated, it was decided the wife was an equal partner in her husband's agency among other matters settled.

In the interview with Mr. Albee, Mrs. Hart is said to have presented this aspect of her position, she stating to the head of the Keith Circuit that, with her husband's business cast out of the Keith agency, it took along with it an income that would belong to her, whereas she had done nothing to incur the displeasure of the Keith office.

Albee agreed, according to the story, and informed Mrs. Hart that, while the Keith office did not permit women to be franchised as agents, there would be no objection if she affiliated with a "man" (agent), who could act for himself and for her.

Mrs. Hart is a thorough vaudevilian, from the stage to the producing and booking branches. Known as Madge Fox, when playing in vaudeville, Mrs. Hart continued for some seasons as a featured turn. Later, after Miss Fox married, she became a producer, and at the time was reported to have been the one who induced her husband to take up the vaudeville booking business. Some of these matters entered into her claim for a 50 per cent. interest in her husband's ventures.

Floyd Steiner has been a franchised agent in the Keith office for several years. He was a member of the booking firm of Steiner & Harbauer when the war broke out. Steiner entered the navy, retiring with the rank of junior lieutenant of the reserves. While in the service the Steiner & Harbauer firm was dissolved. Upon Steiner's return from the navy he was given his former standing as a franchised agent and resumed booking under his own name.

"LOVE GAME" DISPUTE

Differences of Hayden and Morris Smoothed Out.

Jack Morris' claim against Harry Hayden arising from "The Love Game" act were amicably adjusted last week with the Orpheum Circuit recognizing Morris' one-half interest in the ownership of the turn. Hayden, who is heading the touring company, had heretofore remitted fifty per cent. of the salary to Morris, who claims that share as business manager and producer of the offering.

A few weeks ago payment lapsed and Morris retained Alfred Beckman, of House, Greenhouse, & Vorhaus to take the matter up with the Orpheum local department. B. B. Kahane of the circuit's legal staff, effected the settlement.

Hayden's objection was to the effect Morris had agreed to secure the production of a musicalized version of the sketch. Morris has agreed to look after that detail.

Booked Twice Around.

William and Wollfus have been booked by the Keith and Orpheum circuits for a period extending over three years. They are doing a new act entitled "From Soup to Nuts" and carrying a leader and a property man.

The new route calls for an opening on the Orpheum circuit with a repeat engagement over the circuit immediately following.

Harry Fitzgerald secured the route for the turn.

**NOW SCHEDULED FOR
THE WINNER AND LOSER SHOW
VINCENT LOPEZ
and His
KINGS OF HARMONY
with PAT BOUNET**

LOEW'S CLEVELAND LOBBY WILL HOLD MORE THAN 5,000

**Loew's State There Will Seat 4,100—Cost \$6,000
Front Foot—Keith's Next Door Said to Have
Cost Over Twice as Much—Other Loew Houses,**

MANY OUT OF WORK AFFECTING VAUDEVILLE

**Managers Talk of Cutting
Down Bills.**

Curtailement of vaudeville programs for many houses located in industrial centers is either impending or already accomplished. The particularly affected territory takes in New England, New York State and portions of the middle west. The laying off of employees by the tens of thousands in some cases is the direct reason since it has cut into attendance.

Reports that between seven and ten houses in New England had planned operating for the last half only, with some houses cutting shows from five to two acts, was denied at the Keith office, where it was stated several New England managers after coming to New York had decided to stick it out and even increase the cost of the bills on the theory that persons out of employment turn to amusements more than when working.

It is known, however, the entire list of houses supplied by one booker had ordered the cost of the shows cut down. Two changes of New England houses are reliably reported. In the central west the labor clump has not yet been felt as severely as in the east and the number of houses starting to retrench are less in number.

JAZZ BAND LEAVES BEE PALMER'S ACT

**Shimmying Singer Obligated to
Do Single Turn Sunday
at New Orleans.**

New Orleans, Dec. 15.

The jazz band with the Bee Palmer act at the Orpheum last week left her sul Saturday. Miss Palmer was obliged to do a single turn at the Sunday shows, assisted by her husband piano player, Al Siegel.

The Bee Palmer turn had been booked for a few Orpheum weeks in the South, starting at St. Louis. It is said she will not attempt to continue in vaudeville as she set out.

KEITH'S SOUTHERN ADDITIONS

The Columbia, Baton Rouge, La., and the Grand, Greensboro, N. C., have been added on to the Keith southern string booked by Jule Delmar.

The former house will play five acts, first half of every week going into the Grand, Montgomery for the last half, while the first half at Montgomery will be booked direct.

The Greensboro addition will also play five acts, splitting with Charlotte. The latter house formerly split with Roanoke, but due to the change Roanoke will be booked separately each half.

LEE SUBS ON LOAN.

Tommy Lee, treasurer of Proctor's 2th Avenue, recovered judgment for \$1,645.90 against Charles L. Robinson, theatrical manager, last week for money advanced to acquire a theatrical venture in Newark, N. J. Lee is plaintiff also in two other Municipal Court actions to recover loans from Robinson for the same purpose.

Lawrence L. Cassidy of O'Brien, Mahovinsky & Driscoll acted for Lee.

EIGHT ACTS AT ALBANY

Albany, N. Y., Dec. 15. Proctor's Grand played eight acts last week, dispensing with the feature picture meanwhile.

It is the second time the house ever played that number of turns. The first was when the theatre opened under the direction of the late Harry Jacobs, pioneer Albany theatrical man.

Cleveland, Dec. 15.

Loew's State, to open here late in January, will seat 4,100 and will have a lobby 325 feet long that will hold over 1,000. If that many are waiting to gain admission.

On the same site Loew is building the Ohio theatre for Klaw & Erlanger. It having been leased by that firm for light bookings.

Next door to the new B. F. Keith's, to replace the Keith vaudeville now at the Hippodrome when the lease for the latter expires.

Loew is said to have paid \$4,000 a front foot for the State and Ohio frontage. His announcement of building sent property up and when the Keith people sought their site, the price is said to have gone over double what Loew paid.

Loew's Park at Euclid avenue and 101st street will open Christmas. It seats 1,800. Another new Loew theatre at 117th street and Euclid avenue will seat 1,000.

Loew's State and Park are to play pictures only. It is almost assured Loew's 117th street house will play the Loew pop vaudeville show.

Among the cluster of new theatres in the down town section is the new Allen, built by the Allens of Canada.

The Loew people have just secured a renewal of their lease of the Circle theatre, New York, for another five years, with an option for an additional five years. Their present lease of the property from the Appleby Estate expires next spring.

START ON LOS ANGELES JR.

Orpheum Property to Have Capacity of 4,000.

Los Angeles, Dec. 15.

Work will be started on the million and half Jr. Orpheum house here Jan. 1.

Melton and Kahn are the general contractors and will erect the eight-story office and loft building which will contain the theatre proper.

The new house will have a seating capacity of about 4,000 and will play Junior Orpheum vaudeville and pictures from 11 a. m. to 11 p. m. The site occupies a frontage of 175 feet on Hill street and 150 feet on Eighth street.

Martin Beck has also leased from the Higgin estate a plot 100x160 feet facing on Oliver street, 35 feet south of Eighth street, which backs up to the south 130 feet of the Hill street frontage to be occupied by the new theatre building.

The term of the lease of the Higgin plot is for a period extending over 34 years, the terms being \$1,250,000.

HOLMAN "FRISKED."

On the crowded platform of a street car in Montreal one night last week, while he was going home from the theatre, Harry Holman had his pocket picked, losing over \$500 in cash and \$200 in money orders.

"Twin 6" Sisters in Act.

The billing for the act of Cavanaugh and Everett will have for a subtitle, "With the Twin Six Sisters." The sisters were formerly known as the Wynn girls.

The booking is to be looked after by Joe Sullivan.

Jim Morgan's New Partner.

Doris Duncan, of musical comedy from California, will replace Betty Morgan, continuing with Jim Morgan in the same act.

Miss Morgan has been in ill health and will visit her mother while recovering. The Morgans have been appearing as a team for about ten years.

Loran's Sunday Entertainments.

Loran, O., Dec. 15. Mayor William F. Grail has stopped Sunday vaudeville here. The mayor's edict allows only pictures and certain kinds of musical programs Sundays.

The sister of Cy Tucker (Mr. & Mrs. Cy Tucker) died Nov. 24 at her home in England.

EMERSON CO. DIFFICULTIES START TALK OF RECORD CONCERNS

Reported All but Biggest in Trade Have Been Paying Off Royalties With Notes—Emerson Liabilities Approximate \$1,000,000.

With the Emerson Phonograph Co., Inc., going into the hands of a receiver, following so close on the heels of the Pina Music bankruptcy and the Enterprise trouble, the music publishers are in an uncertain frame of mind regarding "what's gonna happen next." A common misbelief among the publishers, however, is to the effect that the Emerson is bankrupt or has had an involuntary petition in bankruptcy filed against it, which is not the case. The concern is continuing with its business as before, is not cutting down on its staff or employees' salaries and is planning new campaigns for its recording artists in the usual fashion. Mr. Bernard D. Cole, secretary of the corporation, is authority for the statement that the Emerson's liabilities will be satisfied one hundred cents on the dollar.

It is true the phonograph business in general has been in an uncertain state of late, the Emerson and other record companies paying their royalty statements for the past two periods part cash and the greater half in thirty, sixty and ninety day notes. The Columbia and Victor makes are practically the only ones to pay in cash in one lump sum. In the case of the Emerson should these notes mature, according to Mr. Cole, they will have to be held by the creditors for an extended period but they will be satisfied in course of time.

Judge Knox has appointed Jacob Schuler and Thomas H. Matters, Jr., receivers in \$25,000 bond. Mr. Schuler is the Emerson's choice for co-receiver, and was formerly a stockholder in the corporation. Mr. Matters is the court's selection and both will run the business until all debts are liquidated.

What Began It.

The receivership was precipitated by an action to recover \$14,654 begun by Mary M. Johnson for printing and advertising. The printing concerns the monthly and other catalogs issued by the Emerson. It is stated the defendant has assets of over \$1,200,000 and liabilities of approximately a million dollars \$400,000 of which is said to be unsecured. It is evident in all cases that the assets exceed the liabilities, the difficulty arising from the fact that assets mainly of outstanding accounts.

The same receivers were appointed for the Emerson Phonograph Co. of Delaware, a Delaware corporation which manufactures the talking machines and the records. The liabilities of this company are estimated at \$700,000 all unsecured, and the assets are greater in value, but the company is alleged to be unable to meet maturing obligations. The affairs of the two companies are interwoven to a certain extent. Edwin H. Marks, an executive of Jos. W. Stern & Co., music publisher, was commonly believed to be heavily interested financially in the Emerson, but according to the company's officials, he severed connections with them during the war.

The publishers, heretofore, were pleased with the announcement of new record making companies being formed, figuring these would increase their "mechanical" royalties proportionately. The truth of the situation is that it has almost proved detrimental in that a new machine would cause the public to experiment with it and forsake the standard and established brands. Of the 14 companies manufacturing records (there are altogether 30 making rolls and records), four or five only like the Victor, Columbia, Emerson et al., have been tried and proven. The others as they crop up detract from the good records' sales and only amount to a trifle all told as far as the publisher is concerned.

Try New Records.

E. C. Mills, of the M. P. P. A., tried an interesting experiment one evening to determine the lasting power of a newly issued disk by a new company. He decided to play it 50 times continuously. After the 10th or 12th the record started rasp-

ing and was all gone shortly thereafter.

For that reason things are not exactly rosy for the industry. More than ever the music publishers are depending on their mechanical returns to see them through the sheet music sales slump and many are commonly complaining against "gyping" tactics by the phonograph and roll people. Although the law states a "sworn" statement of the number of records sold must be issued the owner of the copyright, but one company is reported to have complied with that technicality. The publisher by law is permitted access to the record company's books to ascertain the truth of his statement, but that is another technicality never taken advantage of. True the phonograph companies inclined to "gyp" are thus afforded a couple of loopholes, although the more staid publishers are inclined to believe such accusations by their clamor to be but an over-estimation of the selling possibilities of some tune.

RINGLINGS "BUY BACK" CIRCUS CONTRACT

Charge Abroad and Income Tax at Home Cause Change.

Plans to send the Ringling and Barnum & Bailey circus abroad this fall have been definitely called off. A contract to take the show across was signed some months ago, as then reported, but the Ringlings bought it back, paying a considerable sum for the cancellation. The reason was the charge of 50 per cent. on receipts in England, besides the American income tax. The Ringlings figured a sure loss with the venture.

John Ringling had prepared to sail for Europe this month to seek novelties for next season's show. The death of his partner, Jake Hamon, at Ardmore, Okla., caused a change of plans, and he may entirely defer the visit. Mr. Ringling will not in setting the Hamon estate.

Hamon's secretary, who was declared innocent of the shooting by Hamon, has been indicted.

SYRACUSE WAGE SETTLED

Union Men Receive \$8 More, Dating Back to Sept. 5.

Announcement of the settlement of the wage controversy between the Syracuse Theatrical Managers Association and the local union of stage employees was announced at a meeting of the former body here this afternoon.

The dispute was settled by arbitration in New York. It was stated J. J. Murdoch, of the Keith interests was the head of the arbitration body. President W. Irving Weygand, of the Local Managers Association, William Rubin, attorney for the Huberts, and Edward Fitzgerald, President of the Stage Employees' Union and a member of the house staff of the Empire, all were in New York in connection with the arbitration sessions.

The union won a victory, receiving an increase of \$8 per month. It is retroactive from Sept. 6 and will force the theatres here to pay out about \$1,500 each.

GOV. ROBINSON'S JOURNEY

Cincinnati, Dec. 15. "Governor" John Robinson, famous circus man, who recently lost his wife and recovered from a serious illness himself, although his age is 50, has just started for the island of Trinidad to recuperate with his pet building and a flock of pet parrots. It was all on account of the way Alvin Smith's friend described one of the trees on Trinidad Isle that set the "Gov" on his long journey. The local Maples presented him with a loving cup before he left in memory of his half century in that fraternity.

CON'S LOVE FRIENDSHIP DEAL GUMS THE WORKS

All Has Gone Wrong Since Cuthbert's Wife Joined Out.

Rome, N. Y., Dec. 13.

Dear Chick:

Balme was right when he said love and friendship was apple sauce. Ever since Cuthbert's wife joined us out, things have been breaking tougher and tougher.

I told you about that fighter I grabbed. Well, I thought it would be a great idea "to stick him in the act and see if we couldn't take the nut off for the hot meat he surrounds daily."

I suggested to the manager here that he might bill my porcupine and let him offer to forfeit a hundred berries if he didn't stop any of the local pug within five rounds. The local manager thought it was great stuff and slipped it to the daily in this burg and they ate it up.

Everything was rummy up to Wednesday night. I had it framed with the spot light guy to shine the light in the eyes of "Tomato's" opponents. This blinded them and my sockologist would then bury that right wham of his on the end of their chins and they kept floppin' all week.

Wednesday night the spot light bird sticks me up for dough and I told him to hold his horses, that I would pay him off at the end of the date. He didn't look ticked, but I never dreamt that the beef was going to wind up the way it did.

A local lightweight called Stockings Kilroy jumped on the stage after I had made the usual announcement that "Tomato" would stop any 135-pounder in the vicinity or forfeit a hundred bucks. This bird looked tough, but I wasn't worryin' none for I knew that my pork and hammer had his odds with the lighting effect and everything.

The slab was parked to the doors with a mob of rosters all pulling for Stockings to knock my pug's brains out. They stripped down back stage and got busy. Stockings showed a nice left jab and seemed to know his right hand from his left, which is more than a lot of these so-called box fighters do.

I had arranged with the spot light guy that when I pulled a handkerchief out of my kick he was to put the spot on the other pug and Tomato was to let his right go from the floor.

I let the thing go a round, for my tattler didn't seem to be in any danger, and I wanted to give the clever kickers a run for their kick.

At the middle of the third round I flashed the handkerchief and yelled for Tomato to pop. Can you imagine my feelings when the sap in the gallery turns the light on my pug plant and Stockings slams Tomato on the jaw, knocking him as cold as one of Campbell's dips.

I was going to take a desperate chance and throw water on him, but the wulven was almost on the stage and I figured I would have to run for the railroad station if I tried it.

Well, to make a serial shorter, I had to look my people to make good the hundred bucks, for I had promised the manager that I would take all the risk if he would put Tomato in.

I haven't lost faith in my tattler, but I have in human nature, for I just discovered that the spotlight guy is Stockings' brother.

Your old pal, Con

N. V. A.'S OPEN NIGHT.

All Artists Invited for Christmas. Serving Supper.

The N. V. A. is to keep its open house Christmas night (Saturday). Every vaudeville artist playing in the vicinity of New York will be invited to the N. V. A. club house, where a supper will be served.

Managers of all of the Greater New York vaudeville houses have been supplied with invitations, with instructions to give them to all artists, whether N. V. A. members or not.

LINA BARBANELL'S SKETCH

Opening On Keith Time in "The Bride."

Lina Barbanell's musical comedy feature has been routed by the Keith Exchange and opens in Washington, D. C., Monday in Holbrook's sketch, "The Bride."

Five people are cast, with the reported salary being \$1,700.

FRILLS AND FASHIONS

By ALICE MAC

Kitty Doner in her second week at the Palace, wearing the same costumes, was just as big a success as last Monday, having to make a speech at the close of the act. One costume worn by Miss Doner this week (and also last week) deserves mentioning. Made on vamp lines of broadened velvet, peacock blue shade, which formed the bodice and long train lined with chartreuse chiffon. This material also served for the dainty knickers in place of a skirt. Yellow roses trimmed the tail of the train and one shoulder.

May Wirth, back again with the Wirth circus act, had a dress consisting of flowered pink satin with bands of silver forming the shoulder straps and such, with the other young Wirth woman in grey chiffon veiling under skirts of lavender and blue. Loops of pink satin ribbon trimmed the side of the skirt, while mother stitched the whip in draped blue velvet with tulle flowing from the shoulder, and a jet ornament hanging from the waist to the hem of the skirt. A bunch of white aigrettes formed the head-dress.

Gertrude Vanderbilt wore a sweet frock for her opening, of white net boud around the hem in pink ribbon. Three narrow tucks ran around the hips, giving it a hoop effect. The ribbon was crossed back and front for the bodice with the net veiling it, falling cape fashion at the back. Then, after her pianist had rendered that somewhat worn-out "Bodice" she returned in black jet, patterned in blue flowers. The skirt hung in folds mingled with black georgette. One rather wished Miss Vanderbilt would have lengthened her dancing steps, which she so gracefully executed while taking bows.

The Donneys have now surrounded themselves with a miniature revue, containing a quartet of girls, and Helen Patterson, who was most charmingly costumed throughout, first in chiffon of slate gray, with the wash of copper and silver brocade. The girls were in mauve pleated chiffon skirts with the tops heavily decorated with tiny flowers. The bodices of the same material were edged with turquoise satin.

As Queen Elizabeth Miss Patterson made a pleasing picture in royal robes of gold cloth bound around the hem and waist with ermine.

Tom Patricia has in Irene Debury a miss with personality, who looked sweet either in her frock of salmon-shaded velvet with a full skirt and swalloped hem, or her tricky short black lace costume, sprinkled here and there with sequins. Jet formed the bodice, finished off with a large bow of orange satin at the back. The hat was sailor shape, with an orange feather tip at the side. The chaste under the chin gave this hat a nifty look.

At the American Roof (first half) the Lyndall Laurel Co., three well-built young women and one man, could give some of the would-be pugilists a few hints on boxing, as well as a few tricks in wrestling. For the former they were attired in showy bathing suits, one of purple satin, with the top of black and white check. Another of green, with the wash and cap of gold tulle, and the last of yellow satin veiled with black lace trimmed in mauve ribbon. For wrestling they appeared in the much-favored stockinette suit worn so much by the Bennett bathing girls.

Rose and Lee Belle had becoming dresses. The fair-haired one was in iridescent sequins worn over a foundation of cream satin. Folds of white net and copper chiffon hung gracefully at the side, with a feather fan of the copper shade. The one who tinkled the piano was attractively gowned in jet and silver stripes. Black velvet lined with silver formed the back panel style.

The young woman in the Flanagan and Stapleton act was sweet in lavender taffeta, which had ruchings of blue mauve ribbon on the skirt. The bodice was quite plain, with the short sleeves puffed, and wash of blue. Later on in the act this frock was exchanged for a man's evening dress suit.

The wife in J. J. Bennett's sketch chose pale blue silk broadened in silver for her gown. It was a draped affair, with the train hanging from the waist line. The sister's was not so becoming, too stiff-looking, of white taffeta patterned in mauve flowers with purple net forming the sleeves and bow at the side.

MUSIC REVENUE DIVIDED.

The revenue derived from the new affiliation between the M. P. P. A. and the Society of Authors and Composers will be divided 50-50 every three months, starting the first of the year. The \$175,000 surplus fund in possession of the Society of A. and C. will remain intact except for the interest which will be similarly shared by all members.

The only salvation for the picture theatre managers to side-step the payment of the license fees, to which they object strenuously, is to secure a repeal of the Federal law by which the owners of musical copyrights are granted the privilege to collect tax on music performed for profit.

CUBAN CIRCUS WAR OFF.

Havana, Dec. 15. The circus war here was called off Saturday when the Sauts and Artiss show closed at the Pirato after four weeks. Some of the acts with a show have been cancelled and sent back. The firm will send a revised light on tour.

The "Pat Jones" Circus has extended its engagement at the National until the first of the year. This will give the show a run of 15 weeks. It is a record. The longest engagement previous was for eight weeks.

Florida's statue house and Val-Berlin's Leopards arrived here this week and joined Publications.

THE JUDGMENT RECORD.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor and the amount of the judgment:

Albert Cappelloni Productions, Inc. A. Leiser & Co.; \$264.62.
Mollie King Alexander, formerly Mollie King; Fitzgerald Mfg. Co.; \$2,842.82.
American Cinema Corp.; O. J. Gule Co. of New York; \$2,179.69.
Ivan Rankoff, Ullman Press, Inc.; \$130.12.
Bume; J. Karp; \$967.99.
Grace H. Clark, Harry Collins, Inc.; \$6,466.57.
James Crase; B. Goodman; \$163.11.
Wendell Phillips Dodge; A. Leftwich; \$775.37.
Rame, Rogers, Feet Co.; \$71.18.
June Davidge; Tappe, Inc.; \$2,294.51.
Four de Lys Films, Inc.; Baumann & Co.; \$252.16.
Freeman and Beatrice Gibbons; Commercial Trust and Savings Bank; \$1,337.69.
John W. Gray; Continental Guaranty Corp.; possession of chattels and \$77.85.
Harry Garman Productions, Inc.; A. Campbell; \$164.70.
Anderson T. Herd; C. F. Roberts; \$4,500.22.
Felix Isman; Reed Shop, Inc.; \$532.60.
Irving Kaufman; A. Rothenberg; \$643.11.
Lillian Walker Pictures Corp.; Dramatic Mirror; \$1,673.25.
George Mosser; J. H. Tushar Printing Co.; \$1,643.60.
Leiser and Hyman Park; Baumann & Co.; \$1,672.76.
Charles L. Robinson; T. Lee; \$1,445.94.
Blame, name; \$654.34.
Pearl; Standway; Black & Boyd Mfg. Co.; \$67.45.
Treadwell Amusement Co., Inc.; Central Building, Improvement and Investment Co.; confs; \$101.70.
Fred B. Warren; Republic Laboratories, Inc.; \$10,813.50.
Westley Productions, Inc.; A. Campbell; \$266.70.
Bankruptcy Petitions.
Charm Costume Co., Inc.; liabilities; \$11,005; no assets.
Madison Costume Co., Inc.; liabilities; \$2,667; assets; \$1,426.
Pina Music Co. of New York; 10 West 50th street; Francis Gilbert and Edward M. Morgan are the receivers.
Superior Talking Machine Co., Inc.; same address; same receivers.
Satisfied Judgments.
Commoford Co., Inc.; G. H. Callaghan; \$1,141.50; Jan. 1, 1930.
Ben Ab Haggan; O'Toole's Motor Renting Service; \$612.26; Nov. 6, 1929.
Theatrical Candy Co., Inc.; G. W. Falter, Inc.; \$97.19; Nov. 19, 1929.
Attachment.
C. R. Mamuley Photoplays, Inc.; Otto L. Reiers, \$11,527.24.

FRISCO NOTES.

San Francisco, Dec. 15.
"Watch My Smoke," comedy play written and produced by Walter A. Rivers, local newspaper dramatic critic, opened at the Alcazar Sunday.

(Miss) Lee Morris, baritone, has been added to the Keith & Hill Co., which opened with "The High Cost of Loving" at the Columbia this week.

Sustaining a severely bruised eye in an accident, Dotson was unable to appear at the Oakland Orpheum for two days during his stay there two weeks ago. His place was taken by Murphy and White, who were on the San Francisco bill that week, but succeeded in playing Oakland, too, aided by rapid ferry transportation. Murphy and White also played the Oakland Orpheum in their regular position last week.

Poul Bjornskjold, Danish dramatic tenor, assisted by Mrs. Leota Rhoads and Fred Maurer, Jr., at the plans, gave his only San Francisco recital last Friday.

While Bob Murphy stood on the top of a newspaper building burning and outbursting a large band last week, more than \$50 was collected from the gazing crowd by Kitty Gordon, the Cameron Sisters and numerous other Orpheum artists for the benefit of a Christmas Red Stocking Fund for kiddies.

A farewell luncheon was tendered Thomas Numan, "Examiner" dramatic critic, at the Palace Hotel last week by 50 local theatre managers and motion picture exchange men prior to his departure for New York, where he will enter the Hearst motion picture service.

Baffled by the mysterious manner in which he was found and with but very few clues to aid them, the police have spread a dragnet over the entire bay region in an effort to capture the murderer of Fred Hunt, 35, ice cream delivery man, who was found dead, his head crushed by an iron bar, in the dark storeroom of the Hippodrome Theatre several weeks ago. The police are satisfied that robbery was the motive, as the slain man was shy \$17 collection money. It is believed that Hunt was struck from behind while storing away some ice cream. All refreshments selling has been stopped in the theatre by the management as the result.

Al Brown, formerly San Francisco manager for Witmark & Son, arrived here from Australia last Monday on the Ventura.

A collection taken among employees of the Orpheum to purchase a burial wreath for George Van der Mark, relief stage doorman, who died last week from injuries sustained in a fall, brought a small sum over the needed amount, which was turned over to the deceased man's mother, Mrs. M. E. Van der Mark, of Sacramento.

Three years ago Laurel Lee was a principal in the stock companies at the old Bishop in Oakland and the Alcazar, this city. This week she is back in Oakland playing the Orpheum with her own act.

Harry Hume is to be the manager of the San Francisco office of Van Alstyne & Curtis to be opened Jan. 1.

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BIG REVUE FEATURES
COLUMBIA THEATRE SAN FRANCISCO and GEARY MASON

VALLEJO ROW NEARS END

Own Crew Battles but Labor Council Takes Hand.

San Francisco, Dec. 15.
Having reached an agreement with the management of the Vallejo theatre, Vallejo, the theatre's regular stage hands, who went out on strike several weeks ago just before time for the "Up in Mabel's Room" show to go on because of a conflict over certain salary bills, have gone back to work pending a new decision on payment of bills to be made by the labor council.

The original bill, which was refused by the management after the "Way Down East" picture had been staged, was completely dropped and the one decided upon by the labor council paid. Because of this no road shows will make one night stands at Vallejo until a definite agreement is reached by the stage hands and the theatre via the labor council.

TWO COAST OPENINGS.

Ackerman & Harris Opening at Long Beach and Eureka.

San Francisco, Dec. 15.
Loew's State at Long Beach will open Sunday, with Lester Fountain, manager. It will be under the direction of Ackerman & Harris.

That firm will also direct another Loew house at Eureka, opening tomorrow, with William Kelsner, manager.

Managers Change About.
San Francisco, Dec. 15.

Eugene L. Perry is leaving Turner & Dinkens to take charge of Loew's State, Oakland.

Harry David, of the State, when departing Sunday, will go to San Francisco's New Mission house at Los Angeles.

ORPHEUM, SAN FRANCISCO.

San Francisco, Dec. 15.
The Orpheum has an excellent bill this week with comedy predominating and singing and dancing well divided. The second half of the show brought consistent laughter nearly all the performers adding each act.

Victor Meyer-Emma, Littleheart and Co. on sixth went big with a rather different style of entertainment that brought many laughs. Maurice Littleheart's work was particularly well received. Jack La Vie got well merited applause for work on the trapeze, scoring a hit with confidential comedy talk and daring stunts. The dancing, Kennedy's closed to a big hand holding everyone with wonderful dancing of the whirlwind type.

Mrs. Doran's Operatic repeated doing even better than last week. Irving Goulet and Rhea Lusby also hit the bull's eye with nifty dancing and singing. Petty Heat and Brother opened to a substantial hand with the man's work on the bottles outstanding. "Hello Husband," with Lulu McGuire assisted by Hamilton Christy and Co. had several surprises bringing laughs throughout.

Ole Olson and Ole Johnson next to closing just missed stepping the show with good comedy, members of preceding acts assisting them.

PANTAGES, SAN FRANCISCO

San Francisco, Dec. 15.
Pantages gave an average show to capacity houses this week.

"Carnival of Venice," headlining, carried away honors in closing spot having half a dozen men and a couple of women who were all good musicians. King and Irvin, a pair of men in black face, got laughs with comedy talk and interpolated songs. "Pot Pourri" put over good work bringing plenty of applause. The act has well trained birds and a dog. Harry Hume brought laughs and finished well with a steel guitar and a dance.

Cook and Vernon, a good mixed team, went for a big hand with good songs and a song. The Four Fantines opened to great applause, the acrobatic and hand lifting work by the women standing out.

LOEW'S CASINO.

San Francisco, Dec. 15.
Comedy predominates this week, the vaudeville, however, being below average. Florette, opening the show, received well merited applause for clever routine of acrobatics and contortion. Although her act is rather short, it is interesting throughout, the feature being the manner in which she effects what appears to be a complete dislocation of the neck.

Orben and Hiale, a mixed team, black face, received few laughs for their mediocre material. What laughs they got were secured by old gags.

The International Revue, carrying seven men and one woman, made some poor after acts at comedy, bringing few laughs during their 15 minutes. The yodeling song by the Italian impersonator received good applause, the other members of the party lacking good vol a. A patriotic rhymy featuring the Statue of Liberty makes an effective kind applause finish.

Goldberg and Wayne, two men at a piano, were the hit of the show with their comedy song offerings. Both possess a pleasing voice. "Love Joke" was the King offering in its usual spot. The gowns worn by the principals and the chorus were especially attractive, mainly the wedding gown worn by Clair Starr. King scored again with his magnificent stage act, getting a big hand on that alone. The book was good and interspersed with musical numbers, went over big. A Sunshine comedy completes the bill.

LOEW'S HIPPODROME

San Francisco, Dec. 15.
The Hippodrome had its usual bill this week. Elsie Murphy and Eddie Klein were the hit of the show in a classy act. The male member scored on the saxophone while the woman knocked out a hit with new comedy songs. She has a fine voice and pretty gowns.

The Summary: Two opened with acrobatics and tooth lifting work that was well applauded. Cullen and Kenyon pleased with songs. Warden and Nady, a couple of men, bring many laughs and a good hand for Italian and straight gags and melody.

Fashion is in vogue closed to a good earned hand for a well staged fashion revue and a quintette of good female voices.

MARRIAGES

Irene Held, of Cincinnati, and Stanley Goffall, famous football player of Notre Dame, reported married at Philadelphia last week. She is in the "Famous Show" chorus.

James Thornton to Mrs. Josephine Boyle, Dec. 1.

Ivy Troutman to Waldo Pierce, non-professional, in Paris, Dec. 1.

Alphonse Berg, manager and owner of "Fashion de Vogue," (vaudeville act) and Isabelle Vance, playing in the act, were married Dec. 2 in Jacksonville, Fla.

Una B. Fleming, a dancer with Nora Hayes' "Her Family Tree," Dec. 6 to Carlton R. Adams in Philadelphia. The groom is a non-professional. The romance started in Chicago last summer, at which time Miss Fleming was appearing there in "The Sweetheart Shop."

Mar Irving, who plays Aunt Ophelia, and Earl Wilson, who plays St. Clair in the Harcourt company on the road with Uncle Tom's Cabin, were married last week by Judge Gillette in Rochester, when the organization played at the Arcade in that city.

Julian Albert, son of Louis Albert, manager of the Orchestra Department of the W. Y. M. A., Chicago, married to Margaret Heddette, non-professional, at Sullivan, Ind.

ILL AND INJURED.

Bessie Gray ("Jim Jam Jams"), operated last Sunday at the Flower Hospital, New York, for appendicitis.

Ira, Lillian La Rose is ill at her home on Washington avenue, Albany, N. Y. With her daughter, Elsie La Rose the mother was in the vaudeville act, "Girl in the Crystal." It played three Frisco houses, Yonkers, Troy and Albany when Mrs. La Rose was reported ill.

Alma Warwick (Warwick-Leigh Trio), while playing in Chicago left for Philadelphia to undergo a serious surgical operation. She is at the Women's College Hospital in that city.

Madeline La Varre, formerly of the Century Road, is reported recovering from a recent illness at Lakewood, N. J.

Will Frederick (Princeton Trio) was injured in an auto accident Dec. 8 in Cincinnati. He was out of the act at the Palace, that city, for the rest of the week. Extent of his injuries not disclosed.

Mrs. Warwick, of the Warwick-Leigh Trio, was operated on in Philadelphia Monday. The turn cancelled 10 weeks.

INSIDE STUFF ON VAUDEVILLE

Many vaudevillians are elated or otherwise—mostly otherwise—after patronizing a new traveling crap-game fad that has come into popularity. The game is not of the "piker" variety but big stakes proposition, with the sponsor of the various sessions of Ethiopian golf receiving a quarter a roll for his kitty. The man back of the occasional meetings is said to have cleared \$25,000 monthly in this manner.

The feature of the "traveling" game is that the same "clubhouse" is not patronized twice in the same week in that a large number of these resorts are maintained and each night the place changes.

Joe Keno, when in Chicago in "The Honey Girl," became celebrated among theatrical Chicago. At one of the cabarets frequented by theatrical people after theatre there is a weekly professional night when the pros at the tables are called upon to do a brief turn.

One evening they called upon Joe. He told the house he would do a little recitation. He made it very brief. It consisted of three lines. When Joe finished the management asked him to do them a favor by never going there again. Joe wouldn't promise. The next professional evening, back he went and asked to be allowed to do the recitation just once more, as he liked the place and it would be another riot. It was a riot the first time, nearly a panic. Everyone who heard Joe do the recitation admits that. Get Joe to tell you the third line. The first two are: "Four little child. No father; no mother."

The conviction is growing that the Shuberts intend to go into vaudeville. Not alone that, but that they must go, either by playing a circuit of vaudeville theatres or a string of vaudeville road shows.

The Shuberts are said to have between 50 and 100 vaudeville acts under play or pay contracts. The firm may become jammed up with the placement of so many turns through the shutting down of legit productions before the season is over. The Shuberts have been farming out acts to other managements and vaudeville houses, like Fox's. Meanwhile they have not failed to agree upon the release of a contract any act has asked for.

This is believed to be the principal reason for their vaudeville intention, though Lee Shubert says it is purely a commercial proposition; that they believe there is a field for another first class vaudeville circuit, and money in it. The Shuberts, however, according to all accounts, do not intend to finance their vaudeville circuit. It will be their only theatrical proposition that "money," as it is known in the financial circles, will be represented.

Just now the Shuberts say they will be playing vaudeville by Feb. 1. Despite a story in Variety a couple of weeks ago, which mentioned Arthur Klein as the general booking manager of the Shubert vaudeville, it is not thought such a connection has been made, and there has been nothing further than Klein's statement to substantiate it. The Shuberts have been negotiating with one or more agents now looking through the big time offices to assume charge of the booking end.

In the general management of a vaudeville circuit the Shuberts at present have Ed Bloom, who was general manager for William Morris when Morris played vaudeville. Nothing is reported, though, of any steps taken by the Shuberts to have Bloom in charge. Bloom is now handling as general manager the Shuberts musical road and Winter Garden attractions.

Lee Shubert is reported in frequent communication with Dave Sablosky (Sablosky & McGurk). That firm is closely allied with the Stanley Company of Philadelphia. Both of the Sablosky & McGurk partners are well liked and know vaudeville.

The "Lay-Off Night" last week at the Friars became a most enjoyable affair, with a funny wind up that started with a laugh, was later greeted with a groan, and ended with a smile. One of the features of the evening, that was presided over by Tommy Gray, with Felix Adler as assistant (Adler termed by Gray as "the world's champion lay-off") was a parade of authors, each bearing a card naming his best known flop of this season. As each author appeared Jay Gould told the members and guests all about them. The last was George M. Cohan. It also signified Mr. Cohan's official appearance since resuming his post of Abbot of the club. Cohan's card bore, "The Genius and the Crowd." After the tumultuous applause for Cohan had quieted down, Mr. Gould said: "Too much Genius and too little Crowd."

A travesty, "Worrying," played by Blanche Ring, Charles Winniger and Richard Carlo was very amusing. It was written by Mr. Gray, who has written the John H. Mears' "Midnight Century Revue," and it will be played in that new production by the same trio who gave it at the Friars. Miss Ring afterward sang "Rings on My Fingers." She is a popular girl with the Friars. The Masters and Kraft Revue was another attraction that brought a huge response.

Club members gave a burlesque on "The Unwritten Chapter," relating to inside stuff in the club, and gently punning several of the members.

Following this Gray announced the next would be a turn strict attention must be given to. He asked that quiet prevail. The drop went up and on the stage sat a Hebrew with a beard. He started to talk Yiddish. The house laughed. Appeared another fellow, also talking Yiddish. Then the audience got the idea, a Yiddish sketch. They thought it would last four or five minutes, just for the kid of it, and disappear. Three times the second fellow started to exit with the house thinking that would be the playlet. Each time the other called him back, and the finger kept up. By this time the audience was restless. For five minutes it had been great, for 15 it was awful.

At the end of 15 minutes the second fellow did finally leave the stage and everyone heaved a sigh. But right on came a woman, who started to talk, also in Yiddish, where the others had left off. Then the house commenced to walk out. Nobody back stage could stop the talkers. They had been sent there to do a sketch and they intended doing it, all of them. It was 15 minutes after that before the thing ended, and it wound up the performance, for nothing could have followed it. By this time, however, the Friars, mostly professionals or connected in some way with the show business, had gotten the humor of it, realizing the helplessness of the stage managers. It was probably the greatest "chaser" ever put on a stage.

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Chicago, Dec. 13.
Jeanette Dupre has secured a divorce from Ralph Huorvath, an orchestra leader.
Miss Dupre for a long while was a leading woman in burlesque.

INSIDE STUFF ON VAUDEVILLE.

Continued from Page 5.

off, and coincidentally made an ideal closing number for this particular show.

The real fun of the sketch, however, happened after it was over, and probably but few of those present have heard about it. When Tommy Gray thought of the Yiddish stunt, he phoned the Hebrew Actors' Union, asking for a sketch and how much it would cost. The answer was \$35. Tommy said the price was all right and how long would it run? Five, 10, 15 minutes or an hour, was the answer. Tommy said to send them up that night and tell them to make it as short as possible. The misunderstanding was followed by another. After the show one of the Yiddish players presented Tommy with a bill for \$100. Tommy said \$35. Yes, \$35 apiece. Tommy did the best he could in talking against the Yiddish chorus that immediately arose, and eventually adjusted the matter of the bill for \$40 net.

A certain male single, playing in the mid-west, featuring recruiting stories and a high-pitched voice, has been in high demand every time he met another artist attempting either. Recently he ran into one who was using a recruiting gag, and he demanded that it be taken out immediately, ending with "Where do you get that stuff?" The other replied very mildly (and in a high-pitched voice): "I got it in the trenches in France—where did you get yours?" The high-voiced comedian let it go at that.

A well-known vaudeville player of better-than-bonkum type recently wrote the following in a letter in answer to a request for an advertisement:

"Your communication relative to Christmas advertising comes to me at a time when the ambition for any publication of my vaudeville connection is mightily outweighed by the desire for as profound obscurity in this enterprise as its activity will permit. This condition, however, is not in any sense a depreciation of the really admirable achievement known as Modern Vaudeville, but rather as a form of weariness born of a day-by-day experience and observation in the variety theatres.

"There be more things in vaudeville than are dreamed of in the chronicles of critics or the all too private offices of booking heads. 'Where there is no vision, the people perish'—and vaudeville has lost its vision. For I see about me every week a toleration and exploitation of elements that have laid more stately edifices than the one in question in dust.

"And so, like many others who have not entirely lost the vision of the essential theatre, I shall act upon the advice of Dr. Johnson and 'withdraw my attention' from this department of the theatre and wait until the 'Vulgar Age' has spent itself."

Fred Stone joined the N. V. A. within the past 10 days. No announcement of Mr. Stone's acquisition was made, but it became known through the membership drive that was on for the vaudeville artists' club. Fred Stone and the late Ivaue Montgomery, his partner, started in vaudeville, becoming a standard team, and, according to the story, were taken under contract by Charles Dillingham when they were receiving a salary of \$7 weekly (for the team) in the varieties.

Stone was often reported during the life of the White Rats organization to have donated the order in money donations. It is well known among the old timers of vaudeville that Stone, in the productions Dillingham provided for him as a star, found bertha, often, for many Rats, who for one reason or another could not obtain vaudeville engagements.

Terena Valerio (Mrs. Tom Brown) secured Stone's application. Miss Valerio was among the women contestants in the N. V. A. drive for the prize to the woman who secured the largest number of applications.

George McKay (McKay and Ardine) is of the opinion he will join "Broadway Revivies" when that show, with George LeMoine and Bert Williams, starts on the road. It is because Mr. McKay's brother, Ben Rubens, of Cleveland, a film man, has invested about \$50,000 of the \$120,000 the "Revivies" now represents.

Mr. McKay and his wife are playing in vaudeville. Other production offers beckoned to them, but Mr. Rubens told his sister he would like the McKay family with the "Revivies," and if George didn't like it after joining, he (Rubens) would give him a couple of hundred thousand dollars, to get out one that he did like. Which, Geo. opines, is the right kind of bruth.

SPORTS

Jack Dempsey's 12-round knock-out of Bill Brennan at Madison Square Garden Tuesday night offed Frank Moran's two-round k. o. of Joe Beckett, the English heavy-weight champion, as far as the contemplated Dempsey-Carpenter fight is concerned.

After the bludge Pittsburgher had spilt the Englishman, the dopsters had it that the edge was off the Dempsey-Carpenter contest, as the Frenchman's chief claim to American attention was his k. o. of Beckett.

Dempsey was an overwhelming favorite until Tuesday night when his bout with Brennan caused the odds to switch around again and now the French war hero is nearly an even-money choice.

Followers of fictionists figure that if a slow fellow like Brennan could cap Dempsey so early as the second round and have him in distress, the fast moving, hard-punching foreigner will have an excellent chance of goading him before the complete distance is negotiated.

Carpenter on his only appearance in this country against a hand-picked opponent in Levinsky nevertheless showed himself as a deadly biter and was as fast as a light-weight.

At any rate the Carpenter followers have taken fresh courage from Dempsey's showing with Brennan. Word comes from the Dempsey camp the champion was untroubled and that the Brennan bout should be thrown out when it came to figuring the probable winner of the international contest.

Dempsey's adherents say that Dempsey will stop the Frenchman regardless of his recent effort and many of them claim that Brennan is a muchly underrated fighter who could in their opinion beat Carpenter

or any other heavy in the world except the title holder.

Brennan sticking along with Dempsey for 12 rounds isn't going to help the Dempsey-Willard match any. If Dempsey stopped Willard in four rounds at Toledo when Willard was in good condition, how long can Willard stay now after another period of inactivity?

Willard's attack has also fallen as a result of the latest fight, for up until Tuesday it was always considered that Willard had been bowled over by a superman.

Tuesday's bout has convinced the fans that Dempsey is human and that a good sock on the point will stop the man-eater just as promptly as it would a Fred McKay.

Dempsey's recent knock-out of Billy Mike at Boston Harbor convinced many that in their previous two bouts Dempsey had been very lenient when Mike stayed the limit on both occasions.

Another feature of the bout was the taking of motion pictures which many claim was the real reason Brennan managed to stay more than a few rounds. It doesn't seem sound reasoning that Dempsey after feeling the kick of the Brennan wallop in round two would take any unnecessary chances with his previous title by allowing the big fellow to "stay" regardless of the increased value of the pictures thereby.

The house at Madison Square Garden Tuesday night for the Dempsey-Brennan bout was not sold out and one whole section was unoccupied. The box office at the Garden started selling prices soon after the show started and \$22 tickets were down to \$11. The \$27.50 tickets appeared pretty well taken.

Continued on Page 31.

ARTISTS' FORUM.

Hollywood, Cal., Dec. 8.

Editor Variety:—Referring to a controversy in a recent issue of your paper regarding the piece of business of "squirting an amber fluid from an oil can into a whisky glass and drinking." I wish to say was inserted and copyrighted by me in a farce called "My Wife's Family" in 1904.

R. C. Whitney, the present owner of the piece, or T. Roy Barnes and Harry Linton, who have worked in it, will substantiate the above claim. I have used the same piece of business in a recent comedy picture to good results.

I hereby give my friend George Freeman permission to use the above business as he sees fit.

The last and least mentioned was where my dog covers himself with sheet in bed.

Red Stephens.

Editor Variety:—Regarding Mr. Pope of Pope and Uno, if he can read English he will notice that Variety gave me credit for my personality, appearance and the way I handle my dialog; also everything that my dog does.

Mr. Pope certainly flatters himself when he thinks I got a writeup on his idea. The only thing that could possibly conflict with Pope and Uno is the covering of the dog in bed. I have already eliminated that from my act, because Mr. Pope seems to think that it is ruining his act. It is a trifle in my act and I don't need it, nor do I need anyone's ideas.

I have been an originator for 25 years and I have never been accused of copying anyone. I also haven't called my dog a "good-night dog," nor have I any desire for that title. In fact, Pope and Uno are absolutely unknown to me—never heard of them. Yours truly,

Robert and Robert.

INCORPORATIONS.

Albany, N. Y., Dec. 15.

The following companies were incorporated at the Secretary of State's office last week:

Cowood Pictures Corporation, capital \$10,000; directors, M. Hicks, Mt. Vernon, N. Y.; A. G. Scheer, 149 Broadway; M. C. Bernan, 226 W. 106th st., New York city.

Phinney Amusement Co., pictures, capital \$1,500; directors, Philip Cherkin, 450 56th st.; M. M. Cherkin, 187 Monroe st.; Morris Efronson, 432 Putnam st., Brooklyn.

Debs Laboratories, capital \$1,000; directors, A. Kemper, East Weil, Harry Weiss, 48 Cedar st., New York city.

Simmons, Douglas & Scheuer, pictures, capital \$7,300; directors, Ira Simmons, W. A. S. Douglas, Walter Scheuer, 117 W. 46th st., New York city.

Amour & Borel, theatricals, capital \$20,000; directors, Thomas J. Amour, Adele Borel, Charles J. Fager, 44 Wall st., New York city.

Thalia Players Corporation, theatricals, capital \$2,000; directors, Lillian M. Fox, 3009 Cortelyou road, David B. Goodman, 1004 54th st., Brooklyn; John J. Kennedy, 5 Beekman st., New York city.

Cottis Photo Plays, capital \$20,000; directors, Thomas J. Ford, 31 E. 32d st.; Thomas A. Kirby, 101 Woodhurst ave.; Thomas A. Egan, 139 E. 95th st., New York city.

Arnold Picture Co., capital \$60,000; directors, Arnold A. Kline, Newark, N. J.; Ethel Fargush, Morris Fargush, 419 E. 5th st., Brooklyn.

Hudson Delivery Co., delivering films, capital \$1,000; directors, Charles Levin, Ray Levin, William Dean, New Rochelle, N. Y.

Direct Film Corporation, capital \$25,000; directors, Anton Novotny, 440 E. 163d st.; Elmer J. Laferriere, John R. Clark, 729 1th ave., New York city.

Rivoli Theatre Corporation, construction, capital \$20,000; directors, Carol P. Norton, Edwin C. Hinkle, Thomas P. Taylor, Hempstead, N. Y.

Cinema Holding Corporation, general (Mt. Vernon), capital stock \$100,000; directors, Bernard Morrey, 619 W. 138th st., New York city; Benjamin Pakula, 2134 44th st.; Paul Pakula, 246 E. 110th st., Brooklyn.

Blue Bird Amusement Co., pictures, capital \$20,000; directors, Abraham Gluckman, 1915 Marmon ave.; Max J. Gluckman, 57 W. 112th st., New York city; Joseph Cohen, 542 Bedford ave., Brooklyn.

Thurston & Goodhue Producing Corporation, scenic, capital \$10,000; directors, Howard Thurston, Rochester, L. I.; Harry M. Goodhue, Boston, Mass.; Bailey C. Elmer, 1400 Broadway, New York city.

Linden Amusement Co., picture-theatres, capital \$20,000; directors, Joseph Levine, 434 E. 117th st.; Broxy Morris Kleinman, 1741 47th st.; William Schaumburg, 607 55th st., Brooklyn.

Broadway Fighting Club (Brooklyn), capital \$10,000; directors, Abraham J. Halprin, Rose Blumstein, H. E. Schiff, 44 Park Row, New York city.

TOMMY'S TATTLES

By THOMAS J. GRAY

The Christmas spirit is trying hard to get into New York, but there is a shortage of theatres and the vaudeville bills are overcrowded.

That's all right now, little wifey,
Go and do your jig;
Santa Claus is on the Small Time,
As well as on the big.

The fact that baseball is now under the head of a Federal Judge will make it any easier for you to find your agent any afternoon next summer.

"Little Day Rhoe," who has charge of the "Four" Sunday movement, will have to blow his horn awfully loud to drown the noise W. A. Brady made with his published statement.

Next move will be to abolish pepper and salt. If it takes in those "pepper and salt check" actors' suits it will find a lot of supporters.

How to save money on Christmas presents:

An old cold cream can painted over makes a nice present to send your agent. It can be used to keep stamps in.

Old press notices carefully sewn together make nice crazy quilts to send to someone you care nothing about.

A nice door mat can be made from old powder puffs—if you save enough of them.

Six old make-up towels, trimmed with the cases of discarded eye-brow pencils, makes a nice Indian blanket.

Old dancing mats cut up into the proper shapes can be given away as Outja boards.

Breeding room kimonos, if they have been used long enough, make beautiful hanging draperies for a "chubby" studio.

Photographs received from other acts make nice presents to people who want to keep bottles from breaking in their trunks.

Old canes can be given to friends who are interested in golf. With a little filing they can be made perfectly useless as golf clubs.

A jazz band makes a nice present to any one who is fond of peace and quietness.

A good deal of money can be saved by sending all your Christmas presents C. O. D.

New law to bar aliens from America for one year just passed Congress. This is a tough blow to acrobats and wop comedians.

President-elect Harding has invited a lot of people to his home to get their advice. Can't find any actors' names on the list.

Maybe from now on the actors will be invited to send their phonograph records.

It is especially good for people who have not yet looked a winter overcoat.

It will be hard to find a film to make you think it is an old-fashioned New Year's Day.

PARISIAN FLIRTS

(Continued from page 9.)

mind when he looked the outfit up for its American Wheel tour.

The scheme works for variety of offering makes a fast moving show and generally helps the whole effect. The general complexion of the offering is not to be assumed to be a specialty show, for it is typically burlesque. There are those expected moments of business bits and numbers and they register with a high average of success, but the specialty matter helps to keep the proceedings moving and is a happy variation from the ordinary succession of "bits-number-bits."

Robinson himself does not make his appearance until the fifth scene of the first act, one of those old-fashioned court travesties, but then he makes his presence felt. He has a lot of his familiar business as the judge before whom pass the other principals in the guise of prisoners to be judged. Robinson makes this business really funny—a trifle "blue" in spots, but always funny. The material is never meany but always has a laugh in it.

For example, the comment of one of the comedians is a line that has a suggestive angle, but still is not offensive. This comedian in the courtroom scene looks after one of the better of the girls and observes, "All she has to do to shimmy is to move fast and stop suddenly." A good deal of the chatter has quick snap of about this grade.

The principal women are May Bernhardt, featured in the billing, and a first rate typical "good fellow" type of burlesquer in numbers and bits; Mable Lee, a member of the "dapper" type, an excellent stunner and number leader, and Freda Lehr, a stalwart type which in a former epoch of burlesque would be called principal boy. Carrying out this idea, she is one of the few principal women this season who has appeared late in the last act, attired in a suit of white tights with black mantle. All three of these principals are dressed according to the best taste, and are first rate players in the mode followed for burlesque purposes rather a vivid, robust appeal to the eye.

The comedians are rather mixed in the types they do. Robinson himself is somewhat along the line of grumpy tramp in his court room scenes, but for the final act goes into his excellent comedy Hebrew-type dialect and all.

Andy Martin does a "number" in the first part and later is disclosed as an eccentric, while Sam Borchard starts off with the burlesque talk-through the dialect goes with the soft peddle and in the afterpiece is a straightaway Irishman, bogue and all. Ralph Smith does the straight comedy, being a person of

youthful, manly good looks and with a certain spontaneity of method. The other member of the quartet previously mentioned is Irving Lewis, who does the combination of tramp and eccentric which has become so popular of late.

A bright, colorful production has been provided, with rather more than the average outlay in scenic effects represented and the chorus of sixteen, although rather miscellaneous in make-up and looks, has been well coached, apparently well disciplined to keep up fast work, and provided with a plentiful assortment of slightly wardrobe.

ABE REYNOLDS' REVUE

Continued from Page 9

admirer of Cleo's. Young Morrey was also prominent here doing straight in clever fashion.

Other scenes worthy of mention were "In China," a full stage act, showing a cherry blossom garden with a gigantic Buddha surrounded by beautiful props. But Leighton and Joe Morrey did "Chinese Bandman," a twisted version of "Japanese Bandman" doubling it totally, both attired as Oriental.

The high light of the show from the scenic standpoint was a full scene in Act II. Here the characters, sumptuously gowned, pulled a fashion parade, surrounded by a beautiful set. Four silk pillars, fluted from within to represent marble, made a beautiful foot, with the gold evening gown of the girls forming a harmonious blend.

The chorus was a hand-picked one, and, wonder of wonders, they can sing. They are the most uniform gathering of girls as to shapeless and appearance that has been seen in burlesque in many a day.

To sum up, the Abe Reynolds Revue contains enough comedy to qualify, and as a light production it measures up to the best amateur production produced in this season of elaborate staging.

Gansung-Slack Inquiry.

Chicago, Dec. 15.

Mrs. N. J. Gansung, of the Gansung theatrical act, is desirous of reaching the mother of her late husband, whose name in private life was Slack, or his cousin. She thinks they should be in the same street, possibly 19. She desires to notify them of her husband's death and commiseration with them relative to the matter.

The Majestic, Albany and Empire, of the Park, controlled by the Sherry Amusement Co., and formerly booked by Max Lerner, have been added to the books of the Finner Agency. Both houses play five acts on a split week basis.

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What is the highest check a barber can give a customer and still live? Sully, the barber, in the Palace theatre building, wants to know. Sully is out for a record. The top check in Sully's place is \$4.99, handed by the boss barber himself to Sully Grady. The second high is \$3.99, slipped by the bar to Sully Danesky. Sully says the work performed in a Broadway hotel barber shop would run to around \$9. Sully says he really is a cut-rate barber, but when his customers want an inflated account he grows excited in the Italian language, stutters, gasps and gasps, obliging the customer to leave in fear of an explosion. Then Sully laughs and says, "That's putting it over" in fairly good pigeon English. Sully has discovered a new message for his shop that is a bear for the cash register. It's a dirt wash. The face is covered by a sort of wet mud, then the face is scraped and hammered until the victim is ready to pay \$10 for the barber to quit. That's why Sully sends up the check, saying he has saved the cash difference. Sully doesn't know how to do it himself, but he tries often. His price for the dirt shampoo runs from \$1 for the customer who kicks to \$3 for those who don't. Sully was explaining to the mob the other day how he had seen "Tuddy Dimples" the night before. "It made me cry," said Sully. "What did you cry for?" asked one of the victims, "You didn't pay for your tickets." "Well the rest cried and what could I do," answered the handsome and fat boss checker.

Max Barol Konevich, president of the Artists' Lodge, Berlin, addressed the Variety Artists' Federation executive Nov. 23 with a view to getting the Federation's embargo on artists of enemy origin removed. "As brother artist to brother artist and as man to man," he had a good deal to say about the advisability of such a reinstatement of pre-war footing, but all his arguments found the V. A. F. officials cold, if courteous. As a matter of fact, his arguments seemed to be rather in favor of getting everything put right for his Teutonic friends than toward the establishment of the old friendly footing, and in the end the executive turned his proposals down.

Long Tack Sam will sail for England next November where he will play for 20 weeks. Up to that time he is booked consecutively in this country. H. B. Marinelli arranged the matter in conjunction with Paul Murray in London. This will be Long Tack's first trip abroad with his present company which he brought over from China last January and with it has since been playing the Orpheum circuit.

Uly & Hill, manager of Proctor's Harmonia Brocker Hall, Albany, has been appointed manager of the new Strand taking the place of William J. Brooker, who resigned. Mr. Brooker, who has been in charge of the house since its opening five weeks ago, has returned to New York and resumed his place in the Fox studios. Mr. Hill is one of the best known managers in this section of the State.

Governor Alfred E. Smith will become chairman of the Board of Directors of the United States Trucking Corporation Jan. 2. The corporation, the largest of its kind in the world is located in New York City. Since 1895 the Governor has been continuously in public service. Prior to that time he was in the trucking business.

Phil Baker, of Ziegfeld's "Midnight Revue," will sail for England on the "Celtic" June 2 to open around June 11 in a musical comedy. Baker until recently was a piano accompanist and musician in vaudeville, this being his first production engagement.

Alex Fischer, due to arrive from Europe this week is bringing over with him Joseph Schwartz, a Rus-

GEO. M. COHAN AND THE ACTORS' EQUITY

George M. Cohan addressed a statement, in the form of an advertisement on the back page of Variety a couple of weeks ago, to the acting profession, calling attention to the fact that "The Equity Shop" is nothing but a "Closed Shop," clothed under another name. Mr. Cohan made a simple and direct statement, advising the A. E. A. membership not to be deceived by the disguise of the wording of the "Equity Shop." He also inserted other matter that he had personal knowledge of, and which should have been very interesting and illuminating reading for any A. E. A. member.

Mr. Cohan's statement attracted wide attention. The A. E. A. executives realized it would. They answered it with a statement signed by the Council of the A. E. A., per nobody. After reading the answer, it could quickly be appreciated why there was no per attached to the Council's anonymous signature. Likely no member of the Council would stand for that undignified answer, virtually an attack upon Mr. Cohan. Probably no member of the Council ever wrote that answer.

That answer must have been written by an Englishman. There is no American actor now alive, in our opinion, who would address an insulting reply to any straightforward statement Geo. M. Cohan ever made. We don't think whoever wrote the answer is an actor. Or, if he is, he hasn't been working at it for a long while. He's found something softer. There are only two men connected with union theatricals we can think of at the moment who might have written the A. E. A.'s Council's reply to Cohan. Either one is capable of doing just that. It's their way. But they picked Cohan and they stopped.

Whether the A. E. A. votes for an Equity Shop or a Closed Shop and puts it over, that answer to George M. Cohan has weakened it. Inform those who may have read it that the A. E. A. executives are afraid of criticisms of their movements, that they are afraid of their position, and that, after all, whether actors or actors' employees, they are merely union politicians. They have no case so they can get forth no case.

Mr. Cohan has not said anything to the members of the A. E. A. the Council could object to. The men of that Council, also the executives of the A. E. A., when playing bridge at the Lamb's for five cents a point, might talk it over among them; look at the steam radiator and the boys in attendance upon them; look at each other, and all together laugh at the members of the A. E. A., who are not of the Council, not executives, and not members of the Lamb's, with the chances that wherever they are, the members are not either playing bridge for five cents a point nor engaged at \$100 a week.

Mr. Cohan at the Friars' dinner last Sunday night, stated he did not wish to influence the members' votes, that all he wanted was that the members should know the A. E. A. Council was foisting an "Equity Shop" upon them for a "Closed Shop." "Tell them the truth and let them vote as they please," said Cohan. There is some words.

We say, although what we say doesn't count, that if the closed shop goes through the Producing Managers' Association may take in every respectable producer, giving him thereby the protection of their agreement with the Equity, which has yet four more years to run. During that time the Equity Shop or any other kind of a shop will be useless against P. M. A. members. And at the end of the four years by the ratio of payments now being made to the P. M. A. by its members, that managerial body will have such an enormous surplus, if the A. E. A. attempts to evoke any kind of a shop against the managers the P. M. A. can close every legit theatre in the country for any period of time it decides upon, meantime taking the theatres over and maintaining them from its surplus.

While that could make producing managers then, if it happens, out of the A. E. A. executives, it should be a diversion for the executives, as they haven't been acting for quite a while, and anything besides ordering actors around, after four or five years of that, should be greeted by the execs. as a novelty.

Having confessed boredom of the executives, we would like to slip a little tip to members of the Council. There are 48 of 'em. The more the less. When the execs are not crowding the card room at the Lamb's and any Council member has a few minutes to spare, it might be educational for him to slowly walk along Broadway, even slower than that when he sees a group of actors or stage hands standing around. Listen. Find out what the rank and file of your organization think of all of these things—what the stage hands think, and what the stage hands do think? Never mind the votes. We know that stuff, even if you don't. Page Emerson! But get right down to earth with your members. Be a Council and a council to them. Now you are only 48.

HASTY JUDGMENT IN VAUDEVILLE

"Reports," those from the house managers, have long been a subject of comment among vaudevillians, generally, managers and artists. They usually are made up from the Monday matinee performance, when the resident managers sit through the entire show.

That the Monday matinee judgment is often hasty came out this week in a vaudeville theatre in New York. An act had been booked to open

Jan. 3, at Carnegie Hall, New York.

Jack Birman, former New York artists' representative and manager of the Walter J. Pimmer club department, is now in charge of the Buffalo branch of the Pimmer vaudeville agency in conjunction with Clyde Griffith.

James W. Mathews, general manager of the Alhambra during James K. Hackett's season, will have to undergo an operation. That news is said to have cost Hackett, net, \$10,000.

The Valentine, Huntington, W. Va., is now solely owned by G. R. Robinson, who purchased the interest held by A. F. Merrill. The theatre has been renamed Odeon.

Henry J. Goldsmith of H. J. & E. H. Goldsmith, theatrical attraction, is out again after an operation on his nose and throat. Prof. Charles Tack performed the operation.

The Broadway, Buffalo, and Stratford Ontario, are now booked by the Walter Pimmer office. The

houses play five acts on a split week policy.

William Klein, the attorney has established an uptown branch in the Century theatre building with Sidney Heiman in charge.

Jack Carter, who was back with "Tattle Tails" will be company manager for "Oh Pat," the new Wilmer & Rosenberg show.

Harry Royster is managing the John Henry Moore Century Matinee Whirl which has opened in Atlantic City.

An Ex-Servicemen's Carnival and Industrial Bazaar will be held at the White City during the holidays.

Burt Green and Irene Franklin (Mrs. Tupper) left Wednesday for a tour of 20 days at Porto Rico.

Reginald Goode has returned to New York after appearing in "Tiger House" in Australia.

Valaska Suratt in the Jack Tack sketch, "Punch" opened Jan. 2 on the Orpheum Circuit.

after intermission. That was the position agreed upon between the booker and the agent for the act. The booker asked for the option of transferring the turn to the No. 2 spot if it did not go at the opening matinee. The agent agreed to the No. 2 switch, but added that the result was to be taken from both shows Monday. He would not consent to the matinee only. This remained the understanding.

After the matinee Monday the house manager asked the banking office to change the act to No. 2, saying it had not gone at all in the afternoon. His request was transmitted to the agent. The latter stood upon the understanding, saying that that evening he would be at the house to watch the act. The booker said he would go along. Neither disputed the statement of the house manager about the matinee, and the act was not consulted. In the evening the act, opening after intermission, did as well as any turn would want to do, and still remains in that position. Nothing was said by the three observers, excepting the house manager, who merely remarked: "The afternoon bunch must have been cold."

Different times have been advocated for the house manager to make his report. Artists would prefer Tuesday night, after they and the orchestra have settled down, with a fair chance of the second night's crowd being larger than the second day's matinee. Tuesday night could also work to the advantage of the small time, with its split week policy. Others say if the first day's report must be sent in, it should be from the Monday (or Sunday) night performance.

Variety in the past has said that in its opinion, on the big time (full week), two reports should be sent in by resident managers on the performance, either from Monday or Tuesday night, and Thursday or Friday night. On the small time, split week, the report might be taken from the first night's performance of each half. But it's a custom, "The matinee," and as such is apt to remain.

TWICE THIS WEEK ON BROADWAY

It is rarely that two events of major artistic importance signalize a week on Broadway, but Sunday Pola Negri was seen for the first time by New York and Monday Jacob Ben-Ami moved to the 39th Street theatre for his first appearance in this district. Of the latter much has been written and very little of it has been characterized by that stony judgment which is the result only of an inherent balance and long experience.

Mr. Ben-Ami is not the greatest actor America has ever seen as we have been led to suppose—not yet, that is. Whether he will ever be so doubtful, for to aristocratic parts can be being that touch of elegance characteristic of a Haysmore performance or even of one by Schidfrant? Nor is he yet the master in mood and projection that young men of the dailies have taken oath they believe him. They have never seen Novelli, Conquini, Mounet-Sully, Duse or a host of others whom the Continent swears by and so to them Mr. Ben-Ami is a prodigy. They did well to praise him, however. To his part he brought a sympathetic radiance that shone from within, but dominant command he did not bring. He will, probably, in time.

Where they failed again was in crying up his performance and decrying the play in which he appeared. The "Hansom and Delilah" by Hvon Lange, for which they have nothing but harsh words, is really one of the best things the Continent has ever sent us. It is life and it is also dramatic, never in the theatrical sense, but with reality. People behave in it as they behave in life, and there come also fine overtones. When tragedy gives pause to men they speak as the director does in this play. It is full-fashioned, well-bred, a man-of-the-world, and speaks as truly the last word in judgment as the woman he was condemning spoke with naturalness from her point of view. What remains of excellence in the manner in which Mr. Ben-Ami in an unpleasant part contrasted at once the flash of the divine that starts in all artists and the quality so often coupled with it that is weak yet charming. What most reviewers have forgotten, however, is that it required a major intelligence to write this part so perfectly.

Regarding Pola Negri and the amazingly fine picture called "Passion," in which she is appearing at the Capitol, there can be no difference of opinion. As a picture her vehicle will lift the standard of production in this country at least 20 per cent. From now on producers who employ actors for screen work will suffer unless these same actors bring to their parts a naturalness that joins their portrayal into the whole with a dovetail fit. She had every excuse—youth, beauty, ability—and yet she never tried to steal a scene. Had she tried she would have spoiled the picture. As it stands it is an organized whole, all parts played with distinction, and yet balanced and even—the whole result an event.

AUTOMOBILE ACCIDENTS

The safety first agitation to lessen the danger of automobile accidents, and it is universal throughout the country, sounds one-sided, if not lip-sided. The appeal and thought seem to be directed against the driver of a car, with the pedestrian seldom referred to.

The slow thinker may be surely said to be in the majority among those on foot as against those in the drivers' seat. It's quite all right to exact searching examinations before a driver's license is issued, and to take any precaution against careless, reckless or fast driving. But the most skillful and conservative driver in the world can not prevent someone from walking into his car, nor little children running into or before it.

If accidents are often the result of slow thinking, that slowness of thought is in the walker, and if not slowness, then it is absent-mindedness. Children are not told nor taught evidently to remain on the sidewalk, adults are not advised to cross the street at a given point, except in a sort of official sign warning way, so one has it hammered in that they must look up and down a street before walking across it, not to walk past one car without stopping to see if there is another approaching from the other side. The pedestrian is uneducated over here where the automobile is concerned. England seems to have had the better plan. Over there if you are on the roadway at the wrong place and time, the authorities blame you. The assumption appears to be that there is a right place and time to cross the street.

The Chicago plan, on the boulevards, could well be emulated all over New York below 125th street. Out there no car can come onto the boulevard without coming to a full stop at the crossing, if only for an instant. It's a rule as well recognized in Chicago as if any of the street intersections require a traffic officer.

In New York may be seen any day now children going to and coming from school, crossing any number of streets or avenues, leading in the nearest routes to their homes. Many policemen are employed at the school hours to safely guide the children across. One general street for a school, on either side of it, with proper protection along that street, would be a saving in the police service and more certainly install into the child that would remain in older people, the necessity for regularity in street crossing.

Advice in the sidewalk would not be a bad scheme for some of the safety first schemes. Car drivers and car owners may see where most of the accidents arise. People on foot can not. It would not be an exaggeration to predict that 80 per cent. of the deaths by auto are directly brought about through those on foot who are killed. Accidents between cars, collisions, etc., may be the result of inexperienced drivers or slow thinkers, more often the latter. It is statistically known the greater percentage of collisions happen when the speed is 25 miles or less.

KEYES PROMOTING "CLUBHOUSE" AGAIN

A. E. A. Solicitor Has Not Accounted for Old Funds.

Chicago, Dec. 15. J. Marcus Keyes, Chicago agent for the A. E. A., is talking clubhouse again. Now he announces a somewhat visionary idea of having A. E. A. stars contribute (gratis) their services in making special pictures, the funds thereof to be used toward building an A. E. A. clubhouse in Chicago.

Last time Keyes started after a bankroll to build said clubhouse, he gave an entertainment in Hotel Morrison, advertising it with the official A. E. A. name. There have been many results from that entertainment, but none has been any start toward a clubhouse.

Keyes' program solicitor first thought the American Theatrical Hospital as a "grift" in order to abstract some advertising from a hospital benefit program to the entertainment, the government had to send deputies months later to Keyes to make him pay the war tax; the solicitor got mixed up in a murder case and alleged that Keyes had spent the money furnishing his own office and flouting his paper. "The Actor," all except 40 per cent. of the proceeds exacted in the name of the A. E. A., the 40 per cent. going to the solicitor and "promoter," both professional ad-sharks.

All this was months ago. No accounting was ever made to any local A. E. A. board, to any contributors, through the press or otherwise as far as is known, regarding distribution of the proceeds beyond the 4 per cent. of the gross deducted by the paid solicitor. The receipts as shown by the war tax collected, were beyond \$2,000.

HOWARD BROS. STARRED

Eugene and Willie First to Lead a "Passing Show" Title.

Eugene and Willie Howard are to be starred in the "Passing Show of 1930," according to the terms of a five-year contract entered into between the brothers and the Shuberts this week.

This is the first time any member of a "Passing Show" cast has been elevated to stardom since its inception in 1912.

Harry Watson, Jr., who will be in the show, will have the "straight" aid of Capt. Irving O'Hay, also signed for the production.

"WANDERER" CLOSING SEASON THROUGH TWO WEEKS' LAY OFF

First Broken Season in Over Five Years—Could Not Afford to Pay 90 People Salary While Laying Off Preparatory to Southern Tour—\$4,000 Cost of Jump Back to New York.

Comstock & Galt's "Wanderer" will close its season this week at Calgary, Can. It will cost the firm \$1,000 for transportation back to New York.

A southern route had been obtained for the attraction, but it would have required two weeks' lay off to make the jump and start the southern tour. Under the regulations of the Actors' Equity Association, Comstock & Galt would have had to pay the show's people salary while laying off. If the piece were to resume, they felt that they could not afford the extra expense with no income meanwhile.

This will mark the first broken season of "The Wanderer," closing 6th its sixth year. The show has played full seasons for the past five years.

OMAHA BUSINESS POOR

Local Legit House Has Not Played Capacity.

Omaha, Dec. 15. Business in Omaha continues to be poor. Brundage, Omaha's only legitimate house since the closing of the old Regal last spring to make

DISCUSS "EQUITY CLOSED SHOP"; COMMITTEE TO SEE BOTH SIDES

Owen Davis Goes Into Extensive Detail at Monday's Meeting of Dramatists' Guild—Augustus Thomas Also Speaks—Sentiment of Meeting Seemingly Against Equity's Proposed Plan.

At a special meeting called to discuss the importance of the Equity closed shop with respect to its organization, the Dramatists' Guild of the Authors' League of America, Inc., convened especially for the occasion at the Cafe Boulevard, Tuesday, passed a motion appointing a committee to consult with the Actors' Equity Association and the Producing Managers' Association before they (The Guild) took any active measures on the question of the closed shop.

The motion was passed after long debate, although the action was taken on the motion introduced by Augustus Thomas, while despite it, the sentiment as expressed seemed the playwrights were opposed to a closed shop.

Discussing the possible action on the part of the Dramatists' Guild, Mr. Thomas stated he had formed no opinion. His position, he said, at this time was that of an inquirer. He said that it did not take an active imagination to conceive of a number of different results according to the route of travel. "I don't think we are in a position to criticize Equity for wishing to have all the actors in their shop," he declared. "If we could get all the dramatists into the Guild, as the French Society has all the dramatists, I am inclined to think that we would do so. I am inclined to think that it is our hope. I think if the managers could get all the

managers into the Producing Managers' Association they would wish to do so provided they were all worthy people.

"I can conceive," he continued, "as the chairman (Owen Davis) has implied that a conference between the three factors in the theatre might bring about very fine results, but if I remember rightly Mr. Gilmore asked that no action be taken today unless someone were present from the Equity Association. I don't think this is an unreasonable request. He said that if we took action otherwise we would be acting without full advice upon the subject, and I agree with him. So I suggest that it is the sense of this

LEADING WOMAN TIES UP KELLER BOX OFFICE

Attaches Day's Receipts on Old Judgment.

Georgia Wilson attached the day's box office receipts of John E. Keller's show at the Manhattan opera house Dec. 9 to satisfy a \$1,500 indebtedness incurred in 1914, when Miss Wilson was Keller's leading woman in his Shakespearean repertoire. Keller gave Miss Wilson a bill of sale of the show's properties, costumes, etc., to safeguard the \$1,500 at the time.

Miss Wilson, through Hens & Kahn, charges Keller borrowed the bill of sale for documentary proof to satisfy another attachment secured against him by a Rev. Bentley of Brooklyn while the show was in Canada, but never returned the paper.

Rather than stop the show entirely, Miss Wilson's attorneys attached the day's receipts and Mrs. Oscar Hammerstein put up a \$1,000 bond. The case comes up for hearing in the Third District Municipal Court late this week.

ROWLAND LEAVES CHICAGO

Veteran Producer After Three Decades Moves East.

Chicago, Dec. 15. Ed Rowland, the oldest legit showman in the mid-West, after being in business here for some 30 years, is shaking the dust of this town off and going to New York, where he will engage in picture production and minor producing.

Rowland & Clifford was one of the best known firms in the show business some years back and at times had 25 one-night standers and Blair-Haylin touring companies. They produced "The Heavies" and "September Morn," both fortune makers. Ed Clifford withdrew from the partnership some years ago and retired with a competency, seeing the handwriting on the wall for road shows. Rowland persistently stuck on his own and is said to have lost many thousands. Considerable litigation is pending here over his last season's ventures.

BERNARD QUILTS

Mam Bernard is out of the Ray Goetz piece, "As You Were," replaced by Al Sheen, who had been with the show for a couple of weeks previously to Bernard's departure.

Monday it was reported Bernard had been taken seriously ill, but inquiry at his home in New York found him there, in good health.

TEMPLE LEAVES SHUBERTS

Edward P. Temple who has been associated with the Shuberts for a number of years as stage director is no longer with that organization.

A misunderstanding between the producer and one of the members of the firm is said to have been the cause for his departure.

meeting that the chairman appoint a committee of three or five members, the smaller the better, to consult with the committees from the Actors' Association and the Producing Managers' Association. Louis Hirsch seconded the motion.

Mr. Davis thereupon stated that he thought Mr. Thomas' suggestion wise. Behind the Dramatists' Guild stood the 1,500 members of the Authors' League of America, and that it behooved the Guild to consider any action which it might take carefully, for the dignity of the entire organization. The motion was put and carried unanimously. Mr. Davis then appointed Edward Childs Carpenter chairman of the committee, with Eugene Clark and Mr. Thomas, as members.

Mr. Davis opened the meeting before a representative group of members. He announced that the meeting of the guild had been called to consider the question and the effect of the "Equity closed shop." He said he was going back to explain the history of the subject and which might have a bearing on the situation as it exists today. He said that the Dramatists' Guild had been founded during the actors' strike and that, at the first meeting at the Hotel Astor, a committee was appointed to confer with the Equity. (Continued on page 30.)

"THE NIGHT WATCH" MAY GO INTO CENTURY

Now Slated to Follow "Mecca" There—All-Star Cast.

"Mecca," at the Century, going to Chicago in January, may be succeeded, according to report, by the Shuberts production of Michael Morton's play "The Night Watch." "The Night Watch" is a Parisian success. If it goes to the Century, as now planned, it will be given a more sumptuous production than would have been required for a downtown theatre and will in all probability employ the services of a roster of big Broadway names in its cast.

Fred Stoneham, formerly of the George Tyler force, is slated to stage the production.

Morton first found he had to move "Mecca" to the Auditorium, Chicago, to fulfill a contract. He will take the show out Jan. 22 from its New York stand while it is doing an average business of over \$30,000 weekly.

"Mecca" opens at the Auditorium Tuesday, Jan. 23. It will return to resume its New York run in April at a Broadway house not yet disclosed.

SARATOGA LOSES B'WAY

Troy, N. Y., Dec. 15. The Broadway theatre in the City Hall, Saratoga, was forced to close its doors last Sunday. The City wishes to use the hall and refused to renew the lease held by Arthur V. Milligan, proprietor of the theatre. The house, one of the oldest in that section of the state, has played pictures of late and has always been a money maker.

Mr. Milligan is building a new theatre in Schuylerville. William E. Benton, owner of the Mohawk theatre, Mechanicville, now in the process of construction, has secured a B. F. Keith franchise for vaudeville and a Shubert franchise for legitimate attractions.

GARNET LEE ACQUITTED

Cincinnati, Dec. 15. Professionally known as Garnet Lee and reported to have been in musical comedy, also vaudeville, the girl's trial on a charge of transporting a stolen automobile from New York to this city was held here. Miss Lee was acquitted. Her companions in the car, Fred and Thelma Carter, were convicted.

EDITOR-THEATRE FEUD BASED ON "NO. 2" CL.

Des Moines News Commented on Hitchcock's Absence.

Des Moines, Dec. 15. The Adams theatre company has withdrawn its advertisements from the Des Moines News, covering the three houses, the Berchel, legit and burlesque; Empire, vaudeville, and Princess, stock, arising out of a feud of several weeks' standing.

The trouble began when the second edition of "Hitchy-Koo" was billed for Des Moines at \$3 top.

The "News" volunteered the information to its readers that Raymond Hitchcock was not with the show, giving a display story in its dramatic department describing Raymond Hitchcock's New York appearance.

This was a return engagement, "Hitchy Koo" having played Des Moines during the spring, with Hitchcock in the cast. It did turn away business at that time. The fight became bitter, the Adams people maintaining that the "News" went out of its way to "knock" the attraction.

So the "News" carries on Adams advertising, although the other Des Moines houses, including the Orpheum and Majestic, both vaudeville, carry their usual advertising space.

BUSINESS MEN BACK THEIR OWN THEATRE

Will Build House to Hold Any Kind of Attraction.

Rochester, N. Y., Dec. 15. Something new in Rochester is being planned in the way of a community theatre. The plans have been put in concrete form by well known business men who are interested. The Pinnacle Amusement Co., Inc., has been formed to build a modern community theatre in the Pinnacle section of Rochester, a section which is exclusively a residential one and hitherto has successfully resisted all attempts to inject any sort of a commercial enterprise within its bounds.

Edgar Shantz, president of the International Button Co., is president; J. C. Carle, secretary and treasurer of the Karle Lithographing Co., is vice-president, and Frank A. Bushland, a construction engineer, is secretary and treasurer. The theatre, according to the plans of the architect, will seat 1,000 on the ground floor and 300 in the balcony. The balance of the balcony space will be devoted to a large ballroom.

The stage will be sufficiently large to accommodate almost any kind of a play and large companies. It will be possible to bring in regular theatrical companies, to book picture shows, to hold any sort of a community meeting, to hold dances or banquets and to stage amateur plays and entertainments.

BELLE SLAUGHTER FREE.

David Cohen, Her First Husband Married Again.

Belle Cohen, professionally known as Belle Slaughter (last with Hoffeld) was granted an interlocutory decree of divorce from David Cohen, also known as David H. Trevor, a lieutenant in the army. The court reserved decision on a motion for alimony. Henry J. & Frederick E. Goldsmith represented the plaintiff. The suit was undefended.

Mrs. Cohen sued on statutory grounds naming Israel Park, who, the defendant in his confession said, was his second wife on the belief the plaintiff had secured a divorce from him. The Cohens were married seven years. The marriage between Mr. Cohen and Miss Park was performed in San Antonio, Sept. 27, 1917.

"BAT" IN LONDON.

"The Bat" is to be produced during the winter in London. Pulling in the Chicago presentation of the mystery play, Avery Hopwood, who wrote the piece in collaboration with Mary Roberts Rinehart will sail for England to attend to the staging of the drama there.

Mr. Hopwood has gone to Chicago for the premiere there.

DIPLOMATIC SOCIETY ROW GREAT PUBLICITY

British Ambassador in Wrangle
Over Opera Company

Washington, Dec. 15. The Washington Opera Company's production of "Aida" at the Metropolitan Opera House has been the greatest source of publicity in the local Washington Herald this morning. In a box on the front page Lady Goddes, wife of the ambassador from Great Britain stated she had declined her patronage to the production because of the fact that the British flag was not included in the decorations of the theatre which the management claimed was not an intentional omission, but due to the fact that a suitable flag was not obtainable.

It develops further, however, that Lady Goddes' refusal was not only based on this incident it is stated that the lady discovered that a sister patroness was Mrs. Peter Drury East in Washington to Mrs. Muriel MacWhiney, and that Mr. Drury was treasurer of the opera organization.

The incident has caused some considerable discussion.

The unusual was accomplished Monday night when the Washington Opera Company presented "Aida" to an audience equally as brilliant as any assembled at the Metropolitan Opera house and which manifested its approval of the performance with innumerable curtain calls. At the close of the second act it developed into an ovation.

Those who expected to see a dressed-up concert given by amateurs were disappointed. It was a real performance which would compare favorably with many of the professional ones.

The scenic investment was magnificent, while the costumes were excellent, with the lighting effects particularly effective. All of these were praised by the local dailies, which devoted a column each to lauding the performance.

The role of Aida was sung by Mary Cavan, who, in the possession of a beautiful soprano and whose work brought her great acclaim. She was remarkably effective in the Nile scene. Rhadames was sung by Otakar Mursak, also the possessor of a splendid voice coupled with his triune ability. These two were the only professional members of the cast.

To Charles Trowbridge Tittman must be given the honors among the men. His bass voice is really marvelous, of a superb quality, and his rendition of Ramphis, the high priest, would easily place him at the head of the operatic basses if it were possible to lure him away from his beautiful home here.

"BREVITIES" CREDITORS

At Meeting, Conclude to Drop Pending Actions.

At a meeting of the creditors of the Broadway Brevities, Inc., Monday, it was agreed the show be continued, to go on in its out of town tour, and that all creditors would refrain from starting legal proceedings. These actions already pending are to be discontinued. Joseph Sidel, counsel for the Display Lighting Co., was elected trustee to protect the interest of the other creditors.

Paul Arlington, Inc., is plaintiff in an eleven odd thousand dollar claim for the costumes. H. Robert Law Studios for scenery. I. Miller for shoes, et al., but these actions will be dropped.

"Brevities" is now represented by C. Tannenbaum, Walter C. Ross and B. I. Huben are two of the financial men interested, represented by Harry A. Hochheimer; Paul Arlington, Inc., represented by Mr. Beckman of House, Grossman & Vorhaus, while Robert Law is represented by Nathan Burkan.

"Broadway Brevities" ends its run at the Winter Garden Saturday. The house will be dark for a week. "The Passing Show of 1929" with Willie and Eugene Howard debuting Dec. 27. It will be the first Monday premiere for a Shubert production at the Garden which usually has its premieres Thursday. The Monday opening is designed to get the holiday trade.

"Brevities" after laying off one week will open its road tour at the Majestic Brooklyn. It was stated this week the show had passed ownership, though the identity of the new backing was not mentioned. George McKay will join the cast in Brooklyn. George Le Maitre and Bert Williams remain.

REHEARSING WITHOUT STAR

The Wilmer & Hensberg show, "The Passing Show of 1929," which has been in rehearsal now for three weeks is just waiting for its star.

MANAGERS MOVE TO FORCE 50-CENT MAXIMUM ON TICKET BROKERS

Theatre Men Put Ultimatum Up to Dealers—Revenue Collector to Co-operate
With United Managers' Protective Association—Edwards' Manifesto
Brought About Action—Showmen Confused as to Responsibility.

The Shuberts called the ticket brokers in late last week and informed them that hereafter no commission on tickets is to be returned. The step is the beginning of a movement which it is expected will have the heartiest co-operation of all managers in forcing the agencies to make 50 cents the maximum premium on all tickets sold. The Shuberts are desirous of the Producing Managers' Association taking official action along the same lines.

The basic proposition to the brokers is that, unless they hold strictly to the 50-cent premium, no more tickets for any attractions offered by any member of the P. M. A. will be given the agencies. That is supposed to be the ultimatum given the brokers by the Shuberts who control a majority on Broadway.

The idea of a bond will not be used. Brokers will be asked to make a contract restricting the premium. That the P. M. A. is much interested in is known through an official of that organization calling in a number of agency men Monday and putting the matter up to them.

The United Managers' Protective Association is working in harmony for the same results. Co-operation with Collector Edwards will be effected. That the managers are attacking the ticket problem more energetically and determinedly there is no doubt.

They reason that not more than between six or eight attractions are able to command fancy prices in the agencies, but with such tickets being charged out of proportion to all the others, the shows not in the "smash" class must suffer. Emphasis of the point has been brought home to producers lately.

Compulsory Buys.
If the ticket problem is solved along the lines now put down it is

\$2.50 FOR "IRENE," NEW ORLEANS INSISTS

House Manager Protested, But
To No Avail—Best Musical Show South.

New Orleans, Dec. 15. "Irene" shaped up like the best musical show sent south when revealed to a capacity house here Sunday. The show is getting \$2.50 top.

The local manager objected to the increased scale, but the Vanderbilt Producing Co. said it was \$2.50 or no show and was its point. Suzanne MacGregor is earning premier honors with this organization.

THEA BARRA CONTINUING

A. H. Woods steps up to the bar to inquire why Variety wants to remove one of his drawing cards from the ranks. Mr. Woods was referring to Theda Barra in his converse, and also stated he had heard from Miss Barra, in violent protest, to the recent story in Variety stating Miss Barra would make this her final season as an actress.

As a matter of fact and record, says Mr. Woods, he has already selected another play for his champion camp, who will open with it next season, remaining on tour for the remainder of that season in "The Blue Flame."

Detroit, Dec. 15. Theda Barra failed to put in an appearance Sunday, the opening of her engagement at the Garrick, as a result of which a capacity audience and its money were lost. The seat sale for the week is nothing to boast about.

"Passing Show" Baseball Dinner.

The baseball team of "The Passing Show of 1929" will give lunch to the rest of the company at a "Thank You" dinner in Hartford.

The "Passing Show" now ended the ball season at the end of the theatrical season.

believed that the "buy-out" system will either pass altogether or become limited. Brokers have said that losses through compulsory buys and commissions paid either the manager or the box office made it necessary for them to recoup such drain, by getting high prices for the hits.

Since last season, when it was realized the agencies were kicking back 12½ cents on each ticket to the box office, the Shuberts ordered that all such money be turned over to the auditor. This money being an excess over the box office price, one half of it has been turned over to the government and the remaining 6½ cents was divided between the house and attraction. The actual net, therefore, was not large.

It is not thought the move stopped gratuities to the house treasurer from the ticket people. That is also to be eliminated if it still exists. A double check on such gratuities is to be made by the Internal Revenue Department. From one side the monthly theatre returns will be examined, and on the other the

returns of the agencies each month. The law stated that each ticket so sold must have the price at which it was sold set forth on the monthly statement. Income tax returns will also be examined to find out if the same paid by the agencies in the form of gratuities have been included.

Among B. O. Men.

The order sent out by Collector Edwards last week created much discussion among box office men. Several stated they would not turn away money from the box office. The feature of the rule, not fully understood, was that calling for the stamping of tickets sold by an order from the agencies. Such sales are made generally from seven o'clock until theatre time. It was contended that the order was no ticket of admission and could not be stamped itself.

A committee from the U. M. P. A. had two conferences with the Collector last week, with the result that the Edwards regulation has been held in abeyance instead of having become operative Monday. The Collector said he had no wish to create a hardship on theatres, but, he stated, the law is mandatory and pointed out the evasions which have been general. The matter is expected to be straightened out upon the return of the Collector's attorney from Washington.

Among agency men it was stated the big agencies who have been holding to the 50-cent premium were responsible for the movement to restrict all brokers to sales of that class. It is understood that a big agency head aided the Shuberts in outlining the plan in full.

CHICAGO A. E. A. BOARD

Chicago, Dec. 15.

The Advisory Board for the Chicago A. E. A. during the coming year, as selected last week, will be as follows: Cliff Barnette, chairman; Louis Hollinger, secretary; Mary Tupper Jones, Joe Stanhope, Alice Malson, Owen Williamson, Frances Reynolds, Oscar O'Brien, Maude Truax, Tom Hanson, Ward T. Cassidy, Hobbs Robinson, Mrs. Tom Ryan, Carl Way, Ernest Cass, Clyde Callicote, Rose Dean, Earle Charles Hitchcock, Frank Hooper.

"MIDNIGHT ROUNDERS" KEEP UP PHILLY PACE

Over \$26,000 Second Week—
Eddie Cantor Starred.

Philadelphia, Dec. 15.

That the first week's sensational business of the "Century Midnight Whirl" with Eddie Cantor starred, at the Shubert, where it did over \$25,000 was not a flash hit, became established at the end of last week, the second out for the Shubert production, when the "Rounders" total exceeded \$26,000.

Cantor's contract for 10 per cent of the gross receipts of the attraction as his share in lieu of salary is reported to be a permanent agreement, while he remains with the "Rounders."

The prevailing opinion of the Shuberts' Century Roof performance while in New York was not very big, locally. Few Philadelphiaans who went over to the metropolis cared enough about the Century shows to take them in at the late hour. Accordingly it was not expected the "Midnight Rounders" announced as from the Century Roof would mean much in this burg. The surprising box office form displayed by the Shubert show is paralyzing the theatrical folk.

ADDITIONS TO "BEGGAR."

Originals Now on Way to New York—58 Weeks in London.

"The Beggar's Opera," which has been playing in London for 58 weeks, and which is still running there, will have its American premiere at the Greenwich Village theatre Christmas night, under the direction of Arthur Hopkins and Sam Harris.

The original cast is now on its way to this country aboard the Baltic, due to arrive next Friday. A No. 2 company has replaced the originals in London.

The piece is a comic opera. It is understood J. C. Duffy, of the old Daily theatre days of fame, is financially back of the enterprise. The cast will be augmented upon its appearance, over here, the following having been placed through Jenie Jacobs with the English company: Moore, Curlew, Hammersen, O'Neill and Wolff, the Russian baritone.

UNA FLEMING MARRIES

Chicago, Dec. 15.

Una Fleming last here as a dancer in "The Broadway Show," a Chicago girl, was married in Philadelphia to W. C. Adams, whom she met in the war when he was a radio editor and she was helping to run the show.

Miss Adams has retired and will live in Philadelphia.

A. E. A. CONSENTS TO THE NO-PAY LAY-OFF

Finally Admits Business Conditions Through Concession.

The Actors' Equity Association announced last week that "in consideration of the prevailing conditions, all members of the Touring Managers' Association, or any other manager suffering from said conditions, be granted a lay-off, without compensation to the actors, of the five days before Christmas of this year with a proviso that if any member of the company receives any compensation for those five days, all Equity members shall be paid, also provided that the Equity members, in company affected are willing to grant this concession."

The concession which means that the members of the T. M. A. may lay off their companies the week before Christmas if they desire, is the first admission by the Equity officials that a slump exists in the legitimate road business. When Variety stated business was bad on the road five weeks ago, Frank Gilmore, executive secretary of the A. E. A., issued a contradiction, in which he implied without mentioning Variety, that the report of bad road business as printed in the "press" was propaganda, to reduce actors' salaries. Denials of a slump by Gilmore were also carried by most of the New York dailies.

NICOLAI FOR HIGH MANAGERS' ASS'N POST

Becomes Executive Secretary
From Jan. 1.

George Nicolai will become executive secretary for the Producing Managers' Association Jan. 1, when the P. M. A. opens its own offices at 531 West 45th street. William Orvatt will withdraw from the post as the managers desired an official to devote his entire time to it. Mr. Orvatt is general manager for Camstock & Co., where he remains.

Liggett Johnson was first named to assume the secretarial duties of the P. M. A. in addition to a like position with the United Managers' Protective Association but declined. He will continue as general counsel for the P. M. A. The U. M. P. A. offices will move to 225 West 45th street in a few weeks.

"SONYA" CLOSING

Chicago, Dec. 15.

"Sonya," Marc Klaw's production of a Polish romantic comedy with Otto Kruger and Violet Heming featured, closes at the end of this week.

Patronage has been fair, not strong enough to encourage a New York showing, though the piece may be rewritten and tried again with a "happy" ending.

WOODS MAY GET STUDEBAKER; LEASED OVER SHUBERTS' HEAD

Lester Bryant, New Lessee, to Take Possession in
1922, Reported Acting for Woods—Already Has
Playhouse—Second Theatre Loss for Shuberts.

Chicago, Dec. 15.

The Shubert local string has suffered another loss through the buying this week of the Studenaker theatre to Lester Bryant, manager of the Playhouse, for a period of five years. Bryant is to take possession of the house beginning in October, 1922. This is their ground loss within a short time, the Garrick having been leased over their heads recently. It is said locally that in closing the deal Bryant was acting for A. H. Woods and that when the house was finally taken over Woods would be identified with the management of it.

The Studenaker is the Shuberts' principal resident show stand here, at present playing "Under the Big Top" and has been a consistent money maker.

The Shuberts' losses are not alone a year and 25 per cent of profits Bryant's lease is said to have raised the rental considerably in line of any profit-sharing arrangement. The

Studenaker has a joint lobby with the Playhouse.

Bryant has been besieged with offers to cut in, receiving propositions from both the leading national syndicates and some local showmen. It is likely that he will acquire a partner before he begins active operation of the new house. A. H. Woods is associated with him at the Playhouse. Bryant is a youngster and in two seasons here may be the owner of a half a dozen shows and the lease of two Chicago theatres.

The "Under the Big Top" leading theatre here, was bought by Jones, Leacock & Shubert late last season, their ownership beginning in 1921. This will leave them only the Princess and Central, neither being a house or investment. With the event of Bryant and Woods' present intention, it is being said the Woods is preparing to sell the Shuberts will be well pleased in this corner for an event.

SHOWS IN N. Y. AND COMMENT

"Alger," Central (5th week). Business somewhat spotty last week, as expected. Management well satisfied, however, it gaining \$16,000 gross so near Christmas. Smartest of draws here.

"Bab," Park (9th week). This attraction soon for the road. Business fairly good, but not heavy enough to warrant another house being assigned it. "Erminie" succeeding Jan. 3.

"Bad Man," Comedy (15th week). The real successes in the non-musical division were not off, and that goes for this one, which had nearly \$12,000 again.

"Broadway Brevities," Winter Garden (11th week). Final week. Show laying off next week to open at Majestic, Brooklyn, Dec. 22. "Fanning Show of 1929" planned to debut some date at Garden.

"Broken Wing," 45th St. (3d week). Stands a good chance. Played to nearly \$5,000 last week. Gross considered very good considering house and season.

"Call the Doctor," Empire (10th week). Final week. On tour next week. At that time "Mary Rose," the Harris play, with Ruth Chatterton, arrives.

"Cornered," Astor (3d week). New drama which ought to land. Some reviewers at variance with others who stamp the attraction as second best drama on Broadway.

"Daddy Dimples," Republic (14th week). Has drawn little business to date. "Dear Me," mentioned to succeed, but seats for "Dimples" on sale to first of the year.

"Enter, Madame," Fulton (13th week). Capacity hit. Getting better than \$10,000 weekly. House goes to \$11,000 and better on extra performance weeks.

"First Year," Little (9th week). A real smash; \$11,500 and better in this very small house. It bigger theatre it would stand shoulder to shoulder with the top money-getters.

"French Leave," Belmont (6th week). On tour after another week. "Miss Lulu Bett" dramatization of a best seller of same name succeeds Dec. 27.

"Gold Diggers," Lyceum (43d week). Great run, predicted to continue through second season. Has been getting between \$14,000 and \$15,000 consistently.

"Good Times," Hippodrome (19th week). Big house off from the fall pace, with the pre-holiday drop more noticeable. Figures to make up lost ground with the arrival of Christmas.

"Greenwich Village Follies," Shubert (10th week). Business spotty. Some weeks found marked slipping but show has rebounded. Around \$11,000 last week.

"Hitchy-Koo," New Amsterdam (9th week). Final week, going on tour. "Bally" new Ziegfeld musical production, highly regarded out of town, succeeds, opening Tuesday.

"Honeydew," Casino (15th week). Rates with the musical successes, but off like most others. Around \$11,000 last week.

"Irene," Vanderbilt (54th week). Looks sure for musical comedy record. Business still big in spite of road companies being out.

"Jim Jam Jones," Cort (11th week). Leaving for the road after New Year. Moderately successful in face of competition. Has been dropping for several weeks. Last week \$9,000.

"Jimmie," Apollo (5th week). Has done rather good business since opening. Whether it will make a run of it here will be seen after the holidays. \$12,000 last week.

"Just Suppose," Henry Miller (7th week). Has enjoyed good fortune. Grossing \$9,000 weekly and should round out a run.

"Ladies' Night," Eltinge (19th week). At the pace this force has been going it should be here until springtime. From \$11,000 to \$12,000.

"Lady Betty," Liberty (1st week). Second stage show to arrive, opening Tuesday night. (Miles) scored starring success.

"Little Old New York," Plymouth (15th week). This comedy attracts steadily to the point of \$12,000 weekly and looks good until spring.

"Lightnin'," Gaiety (118th week). Still big. Remarkable part of run is that last week despite road companies, as with "Irene," about \$14,000 last week. Getting to top Saturday nights.

"Mary," Knickerbocker (9th week). A musical hit that looks good until the warm weather. Together with "The Meanest Man in the World," George M. Cohan has two outstanding hits current.

"Meanest Man in the World," Hudson (10th week). Pre-holiday shows hardly figures here. Gross last week again well over \$14,000.

"Moca," Century (10th week). Business around \$10,000 for last week. Holiday trade should send spectators figures to important total. Will remain until Jan. 22. Then goes to Chicago.

"One," Belasco (14th week). Final week; going on tour. Belasco's third production succeeds next week with "Leharu."

"Pitter Patter," Langacre (12th week). Two weeks more to go,

leaving for road after New Year. Over \$5,000 last week. "The Champion" will follow.

"Prince and the Pauper," Booth (7th week). Success thus far a surprise. May possibly get another house when "The Green Goddess" is ready. The Broadhurst has been mentioned.

"Samson and Delilah," 39th Street (5th week). Moved up from the Village Monday. Success credited to the unusual performance of the Jewish star, Ben-Ami.

"Spanish Love," Maxine Elliott (15th week). Novelty among the dramas. Ought to remain through winter. Pace has been good, though not in the smash division. Lower floor well out.

"The Red," Marquee (17th week). Remains top money-getter among the dramas and call appears as strong as ever. Sure for all seasons. Chicago company opening.

"The Mirage," Times Square (15th week). \$12,000 last week, excellent figure at this time. Run should continue through the winter.

"The Tavern," Cohan (12th week). Surprising gain of 1900 last week, most of the increase coming early in the week. Gross \$11,900. Extra advertising aiding unusual play.

"Toll's Wild Out," Punch & Judy (4th week). Virtual capacity for this comedy. \$9,900 last week. House tiny. Seated at \$3 top.

"Skin Game," Bijou (9th week). English play attracting interest. Takings to date very satisfactory to management. May land a run.

"Thy Name Is Woman," Playhouse (15th week). Figured a success. Takings not exceptionally large, but cost small and at \$9,000 weekly good profit affairs. Run until May expected.

"Tip Top," Globe (11th week). Billingham's act with Fred Stone. Getting all the house will hold and leading musical shows.

"Three Live Ghosts," Hayes (12th week). Comedy has fared well from the start and no losing week. Averaging from \$5,500 to \$11,000 weekly.

"Tinkle Me," Selwyn (15th week). One of the musical successes; getting big money until holiday slump. Over \$14,000 last week.

"Woman of Bronze," Princes (15th week). Left drop in business for first time last week, when gross was nearly \$10,000. Due to recovery after holidays.

"Welcome, Stranger," Cohan & Harris (14th week). Though gross is big for a comedy; management expects come-back to top money when garment workers' strike is settled.

"When We Are Young," Broadhurst (4th week). Around \$2,000. Due to slide soap.

"Way Down East," 44th St. (14th week).

"Over the Hill," Loric (11th week).

EDGE OFF BUSINESS, ONLY ONE SELL-OUT

Chicago Trade Slumps at the Approach of Xmas

Chicago, Dec. 15. Most of the theatres took holidays this week. "Irene" is the only out-and-out sell-out in town. Many others are doing well, but this one alone played to every seat at every performance.

Box office estimates:

Declassé (Powers, 10th week). Miss Barrymore will leave soon; her illness broke the run and it never came back full. \$17,400.

"Scandals" (Colonial, 10th week). White's musical hit, at a very high scale, has been getting \$20,000 weekly and better, despite appearance night after night of seats offered by (Continued on Page 14)

JUMPS BRING CLOSING.

"Sinks and Sates" Switches Bookings, No. 2 "Buddies" Closing.

One attraction switching from one big legitimate booking office to another and the second closing furnish concrete evidence congestion still is a problem.

This week "Sinks and Sates," the William Rock review, changed over to Schubert bookings giving as a reason long jumps forced through the route given by the K & R. office. In making a jump westward the transportation cost from the eastern stand was \$2,200. The show is said to have grossed \$15,000 in the stand, but the net left was but \$100.

Inability to secure acceptable city time is given for the closing of the No. 2 "Buddies" which withdraws Saturday. Long jumps figure in the proffered bookings also. On the road it is claimed that an over supply of No. 2 companies has been responsible for the congestion and that has naturally jammed up the week stands.

ZIEGFELD SEES KLAU IN "SINISTER PLAN"

Wants to See "Follies" Books, He Says, as Competitor.

The Marc Klaw application for a writ of mandamus against Ziegfeld Follies, Inc., came up for a hearing before Justice Daniel F. Cohalan in the Supreme Court Tuesday. After a brief argument on the part of Nathan Burken for Klaw, papers were submitted in the litigation which has Marc Klaw on one side and Florenz Ziegfeld and A. L. Erlanger on the other. Decision was reserved by the court.

The affidavit setting forth the answer of Florenz Ziegfeld, Jr., to the Klaw affidavit was submitted by Hirsch, Sherman & Limburg.

Mr. Ziegfeld alleges that the application by Mr. Klaw is not made in good faith; that for some time prior to the year 1919 relations between Mr. Klaw and Mr. Erlanger had become severely strained, and that from time to time unjust and unfair attacks have been publicly and privately made by Mr. Klaw against Mr. Erlanger. That under these circumstances both he and Mr. Erlanger felt that they would not willingly be associated with Mr. Klaw upon the board of directors of the company. That Ziegfeld and Mr. Erlanger own 75 per cent. of the capital stock of both the Follies and Frolics, and exercised their prerogative in not re-electing Klaw to the directorate of these corporations, feeling that his election would not only be a detriment but extremely injurious to the business of the enterprises and cause friction, annoyance and loss in prestige.

He also states that Mr. Klaw's affidavit clearly discloses that he has complete and detailed information concerning both companies and that Klaw's real purpose is sinister.

Mr. Ziegfeld stated that Mr. Klaw has on several occasions attempted to induce him to buy Klaw's interest in both companies for \$700,000, which amount it is claimed is excessive and exorbitant.

Mr. Ziegfeld calls the court's attention to the fact that Mr. Klaw is engaged in various theatrical ventures and is erecting two theatres and a roof garden on property recently purchased by him on 44th street, between Broadway and 4th avenue, and that in fact Klaw is a competitor of the "Follies" and "Frolics" and is not entitled to an examination of the books of the "Follies" and the "Frolics," whose sole purpose is to use the information for his own benefit and advantage in furtherance of competitive attractions and not in furtherance of any of his interests as a stockholder.

MINSTRELS NOT LAYING OFF

First Week Before-Christmas Work For A. G. Field in 33 Years.

Columbus, O., Dec. 15. There will be no Christmas lay-off for the A. G. Field Minstrels this holiday season, with the minstrel men of the Field organization disappointed in consequence. Their season opened in August and they had looked forward to a week's respite from the work.

It's the first time in 33 years M. Field has failed to declare a pre-Christmas holiday for his show. Through Christmas happening on a Saturday, the minstrel leader decided it would be awkward to lay off five days, and reopen Christmas day.

MARIE FLYNN IN "HALF MOON"

Marie Flynn has signed with Charles Dillingham to replace Ivy Sawyer in the "Half Moon." Miss Flynn will open in Atlantic City with the piece the latter part of this week.

The "Moon" show is on its way to Chicago.

LIKE ILLUSTRATED NEWS.

Boston, Dec. 15. The Boston Evening Herald, one of the pioneer papers in this city, in the issue of last Monday underwent a complete change. The title was changed from that of the regular newspaper to one resembling the magazine sections of Sunday papers and the Illustrated News of New York. M. Douglas Flattery, the Boston representative of Low interests, is president of the company that owns the sheet. F. H. Cushman, one of the best known and a very popular newspaper man, is the dramatic editor.

INSIDE STUFF ON LEGIT

How musical comedy composers are created is instanced in the case of an obscure composer who is now plaintiff in a damage suit against his erstwhile impresario, claiming back royalties due on the usual three per cent. composers' royalty basis.

The producer's defense will be that he elevated the composer from the position of an unknown \$50-a-week pianist to the honor of a full-fledged musical comedy composer, and that in consideration for sponsoring his score and the entire production the composer agreed to forego any royalty and be satisfied with the "honor," which he could later commercialize.

Fortune Gallo, who has Emma Trentini under contract for a comic opera appearance due around the first of the year, has not secured a vehicle as yet for the star. Gallo is particularly active this season, having the management of Pavlova and several concert stars and an English grand opera company.

Paul Kemdt has resigned as advertising manager of "Musical America" to enter the Gallo office. Alfred Human succeeded him on the staff of the publication.

When "Bally," the new Flo Ziegfeld show, played Baltimore two weeks ago what is alleged to have been a "young riot" occurred in the lobby of the Academy of Music at the time of the Saturday matinee. Several hundred women who could not purchase tickets had to be invited to leave by the police. It is said to have been one of the very few times the Academy was sold "clean." After the performance a throng of admirers blocked the stage entrance and awaited the exit of Marilyn Miller. They called for a speech, to which the new star declined, but offered to "kiss anyone around the block."

The strike in the garment trades is blamed for the drop in the big takings of "Welcome Stranger" at the Cohan & Harris. The pace of late has been around \$16,000, a remarkable gross, considering practically the entire total is drawn directly at the box office and not with any material aid from the ticket agencies.

The clothing workers have been out for about five weeks. The show management predicts that if the differences with the employers are settled the former big takings will again attain. The entire lower floor is sealed at \$3 which, patrons, largely drawn from the East Side, are willing to pay, though they will not pay a broker 50 cents extra.

Practically the same class of draw was noticed during the run of the piece in Chicago, and the house lobby there has here resembled the cut-rate ticket mart.

When George M. Cohan ran his advertisement on the first page of Variety last week it was suggested to him that the name of George M. Cohan be given heavy type at the top of it. To this Mr. Cohan demurred, replying the small signature at the bottom would be sufficient. After the paper appeared he mentioned he had intended to sign it "The Meanest Man in the World," but altered his mind.

Harry Allen Jacobs, an architect, who crashed into show business a season or two ago when he wrote "Home Daddy," is desirous of having his play produced in Paris. Jacobs figures that the foreign taste is about suited to "Daddy." The piece was put on by Felix Leman. It lasted one week at Atlantic City. Reports from there at the time were that it was naughty. Jacobs was assigned the purifying task, but he reneged, and is holding out for Paris.

NEW MEMBERS WANTED BY CHORUS EQUITY

Circular Explains How Saving May Be Effected.

The Chorus Equity Association is sending out a general circular explaining the increase of dues and advising non-members that in the event of joining they will be given the advantage of the cheaper rate. It is an effort to increase the membership of the association at this time.

The circular is signed by Dorothy Bryant, executive secretary of the organization, and reads:

"At the meeting of the members of the Chorus Equity Association held on Nov. 1, 1929, a motion was passed raising the dues of the Chorus Equity to \$12 a year with a \$5 initiation fee. This is to go into effect Jan. 1, 1931. Old members pay their dues before that time and paying to Nov. 1, 1931 will not pay the advanced rate until November, 1931. Members holding cards good to May 1, 1931, will not pay the advanced rate until next May, 1931. Anyone who now holds a card good to May 1, 1931, may pay \$2 and get a membership card good to Nov. 1, 1931, at any time before Jan. 1, 1931.

"New members joining before Jan. 1, 1931, do so at the old rate of \$1 initiation fee and \$4 dues. By joining before Jan. 1, the new members save \$12."

SKELLY IS FEATURED.

Dancing Comic to Appear in Farce with Songs.

Chicago, Dec. 15. George W. Lederer will open a musical farce at the Colonial in the spring with Hal Skelly featured.

JUDGMENT FOLLOWS FLOP.

Alexander Leftwich, the stage director, has received judgment for \$175.00 against Wendell Phillips Dodge for services rendered in connection with the defendant's "Flop" production of last year, "Home Daddy," sponsored in conjunction with Willy Pogany. The piece never attained a metropolitan showing. Dodge guaranteed Leftwich three weeks at \$50 a week.

REVISE BOSTON SHOW LINE-UP FOR HOLIDAYS

Five Changes of Attractions Set for Dec. 27.

Boston, Dec. 15. "The Night Boat" leaves the Colonial at the end of the week and "Apple Blossoms" comes in. The former show did not do a very encouraging business last week.

Walter Hampden comes to the Arlington on the same night for a couple of weeks. The night of Dec. 27 will see several changes in bookings for then "Que" will come into the Tremont, "The Purple Mask" into the Plymouth, "The Midnight Howlers" into the Wilbur, "The Passing Show of 1919" into the Shubert and "Maytime" into the Open House.

The closing of "Vagueness and Vanities" means that another attraction will have to be found for this house.

NOISY HOTEL—\$5 EXTRA

Binghamton, Dec. 15.

Mary Berkeley of "When Heaven Comes True" at the Lyric here, landed in Police Court before Justice George F. Eckert, charged with disorderly conduct.

Mary was staying at the Hotel Frederick of which L. E. Mattoon is proprietor. Some one started to send steak at 4 a.m. and disturbed Mary's slumbers. She protested vigorously and was ordered out of the hotel, the disorderly conduct charge followed.

Miss Berkeley first pleaded not guilty but when she found it must a trial changed her plea, and drew a \$5 fine.

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THREE COMPANIES SHUT UP ABRUPTLY IN BOSTON RUNS

**Equity Closes Goetz Show When Salaries Lapse—
"June Love" Killed Off by Poor Location—Royal
Opera Co. Angel Fails to Come Through.**

Boston, Dec. 15.
"Vogues and Vanities," supposed to be the property of E. Ray Goetz, closed unexpectedly Monday night with a fairly heavy advance sale refunded at the box office, patrons being directed to other Shubert shows. Salaries were unpaid for the previous week, the closing came after a meeting of the Equity cast at the advice of the Local A. F. of L. leaders pending the arrival in town of Equity representatives. The house will be dark until Dec. 27 when "The Midnight Rounders" is booked.

It has been off the scene for several days. Ned Weyburn and Fred Jackson who had been called in to whip the new revue into shape left for New York shortly after him. Local reports that Goetz, "As You Were" with Sam Bernard and Irene Berdoni (Mrs. Goetz) had called in money from New York to tide them over through a seemingly paying run here were immediately circulated Monday night but were not authenticated.

The closing released a large chorus and the following principals: Johnny Insley, Anna Wheaton, Maurice Diamond, William Kent, Grace Fisher, Clifton Webb, Robert Emmet Keane, Lester Crawford, Helen Broderick.

John Lane, the local Shubert publicity man, and A. Town Worm, saved the face of the situation in the daily papers by taking advantage of a previous publicity story that Anna Wheaton, who had the most arduous role in the revue, had badly sprained her ankle but was heroically continuing to play her role. The story sent to the papers stated that "Owing to the fact that Miss Anna Wheaton, one of the most necessary principals, sprained her ankle while on her way to the Majestic Theatre, there was no performance of 'Vogues and Vanities' last evening. Miss Wheaton had slightly injured her ankle previously during a performance. As a result of the sprain further performances of this popular revue have been cancelled. The large audience which had assembled for last night's performance filed out quietly (Continued on page 17.)

SHUBERTS SHOCK B'WAY AND BAR CHORUS BOYS

**Say "Passing Show of 1920"
Will Be Pure.**

Announcement made by the Shuberts this week that there will be no chorus men in the new "Passing Show of 1920," which opens at the Garden Dec. 27, was something of a shock to professional Broadway.

The chorus man has been part of Garden shows ever since the house was taken over by the Shuberts. The announcement stated the technical staff of the Shuberts are glad of the passing of the chorus man.

That is probably because of the frequent kidding reference to the species on other stages. According to J. C. Huffman, the Shubert stage manager, "the chorus man belongs to the dark days of the theatre before the 1,000 watt lamp."

STOCKS.

Rome, N. Y., Dec. 15.
The Regent Theatre here will reopen on Dec. 25 with the Chester-Grant Stock Company. The organization includes many of the players who were with the Park Players in Union. Two plays will be given weekly.

Mt. Vernon, N. Y., Dec. 15.
Stock is to be revived in this city again in January by a company to be known as the Westchester Players. The Westchester Theatre, now used for pictures, has been leased and the production will be staged there.

Bookings the venture in George A. Hughes, who has leased the theatre from Alexander Weinberg. Fred Arden will be the leading lady, and William Hinkle, formerly with the Forbes Players leading man.

L. R. D. GETS EVIDENCE AGAINST TICKET SPECS

**Claims to Have Eight Complete
Cases—Mentions One.**

As a result of the investigation now being conducted by the Internal Revenue Department, it was announced in the Commissioner's office that they had collected among other evidence sufficient to begin immediately the prosecution of eight offenders. With the exception of one, no names were mentioned, but they are specified as being ticket brokers.

One of the first cases recommended to the United States Attorney for final action prior to prosecution, is against the Royal Theatre Co., 1288 Broadway. The case against it is based on the premise it did not make the proper return to the government in excess of the amount stipulated on the ticket, according to the Commissioner's office. Three tickets were purchased Dec. 5 for the Palace for \$11.55, including the war tax.

Another case the Commissioner's office has evidence against concerns Leblang and another agency. It appears Leblang charged 50 cents advance and the broker in turn charged an equal amount in excess of Leblang's advance. The advance over the price stipulated by Leblang's agency is according to the law, to be turned in full over to the government, which has not been complied with.

The specific law under which the prosecution of the first 8 cases will be based, according to the Commissioner, is in violation of Section 506 (d) of the Revenue Act of 1913; which reads as follows:

"The price (exclusive of the tax to be paid by the person paying for admission) at which every admission ticket or card is sold shall be conspicuously and indelibly printed, stamped, or written on the face or back thereof, together with the name of the vendor if sold other than at the ticket office of the theatre, opera, or other place of amusement. Whoever sells an admission ticket or card on which the name of the vendor or price is not so printed, stamped, or written, or at the price in excess of the price so printed, stamped, or written thereon, is guilty of a misdemeanor, and upon conviction thereof shall be fined not more than \$100."

Fifteen special officers of the Department were announced to have been engaged in observing the workings of speculators in and around Madison Square Garden at the time of the Dempsey-Brennan encounter. Evidence of numerous offenders were had in the Commissioner's office in violation of the law.

MISS ANGLIN'S "JOAN" FOLLOWED BY PAGEANT

**Star in "Woman of Bronze"
All Season at Harria.**

Margaret Anglin's plans call for her to remain at the Franco theatre all season. The current starring vehicle, "The Woman of Bronze," has held up strongly with the drama. Dependent on the strength it shows after the holidays, Miss Anglin will produce and appear in the first New York showing of "Joan of Arc." This play was done in Paris by Sarah Bernhardt, but has not been presented outside of France, except for a trial performance by Miss Anglin last summer. "The Woman of Bronze" is figured to run through the winter and "Joan" to follow it.

Miss Anglin is now preparing a Greek play which she will do with the Oratorio Society. It is to be presented at the Manhattan in the spring for one week, the Franco being dark that week.

O'REILLY SUIT POSTPONED.

The suit of J. Francis O'Reilly for \$200 against John Haffey, which grew out of the "Laws of Ireland" showing at the Lexington several weeks ago, came up for hearing before Judge Noonan in the West 44th Street Court last week. The case was postponed until Dec. 31. Both sides were ordered to submit briefs.

PUBLIC'S ECONOMIES ARE BLAMED FOR B'WAY SLUMP

**Ticket Brokers Report Falling of Whole List Except
"Tip Top"—Managers Seriously Consider Regu-
lation of Agencies—New Year's Eve Top \$7.**

"BETTY BE GOOD" QUIT OWING WAGES

**But Picked Out Town Near
Broadway.**

"Betty Be Good," the musical show which Stewart & Morrison brought into New York last summer for a six weeks' run at the Casino, and which has been playing on the road since, came to a halt in Paterson, N. J., Saturday, following a two-day engagement at the Lyceum.

The salaries of the principals were from two and a half to three weeks in arrears at the time of closing, and each of the 16 chorus girls have unpaid salary claims of approximately \$25. The latter sum represents last week's salary at \$40 and part of the previous week's salary, for the chorus people.

Complaint was filed with the Chorus Equity last week, prior to the closing, and representatives of the parrot body A. E. A., appeared at the Lyceum Saturday to investigate.

The first signs of weakness in the "Betty" organization came at Paterson, about the middle of October, when, in response to a letter from Lee Morrison to the company, it was agreed the two Boston weeks at the Arlington would be played for half salary. It was stated by a member of the company that the impression was conveyed that in the event that business picked up the other half of the Boston salaries would be paid by the management.

Two weeks ago Morrison took personal charge of the company in Washington, replacing Peter Rice as company manager. From Washington the show went on the New Jersey and Pennsylvania one-nighters, playing Plainfield, Perth Amboy, York, Pa., etc., but with business getting steadily worse instead of better.

The direct result of Saturday's closing, it is said, was because the stage hands refused to continue with the show. Why the company did not receive any money after playing the Lyceum, Paterson, Saturday night, the company could not understand. It is understood there were outstanding mortgages against the scenery, etc., that may have resulted in the box office takings at Paterson being tied up.

The cast of "Betty Be Good" included Georgianna Hewitt, Jeanette Wilson, Jean Morde, Katherine Clare Ward, Eddie Garvey, Russell Leeson, Frank Brown and Frank Backus. I. O. U.'s were given the principals and chorus. It was stated by a member of the company, for the back salary, after the blow off at Paterson.

Lee Morrison's "Dearie" company went on the rocks about a month ago, also with salaries of principals in arrears. I. O. U.'s were also given for the unpaid salaries. The closing of "Dearie" followed a complaint filed with the A. E. A. "Dearie" was a personal venture of Morrison's, Stewart not being interested.

SHUBERT PLANS REJECTED

**Cincinnati's Building Commissioner
Says They Were Incomplete.**

Cincinnati, Dec. 15.
Plans for the proposed twin Shubert and George B. Cox memorial theatres, at Seventh and Walnut streets, have been rejected by Building Commissioner Hauser, on the ground that they "were incomplete and indefinite." He has notified Herbert L. Krupp, New York architect for the Shuberts, to this effect. Certain drawings, according to Hauser, are in conflict with one another, in that some show a number of exit doors in the Cox memorial theatre, while others show only a single wall.

This followed a report by R. M. Haxson, engineer and chief plan examiner of his department.

Ticket brokers were claiming this week that there has been a falling off in demand of every show on Broadway with only "Tip Top," at the Globe, the exception. Most of the successes have managed to go to capacity by window sale, however, and the falling demand is naturally credited to the slump before Christmas, which has another week to "ride."

Regulation of theatre ticket sales in the agencies has concerned the managers more than ever before, and they are said to be making sincere efforts to get at a solution of the problem. Activity on the part of agents from Collector of Internal Revenue Edwards' office has already been seen and brokers are stamping all tickets as required by law with full amount paid written thereon.

The economic angle appears to have finally gained the consideration of the managers. The latter themselves have pushed up box office prices and from the brokers' side of the matter will all opt to force regulation before revising downward in the box office.

The budget system, which is growing in homes, may well be figured in high ticket costs whether via the agencies or the box office. It is figured that about \$25,000 weekly has been spent in national advertising of these budget systems, which points alone to the general use by households. The latter by subscribing are instructed how to carry a systematized accounting of expenditure which provides for regular savings and stipulated outlays. For instance, if a man and wife decide to spend \$10 weekly for amusements they would be able to purchase about 16 tickets monthly at \$2.50 top. If they are compelled to double the sum paid for tickets through the prices charged in the agencies their attendance will be that much lessened and while the same amount of money will have been expended the theatre itself actually will receive one-half the money spent.

The scales for New Year's eve are finally set. "Tip Top" is high, but the top is \$7.75, carrying out the prediction that there would be no \$10 tickets—at least at the box office. Several shows are scaled with a \$6.00 top, and the others are all at \$5.50, although it was claimed several managers would not go above \$5.50. The Shuberts limited all attractions in their houses to \$5.50, musical shows and comedies all to be closed the same. One (Continued on page 23)

"SALLY" IS ZIGGY'S; THEY SAY IT'S A HIT

**Erlanger and Dillingham Did
Not Buy In.**

"Sally," the new 516 Regfield show opening at the New Amsterdam next Tuesday, is owned entirely by the manager. It is understood A. L. Erlanger and Charles Dillingham were offered a "piece" of the show, but refused to buy in. Reports may the show is one of the best musical offerings in years. Marilyn Miller and Leon Errol are featured.

Announcements of the opening of "Sally" sent out by the manager this week concluded with the advice to "buy tickets early at the box office and avoid ticket speculators." One broker met Zigfield on 43d street and the latter asked him to display the notice in his window. The broker refused, saying the announcement was aimed "against my business." This brought a laugh from Zigfield.

The ticket brokers have bought their usual allotment of seats for the show.

A portable stage will be used by "Sally" that will roll out over the arching pit while Miss Miller is dancing on it. The platform is worked mechanically.

FOREIGN REVIEWS

GRAND GUIGNOL

Paris, Nov. 21.

The trade-mark of the little chapel-like theatre now under the direction of M. Choley is a terrifying entertainment, and in the new program the piece intended to give the creeps is a two-act drama by L. Marchand and A. Savoir, "De-vant la Mort." The idea is new. A young man has a passion for a married woman, and to be near her he lives in a lonely country district in Algeria. Reciprocating this love, the guilty wife joins him frequently in his villa. The husband, a doctor, aware of this treachery, is pained and pleads in vain, for Eve thinks only of Jean. When the curtain rises a gun is fired and we understand mad dogs are being slaughtered.

The doctor has followed his spouse to her retreat and enters the cabin. He discovers the lovers asleep, and he silently approaches, bending over the couple. In the second act the lovers (Mlle. Magn and Frézier), are awake and find the room locked. They cannot leave and are without food and water. Then the husband informs them through a barred window he has inoculated one of them with rabies. He could not discern which, as they were so closely in each other's embrace. The lovers are scared, and the prospect of contamination mutually flash through their minds. They mentally become mortal enemies, fearing to be together. The woman asks for water. She is feverish. Instantly the fellow imagines she is inoculated, and to save himself he kills her. Then the husband reappears and brands him as an assassin.

The lover, who it was legitimate defense. "No, neither of you was susceptible to hydrophobia. I only pretended to inoculate one of you to test your affection or sincerity," explains the revenged husband. Well, it is with the horror effect sustained.

"Et les Enfants Remoncent," by C. Guilmet, is a study of domestic life. The matrimonial philosophy of Thomas Gradgrind is cited: We study one another three weeks, love for three months, dispute for three years and tolerate each other for the rest of the time. An elderly couple appear in the last stage, and their one object is to marry off their unique child to a young hypocrite seeking the dowry.

Convinced he has then done his duty, the father goes bumbling, while the children recommence the scene.

An amusing sketch by Leo Marchand and Clement Vautel is "Bout de Ranc," describes a government official in a provincial city who has a noted local wit taken from prison to entertain his guests by funny stories. However, he for once tells the truth, compromising the authorities before their better halves, and the Prefect has him bundled back into jail.

"La Vipère," by Jules Mauris, is a short sketch wherein a detective is portrayed courting a middle-aged maiden, much to her gratification. But his only object is to arrest her servant, an escaped convict disguised as a woman.

The program commences with "Renee-Te," by M. Laurent, already even at the Grand Guignol. The show is interesting as usual, without unnecessary terrifying situation, and plenty of fun.

Business is good, considering there is a drop at most reviews.

Kendrew.

L'ETERNAL MASCULIN

Paris, Dec. 1.

A new comedy by Romain Coolus is a Parisian event, for this professor of philosophy, while painting society in unbecoming colors and revealing the supposed moral failings of a certain category of mankind in high positions, is always entertaining. The aim of the author in these three acts apparently is to prove that a man is always infatuated by a pretty woman, no matter what his age may be.

It is the eternal masculine tendency; the flesh is weak even when the heart is no longer green. It is the story of an elderly millionaire who is happy to be the friend of the demi-mondaine Fabienne (Mlle. Jene Renouard). She is the mistress of his nephew, Fernand (Charles), and finds the cost of living more than the young fellow is able to allow her. So Fabienne does on Milouche matters; she telephones to Milouche (Abel Tarride), the uncle, suggesting he should find Fernand a well-paid billet in his sugar factory. Milouche, sly old chap, is enchanted by the voice over the phone and is not long in paying the owner a visit. He pushes his nephew into the counting house and forthwith assumes the responsibility of paying the girl's debts. They are numerous. Fabienne's maid and valet being the chief creditors. They advance money for the household. Milouche falls in love with his lit-

tle friend, but on platonic lines, for he is growing old, and his chief concern is to enter to the demi-mondaine's happiness. He is rather surprised (though it was to be expected) to discover Fabienne has another lover, a song-writer named Camille, who is not above accepting presents from the woman. And there is a diverting scene where Fabienne asserts her right to be kind to any person she wishes. After vainly trying to separate the young couple the sugar refiner finds an splendid position in his company so as to provide him with funds. This explains why the price on sugar is so high. But thereafter Camille becomes insupportably independent, which is not to the liking of Fabienne.

Milouche thus has little difficulty in packing him off to Venezuela on behalf of the firm, leaving the refiner without a rival. But he had overlooked his own nephew, who returns to see Fabienne, and while the uncle remains the protector in the eyes of the world it is Fernand who steps into the shoes of the unregretted Camille in private life and becomes the "rigolo."

This comedy is well played and crammed full of witty dialog. It is the custom for modern French comedy to be acted in bed. After seeing Sacha Guitry under such circumstances in his latest work, and "Barnabé" as a sick young man in "Daniel" is a similar position, we have Mlle. Renouard in "L'Eternel Masculin" playing the first act in her bed. When the wealthy sugar refiner first calls on Fabienne she is receiving morning visitors in the most delicious of disabilities.

Kendrew.

ENTRE LES LYS ET LES ABEILLES

Paris, Dec. 1.

This little work in one act, by Louis Ronolet, takes its rise from the emblem of the court of Napoleon (the bee) and the short reign of Louis XVIII (who revived the lily). It is the first effort of a newcomer and dittingly produced at the Odéon, portraying a sort of Vicar of Bray of the nineteenth century.

A country magistrate, Masurier, who has served Napoleon, shows zeal in suppressing the white terror in 1815, when the partisans of Bonaparte rose against the king. He is anxious to keep his job and willing to serve any master. He is particularly severe upon a former soldier of the empire, accused of plotting for the return of Napoleon from Elbe. When Masurier learns the former Emperor is likely to return he immediately releases the soldier and tries to curry favor with him. But the soldier had previously seen Napoleon, and is appointed magistrate of the district in the place of Masurier, having the latter arrested for exceeding his former functions.

Thanks to the intervention of Mme. Masurier, who makes a deep impression on the soldier temporarily in office, her husband is liberated and all ends satisfactorily for the time being, as we do not see the further downfall of Napoleon.

The Odéon has presented this little picture of bygone days in suitable colors. It is in its proper frame as a curtain raiser at this classical house.

Kendrew.

KOENIGSMARK.

Paris, Dec. 1.

A good book does not always make a good play, and this is the case with the notable story by Pierre Benoit, which has been adapted by Renee Vigny and produced in four acts at the Theatre Antoine by P. Gémier. We fail to understand how this astute actor could have favorably considered the piece, and undertake the leading role, which is not suited to his talent.

"Koenigsmark" brought Benoit into the limelight in 1914. It is the story of a young Frenchman, Vignerie (P. Gémier) engaged as a precursor to the son of the reigning Duke of Lautenbourg, an imaginary Germanic duchy. The Duke has married his brother's widow, the former ruler supposed to have been killed while hunting in the Congo. Although the sole law does not exist in his country, he considered it prudent to cement his claim to the crown by such a union.

The Duchess (Mme. Agnès Nard) is rather fond of Vignerie, the friendship being platonic. When the precursor discovers by documents found in the archives the former Duke was wickedly murdered at the instigation of his younger brother, he hastens to acquaint the Duchess with the knowledge. But a rival, Melusine (role held by Mlle. Agnès) informs the Duke who has the part of the castle containing the archives blown up, hoping thereby to also be rid of Vignerie. But the latter escapes and is helped to the frontier by the Duchess, who drives him in an au-

tomobile, this scene of a real car leaving the stage being considered a feature.

The theatrical version is not brilliant, and by no means the best effort of the popular actor-manager, Gémier.

Kendrew.

LES TROIS VOLEURS.

Paris, Dec. 1.

The Theatre Morny has presented a French version of a social comedy by Umberto Notari, adapted from the Italian by Noziere and Mme. Darceenne, on the subject of "Three Thieves." It is more of a farce, and this designation applies to advance notices published by obscure journalists describing the work as being of radical doctrine, prohibited in Italy. As a matter of fact, the play has had a good run in that country, and it is all rot in talking about France harboring Socialistic works forbidden by other governments.

The Italian vaudeville deals with Cascarille, a gentleman burglar, who runs across an ordinary thief, Taploca, at the home of a banker, Orsano. Taploca is contented to steal the works of art in the apartment, while the gentleman burglar spoils the contents of the safe. The banker arrives on the scene and spoils their chances. Cascarille gets off most free, not only with the money, but also Orsano's lady friend, while the unfortunate Taploca is arrested.

The third act is the trial, and the attorney for the prisoner is none other than Cascarille, a respectable lawyer admitted to the bar, a member of the best clubs and received into the highest society. The banker, a profiteer, bears a few truths, the judge is not spared, and when the bank notes, exhibited at the trial, get blown away, the entire court makes a grab for them. The exhibits disappear as by enchantment. During the search the prisoner escapes. The defendant attorney and plaintiff are the "three thieves," each in a different station in life, but equally bad, while the banker is perhaps the blindest of the lot. This farce is well received. It contains irony and humor, making a diverting entertainment.

Kendrew.

LES CONQUÉRANTS

Paris, Nov. 20.

Charles Mère made himself remarkable by his strong war piece, "La Captive," at the Theatre Antoine. A new work by the author, presented at the Ambigu Comique, was looked forward to with interest.

"Les Conquerants" are those who have won a firm standing in industrial circles as a consequence of the war; they are a sort of nouveau riches and not of a sympathetic character. It is a strong play, romantic, human and with thrilling situations. But it is not of the best Mère material. Brandon is in business as an aeroplane manufacturer (well impersonated by Jean Lehman) who imagine they can run the universe like the majority of the young men in our days who are pushed into positions too big for them.

To extend their factory the Brandon wish to purchase an adjoining estate owned by a young but modest aristocrat, M. de Belmont (Jean Worms), who is almost ruined by the war. To their surprise he refuses to sell. They fail to understand his scruples and sentiments for the property of his forefathers.

Brandon's daughter, Jeanne (Mlle. J. Marcel) is touched by his disinterestedness and though engaged to an Irish aviator in her father's service (Amiot) whom she detests, she falls in love with Belmont. Her family, disgusted at the idea money cannot always predominate, refuse consent to the marriage. Jeanne is high-spirited and remains with the man she admires; she becomes his mistress as her father will not permit her to be his wife.

When the brothers know of this liaison they organize a plan to kidnap Jeanne and compel Belmont to sell his property. The intrigue succeeds, the nobleman preferring to sign a deed of transfer to save Jeanne. The father is struck at such generosity on the part of a lover. He hands the deed to Jeanne, orders his sons to desert and consents to the marriage.

The success of this three-act piece is assured and will have a fair run in this city. The Ambigu has been lacking such a program for years, and has only substituted on revivals since Hertz and Coquelin took charge of the famous house of melle-drame.

Kendrew.

BONDU SAUVE DES EAUX.

Paris, Dec. 1.

Created at the Theatre Albert I three-act comedy by the poet, René Fauchon, is of rather a weak nature, renewing the eternal parable of ingratitude. Gratitude is said to be the anticipation of further favors and this thesis is amply clinched by the story of Bondu, who is saved from a watery grave by a worthy bookkeeper, Lestinguia, who is happy with his virtues in spite of a sharp-tongued shrew. As a matter of fact, the artful fellow seeks consolation in the company of his pretty maid servant, Marie Anne. Lestinguia had the misfortune to rescue Bondu, a good-for-nothing

OUT OF TOWN REVIEWS

DEBURAU.

Washington, D. C., Dec. 18.

David Belasco's latest offering, with Lionel Atwill in Sacha Guitry's "Deburau," of which the English translation has been made by Granville Barker, had its first presentation at the Shubert-Belasco Monday night. The play is surrounded by all that only a Belasco could give it, and Mr. Atwill, his latest star, gave a fine rendition of the leading role. The entire company numbers some 125 people.

The stage pictures are unusual. The period of the piece, 1839, is brought out with a power that is really uncanny, and the life of this Deburau, an actor, and the theatre in which he played in these odd days—well, Belasco alone could have done it.

The story is about the life of this famous player, of his love for the lady of the Camellias, the famous Camille and tells the story of one of the lovers of Camille whom she cast aside and who let his art and his work stand idle for a period of seven years, awaiting her return to him only to have her come to him finally when she hears he is desperately ill, bringing a doctor with her, and while with him, instead of telling her she loves him, she tells him of her suffering because of Armand's father asking her to give up Armand.

In this act Mr. Atwill reached his greatest height. He was magnificent. After she has left and word comes his rival is to appear in his old role at the theatre, he leaves his servant to once more appear. His absence has been long and his performance is not by any means his former admirers.

He fails and then pleads with the manager to let his boy be his successor. When consent had been obtained, Deburau tells the boy the secrets of his art. Here many an actor could sit and learn, to know the rules laid down supposedly in the period so long ago could well be followed in this later day of the stage.

The dialog is written in verse, but so beautifully read by the cast that even the meter of the poetry becomes entrancing.

The piece was received in rather a divided manner by the local press. Harry Dwyer of the Herald said he wondered if it all was worth the effort. The romance of it all, however, is bound to win many hearts, and that, coupled with the other possibilities of a Belasco performance and the work of Mr. Atwill should bring success to this venture.

Herbie Meade.

swamp, when he was trying to commit suicide in the Seine, in front of his store. He receives the man into his house, hoping to reform him. But Bondu is apparently past redemption. He deliberately spoils books, wipes his boots on the curtains, and makes love to Mme. Lestinguia who does not spare his overtures. He substitutes a useless battery light for a gas for a lucky one possessed by Lestinguia, claims the money prize and with such worldly wealth marries the servant.

Thus left in the lurch, we find the bookkeeper a wiser if sadder man. This comedy is not in the best style of Fauchon. It is amusing in parts, with a philosophical undercurrent. This comedy will have a short run.

Kendrew.

POPAUL ET VIRGINIE.

Paris, Nov. 14.

The first attempt of Mlle. Madie, the new director of the Marigny, to provide Thursday matinees for the young mind, which are not adequately catered for in France, can be recorded as a success. This lady presented in conjunction with Pierre Humble, editor of "Petit Monde," a three-act piece by Alfred Machard, "Popaul et Virginie," the names of two war orphans.

Popaul is cared for by a working woman who can ill afford to feed the extra mouth. His father was killed on the front. Popaul discovers a tiny Belgian refugee at the railroad depot and takes her to his new home alone. The neighbors promise to adopt the little girl, whom they call Virginie, but soon get tired of the expense and propose to hand her over to the authorities.

The idea of separation worries the children, so with their friends they invade the City Hall and ask the mayor to marry them. That official paternally grasps the situation, joins their hands and informs them "they are united (a perfect truth)." In the meantime a rich Countess is seeking for Popaul, whose father had saved the life of her husband. A blind sailor intercedes with the Countess, and she recognizes she is not qualified to break this juvenile marriage, so she adopts both children, engaging as governor the poor working woman who first cared for Popaul.

It is a pretty little story, creditably acted by the little folks, and with tuneful music by V. Lortie. It is amusing for both young and old.

Kendrew.

PAGANS

Bill Post,.....Harold Venning
James Barry.....Frederic Hart
D. G. Gage.....David Gresham
Miss Northcutt.....Irene Fenwick
Mrs. Joseph MacKnight.....Alice Parker
Mrs. Merrill.....Helen Ware
Richard Northcutt.....Joseph Chidister

Boston, Dec. 18.

The premiere of "Pagans," produced by Max R. Wilner and Edmund Rosenberg, at the Plymouth this week, was mainly of note through the remarkable performance of Joseph Chidister, the continental actor, developed by Max Reinhardt in Berlin. Young Chidister, whose father has for many years been a favorite with the Jewish speaking playgoers of New York, secured such a personal triumph that he completely overshadowed both the doubtful production and an exceptionally competent cast featuring Helen Ware and Irene Fenwick.

His English was flawless and in a role that started almost hopelessly he quickly found himself and virtually created a part by sheer personal dominance. The author that greeted the conclusion of the second act was an unanticipated one and Carl Hiett and Sam Sobel in the lobby were quickly mailed by critics in search of details as to the previous history of young Chidister.

The plot is a rather commonplace version of the eternal triangle written by a Boston concert pianist and former instructor at the New England Conservatory of Music named Charles Anthony, who is the son of the head of the Tufts College Engineering School. He has two other productions now in rehearsal, both of which are said to be of the same general type.

In brief, the plot concerns a dashing army captain who before the war was winning fame as an artist under the stimulus of the love of an embryonic prima donna who was under the patronage of a wealthy American manufacturer. Their love became impassioned and she became the artist because of her relations with the manufacturer. He goes to war and then marries a baby doll type of girl who is the daughter of the manufacturer's newly acquired wife. The baby doll wife smothered the dispirited captain with too much sweetness and he takes away to an island.

His physician dies on the former sweetheart, now a famous prima donna, the balance of the play is based on the fact that the wife despises the artist and the prima donna makes him want to live. It ends with his telling the baby doll wife he will try to continue living with her and then telling the prima donna he will live his life under her stimulus and leave the baby doll. He then conveniently dies while she is clinging to him and while the baby doll wife is at mother's parking her clothes preparatory to returning after the reconciliation.

Irene Fenwick as the dying baby doll and Helen Ware as the stimulating sweetheart gave strong performances and Alice Parker as the hyperbolic mother-in-law did much with an almost impossible role. Only the strength of the company saves the production from hopeless talkiness but the development of comedy and the elimination of talkiness by drastic elimination may make a real modern drama out of "Pagans."

The two big scenes are the end of the second act where the dying artist leaves his invalid's chair under the stimulus of the singing of the prima donna and at the end of the third act where his servant formerly his orderly finds him in his chair and plays "Tap" of stage in true military technique.

Bertman Harrison is staging the production which gets its name from the fact that the love of the artist for the prima donna is the love of pagans and the fact that he considers the possibilities of war action as still almost limitless argues well for a possible success of "Pagans" especially if the publicity possibilities of Chidister are exploited to what the curiosity of the public.

Lalag.

"IT'S UP TO YOU."

Cincinnati, Dec. 18.

"It's Up to You," formerly "I Love With Love," which closed in Detroit several weeks ago, reopened at the Grand opera house here Sunday night and was treated kindly by the critics. The company was rehearsing here for a week before.

Looks like William Morry Patch now has a hit in this musical comedy. Ada Menck joined the cast and helped entertain crowded houses. Douglas Leavitt, who with Augusta MacLaughlin wrote the book, is in the hit of the show, offering some of the best comedy ever seen here.

Ruth Mary Lockwood, the business, is Leavitt's main help in making the play a success.

Sacha Plator and Sumanna Reed have a nice dancing specialty, and the chorus does well.

The story is about three fortune hunters who make a fortune.

(Continued on page 17)

"Vogue and Vanities" first made its appearance as "Pinnally Broadway," later it was called "Here and There." It covered the territory between Boston and Washington as far west as Buffalo in an effort to make it a worth-while attraction for Broadway. In this series of directors, stage managers

(Continued on page 18)

PALACE, CHICAGO.

Chicago, Dec. 15.
Well-out in the rain. Sophie Tucker back for a third week. And a lightning vaudeville bill. A Leventberg Sisters and Fime Neary didn't show to open Leveas subbing. The Leveas does show. Many tricks on tight and slack wire, and the she Leveas, a healthy mamma, is alive on the wire, too. Went nicely. Herbert Brooks, first time here as a single after working with plants, doing escapes, did card work for laughs and mystifying hanky panky. L. Wolfe Gilbert, third, started the tying-up process which thereafter became more or less chronic. With a pianist and his pseudo tuberette, Gilbert let loose his clutching ballad-selling pipes and wowed the spot.
Ethel Williams and Co., in a domestic playlet with a thin plot, brooded through without stampeding anything. Three bows, two of them a little pushed, greeted the end. Miller and Mack, on pretty early considering their vaudeville worth, paraded them and tangled the show into a knot, a dozen bows and a speech. Sophie Tucker next.
Sophie and her whole band appeared in whiskers, explaining they had been playing here long enough to grow them. Frisco came down the aisle dressed like a dude, with his hat on. Jack Rose blew his whistle. Sophie acknowledged them all and Eddie Healy. For her ballad she put in "Grieving For You," the biggest single-handed hit in all her vocal appearances. Then Billie McDermott.
Following such a show, McDermott might have been up against it. But he bobbed in when the crowd was expecting another Tucker bow, and before the mob knew he was on he had 'em. It took mastery maneuvering, because half the gang was on the edges of the chairs. They settled back and McDermott, legitimate successor to Nat Willis, made them howl with his trampiana, then goaled them with his opera voice and his characterization, a bang hit.
No house ever emptied as fast as they blew when McDermott finished. In half a minute there weren't 100 people in. The Ford Runners, closing, ran against that. The act is not thrilling, but it is durable dance stuff and might have done itself credit elsewhere in the show—where it was it just wasn't.

MAJESTIC, CHICAGO.

Chicago, Dec. 15.
Valerka Suratt, the recurrent manifestation, looking like a two-year-old and playing with that little vigor which attended her when she was a singer, when she was dancer, when she became a film star and when she is, as now, a dramatic ac-

trous. Suratt spells vigor, fire and animation, and she decks this with rare taste in dress, colorings, atmosphere, settings and detail—everything about her and the playlet, "Scarlet," is daring, vibrant and positive. There is nothing namby pamby in anything attending it. The star and the material have at times perhaps been criticized, as all things human are, but no one ever said they lacked red blood.

Supported by an acting cast, with no peers, every one giving an account of the part assigned, "Scarlet" stood up for Miss Suratt at least as powerfully as it did last season. It took hearty laughs, was interspersed with applause, and at the finish drew seven honest curtains. The matinee was packed as a tribute to Miss Suratt's drawing power, though it was the week before Christmas week and the unseasonable heavens sent splashing rain.

Challen and Koko opened the bill with sensational crying on the slack wire, piling up peppy applause. Joseph M. and Nellie I. Norcross, claiming combined age of 144 years, did the dances of yesterday. There was no shimmying, but the dancing was pretty and put some of the nowadays wigglers to shame. Could have held a harder spot.

Clayton Kennedy and Mattie Rooney stole the laugh hit of the afternoon. They didn't publish their combined ages.
Albertina Rasch showed an improved dance routine, with more speed than marked her last season's arrangement. A storm effect attended her creation, "After the Storm," a Hungarian conception. The effect might be slowed down a few notches. The act went creditably.

Kirby, Quinn and Anger registered from the tape in their eccentric, laughable travesty and run of false low comedy and flip repartee. Their Egyptian burlesque was a howl. Five bows and encore for this three, with the woman breathlessly holding the scorching pace set by the male comedian.

This gave way to the star, who found the house in prime good humor. In Miss Suratt's cast now are John McFarlane, Jack Hayden, Charles Norman, Lorraine Lander and Grant Sherman. Norman and Miss Lander are holdovers from last season. They worked staccato and splendidly. Harry Brown, the Irish Hebrew and contemporaneous lyricist, took the show by the collar and played with it and rattled it back teeth at will. He was an easy comedy hit and did not wear out. Four Readings, super-acrobats, always working staying in for, held more than the average last-act crowd and made a sturdy impression. This act could work mid-bill.

STATE-LAKE, CHICAGO.

Chicago, Dec. 15.
The inside of this vast temple of the profitable arts smelted muggy and soggy when the first mob assembled Monday, after waiting outside in a seeping rainstorm to get past the ticket window and the gate. Perhaps in no other theatre on earth could or would this happen, but weather means nothing to a State-Laker. The doors open at 10:30. By the time the first act comes on there has been an organ recital, an orchestra concert, a 15-minute film comedy, a 3-reel feature film, Topsy and an overture.
At 12:30 Bailey, Mack and Bailey skated on.

It is a sketchy thing for comedy, one of them playing a student skater. There were good falls and laughs. The finish was a waltz, there being a piroquette on skates that drew an ovation. Nora Norine, second, Nora is a local favorite, with a fine Irish thrush voice. She trilled through a routine of new and fresh sounding songs, assisted by a pianist (Rex Moore) and hit hard with an Oriental number Her close, a character gem, came as an encore that whistled past all that had come before, taking her off happy and hitful.

Bassett and Bailey rumbled through a run of hand balancing and hard table and chair feats, a good big-time opener and all right for No. 3 here, too, closing to solid applause. Toney Grey and Co. presented a crude form of the old minstrel afterpiece, "In Bonea," vocally overacted. The girl proved

weak, and, though there were laughs on occasion, even this hoarse-crying audience didn't enthuse. Werner and Amores Trio, a familiar and standard offering hereabouts, ran strong all the way in "Love's Politics."

Lynn and Yocco found the time of day, the sort of day, and whatever other individual elements were on tap, to be just what they wanted. These eager showmen belted it over for deep laughs and stout handclaps. Frank Dobson closed with his siren, taking the legitimate hit of the bill with ease, head-banging a flashy ensemble punctuated by speed and the sort of laughs that tasted like duck soup to the bargain hunters.

Frank Hurst, Billy ("Swede") Hall and Jennie Colburn were not in this show. Hall and Colburn were seen later. Their offering went over as the outstanding laugh episode of the program, Hall sending through his classic Scandinavian caricature for punches and guffaws.

McVICKER'S, CHICAGO.

Chicago, Dec. 15.
Even rain for 24 hours failed to keep the patrons from flooding into this pop house, and they deserved a better show.

Rice and Elmer, both in comedy make-up, monkeyed around on triple bars and a trampoline, sometimes getting a laugh in their routine, but depending altogether on an exceptional comedy finish, each man getting into the other man's arms to do a semi-tumble, each man taking his turn to be on his legs, while the other man's feet were up in the air. Nora Allen and company, her company a short, chubby man at the piano, not even getting a chance to show himself up, just pleased. She has a voice worth listening to, but sings four selections not of her style, and could do much better with numbers that are of her breed; however, she closed singing "The Love Nest," taking her off successfully. Russell and Scott came on and walked off the same way. In their routine of untalented hoodlums they have an egotistical smile as if to say, "We're good," but the audience didn't agree, so they walked off palpably disappointed.

Maurice Samuels, a comedy skit with two men and a girl, Samuels doing Wop character, opens in full with a set of the inside of a flower store, later going to "one" for a few minutes to talk, and then returning to full stage, having several heart-throbs throughout the playlet. Makes four very pretty changes in costume. They were heavily bombarded with applause.

Little Lord Roberts, with the assistance of a man in Santa Claus garb and a special setting, sang five songs, most of these being parodies on popular numbers, with a short dance following each of these and a change for every song. He cupped the applause honors, but not on his merit as of old. Ward and Raymond, new in this territory, didn't need any introduction. They went on like a lamb and came off like a lion. Ward's comedy dialect taking effect instantly. Charnoff's Gypsies, three men and three women, dancing act, closed, holding the audience intact.

HIPPODROME, CHICAGO.

Chicago, Dec. 15.
Rose Sheldon and Brother started it with some siffy hand-to-hand and head-to-head balancing, with a little hoop and ball juggling interlarded while accomplishing the stunts, all of these getting solid hands. The man wears a sport suit and the woman wears a dainty blue costume, and they work together with ease, setting this turn out as an opener for the two-a-day.

Ran Lee, in Chinese makeup and costume, with a special drop in "one," plays several popular numbers on a shepherd horn, then plays a novel one-string fiddle and closes, playing a few patriotic numbers on a small xylophone, walking off to almost nothing. Lamey and Pearson go through a routine of unfunny comedy and seem amazed that their gags don't go over. It was simply one gag after another. The man is a good comedian; the girl doesn't assist him any to put their talk over.

Coleman and Ray promised much on their opening, but failed to come through. The girl opens with a song before a pretty special cloth setting, the man then making his entrance for a ventriloquist bit, having some very good gags and fairly good as a ventriloquist; but they both miss showmanship. On walking off the man takes the dummy by the hand and they both walk off, the dummy taking steps with the man. This seemed to strike the audience, getting a good hand. McKay's Scotch Revue, with two men and seven girls, in full stage, followed. They dance and sing in Scottish style, all wearing kilts, a feature of the act being the comedienne, who in sterling voice sang several selections, each getting good returns. They all do their bit in making the act one of the best Scotch acts seen here in many a month. The real hit of the bill was Carl

McCullough, who held the next-to-closing spot without trouble. He opens with an Irish song, using almost the same dialect as the men in the preceding act, but with his pleasing mannerisms, voice and personality, he made the audience take quick notice. His imitation of "The girl in the department store" is a clever bit, and this artist kept hitting his target for rounds of applause. For an encore he impersonates Al Jolson and David Warfield as they might sing "Just for Tonight." The Paldrens, two girls and a man, ended the frolic by some up-to-date hand-to-hand and head-to-head tricks, finishing with a risley stunt with the assistance of an acrobate, not having one without go on the books against them.

LOGAN SQUARE, CHICAGO.

A very draggy bill the last half, with only a couple of bright spots, these on both ends of the bill.

Dorothy Morris Trio started the fun. Miss Morris, an excellent dancer, with personality and a fine repertoire of dances, making a change in dainty costume for each number, danced her way to several curtains. She is assisted by two girls who also do too dancing, but lack the finish Miss Morris displays. Jordan and Tyler, two colored men, followed. They open, one man at the piano, the other playing a 'cello, with green flood lights, playing a slow number, with several other slow numbers following this one, played on violins, and they close with a couple of aged popular numbers. The violinist is a crack-er-jack player, and is capable of doing better, while the pianist plays without enthusiasm, and the audience begin to let their interest go astray. They walked off just as they came on.

Graves and Edwards, a man and woman comedy sketch, with the comedy lacking, came next, and went through their routine of talk with the same effect as though doing a dress rehearsal. They worked hard to keep up with the running, but the act missed, and they didn't get a ripple out of the audience. Ja De Tri, three men, in sailor uniforms, rathskeller act, followed. This act, formerly on the big time, has deteriorated, and is now small time. Van and Belle closed the show with their comedy boomerang throwing and held the audience solid. They open the act sailing paper aeroplanes out to the audience, the crowd standing up trying to get one; this brings lots of laughs. They close with the man imitating birds and animals, putting them off the applause hit of the bill. This act is famous here, having appeared at the State-Lake theatre.

SOPHIE MOVER.

Chicago, Dec. 15.
Sophie Tucker, who recently cut short her run at the Edelweiss Gardens, opened at the Marigold, nearest competitor to the Edelweiss, though some 15 miles north of it. She is on a percentage basis with Ernie Young holding the contract with the cafe.

CHICAGO NOTES.

Chicago, Dec. 15.
Tom Powell, booking agent for the W. V. M. A., has been confined at home for several days, due to stomach trouble.

Bob O'Donnell, the New York vaudeville agent, is here looking over material.

Helen Brown, formerly with Low Earl Agency, will leave for a trip to Los Angeles, Jan. 12.

The House of David Band opens on the Orpheum Jan. 14.

Meilo Moore and Macklin Magley return to New York Monday.

The First National Booking Association, through its manager, Lew Kane, announced the bookings of the Missouri, Pershing and Del Monte theatres, St. Louis, for their attractions.

Jack Connors, formerly producing manager with the Witke Amusement Co., established a Detroit office and will produce a revue at the Victory Cafe, opening Dec. 22.

Four Portia Sisters obtained judgment for \$300 against the United Pairs Booking Co. for salaries and railroad fares.

Special Attractions, Inc., a new corporation formed by L. F. Allard and George Berger, will conduct a general amusement and booking concern, incorporated at \$2,500.

\$100,000,000 BRIDE—ZAZA.

Mme. Walska Debuts, Reviving Red-Haired Opera.

Chicago, Dec. 15.
Gr na Walska, the Polish beauty, is set to debut with the Chicago Grand Opera Co. next Tuesday, singing the title role in "The first time in five years that this hectic opera is held" done here.

Mme. Walska was widely "written up" as the bride of Alexander Smith Cochran, said to have been the wealthiest bachelor in the world, his wealth being estimated at \$100,000,000.

HELEN MURPHY ILL.

Chicago, Dec. 15.
Helen Murphy, the agent, is ill in the hospital, suffering from a nervous breakdown.

EDGE OF BUSINESS.

(Continued from Page 14)
scalpers at \$15 for half box-off price; leaves at the end of this week. "Polles" coming.
"Irene" (Garrick, 24 week). \$23,000 in the small-capacity theatre, all it can seat at the price.
"The Hottentot" (Cohan's Grand, 1st week). Got \$12,500 in six 'ays. Culler looks good here for eight profitable weeks, then "Mary."
"Benito" Through" (Cort, 5th week). Still at high price, though slipping slightly; \$14,500.
"Girl in the Spotlight" (Titania, 1st week). Drew good notices and should have sold profit during four weeks booked; about \$15,000.
"Buddies" (Woods, 19th and last week). \$12,000; advance sale for "W.V. Down East" lively, with \$10 top asked the opening night and Griffith and Lillian Gish in person as added attractions.
"Abraham Lincoln" (Blackstone, 11th week). \$12,000 and leaves next week; proved a quick money getter, but not a long liver here.
"Guest of Honor" (La Salle, 2d week). William Hodge started off like a whirlwind, but didn't hold up; \$3,310; very respectable business for this little house.
"His Honor, Abe Potash" (Central, 1st week). Politely reviewed, not a screaming hit. Barney Bernard giving it some strength.
"Sonja" (Princess, 5th week). About \$5,500, having never gone to \$10,000; followed soon by a new company of "The Hat."
"Cinderella on Broadway" (Studebaker, 2d week). Getting \$15,000, mildly reviewed and received; trying to stay 12 weeks.
"Happy-Go-Lucky" (Playhouse, 6th week). \$17,450, only \$400 off last week; a tight little hit in little house.
"The Storm" (Olympic, 19th week). Over \$10,000 again, running up a record for this theatre.

THREE SHOWS CLOSE.

(Continued from page 17)
book and lyric writers have all taken a hand, but it did not seem to have achieved the standard set for the big street.

It was reported several weeks ago Goetz was about to dispose of his interest in the attraction, but the deal was not consummated.

Ray Goetz was in New York Wednesday and said he expected to meet Equity officials that day or the next (yesterday).

"Vogues and Vanities" was to have opened the new Ambassador, New York (Shuberts), Jan. 17.



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JOSEPH KESSLER PLAY RECORD YIDDISH HIT

Hysterical Women Carried Out at Every Performance.

Chicago, Dec. 15. "The Wedding Dress" (Die Chuppe Kadd) with Joseph Kessler starred, has broken every local record in Yiddish theatricals, including last season's high mark for "The Rabbi's Melody." In its present engagement at Glickman's Palace there has not been an empty seat since the opening. The second act is so tragic that attendants with stretchers are kept on hand and at each performance from two to a dozen women are carried out, hysterical. It is at the climax of a mad scene, played by Kessler, at the apex of which his mother comes in from Russia and finds her son a maniac.

A statement regarding the above facts reached the Variety Chicago office, and a reporter was assigned to investigate. It was found true in every particular, even to the fainting and carrying out. Three women were escorted from the auditorium Friday night, one of them screaming.

The prices are \$2.75 top for this play, which is presented six times weekly, as the role is so difficult that the star cannot enact it more often.

"The Wedding Dress" was written by William Siegel, who is now in a hospital in Camden, N. J., suffering from gangrene. He had several amputation operations. He wrote the tragic comedy while sick in bed at a New York hospital. His young bride, who has been at his bedside, is regarded as the inspiration for the play.

LESTER ALLEN HONORED.

Chicago, Dec. 15. Every week since "Scandals" has been here, Lester Allen, the jumping, sliding comic of that show, has gone to Edgewater Gardens on Wednesday night and cut up and cleaned for the customers.

As a tribute the management announces a Lester Allen night this week, the farewell work of the show's local run. Willie Collier and Barney Bernard are advertised as understudies.

COLOSIMO'S SLAYER KNOWN.

Chicago, Dec. 5. It developed at the continued inquest on Jim Colosimo, cabaret proprietor, who was murdered months ago, that his murderer is known to several Italians, one of them a subpoenaed witness, but they all refuse to testify for fear of their lives, as the killing was the result of an Italian feud and not an underworld bungling.

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SPECIAL TRAIN, OPERATION.

Paul Biese Rushed West for Thorak Surgery.

Chicago, Dec. 15. Paul Biese, originator of the jazz band, famous locally as a leader and composer, was brought here from New York on a special train to be operated on by Dr. Max Thorak for dangerous intestinal troubles. He was reported dying last week in a telephone communication from the East. He was there taken to Mt. Sinai Hospital, but refused to permit any other surgeon to operate.

The train made the run in 22 hours, arriving Sunday noon, and within an hour the work had been done.

Dr. Thorak recently performed a major operation on Biese, cutting away 60 pounds of fat, the only known reducing treatment with the knife in medical annals.

The hospital report says Biese will recover. He was in the East making records for Columbia.

WOODS THEATRE NAME

Opening Attraction Also in Doubt—Starts Feb. 15.

Chicago, Dec. 15. The name of the new A. H. Woods theatre may be switched several times before the final label is hung on it. It was to have been called the McCormick. Rumors here last week were that the Century had been decided on. Later, true to Woods form, it was stated that name had been withdrawn.

The new house is being rapidly completed and is due to open Feb. 15. It is located at Dearborn and Randolph streets, directly opposite to the Woods. The seating capacity will be about 1,500.

The opening attraction is not definitely set. If "Tickle Me" is ready to leave Broadway at that time the Hammerstein piece will serve as the premiere offering.

ADVERTISE ROAST.

Collier's Ads Publish Amy Leslie's Displeasure.

Chicago, Dec. 15. The Sunday ads for William Collier in "The Hotentot" carried excerpts from six favorable reviews, and the following: "Evidently Amy Leslie didn't enjoy 'The Hotentot,'" referring to an unkind notice from the veteran critic of the News.

At the end of the ad the following cryptic announcement appeared: "Now at Collier's Grand . . . So is Harris."

CORNELL BACK TO OAKLAND.

San Francisco, Dec. 15. George Allen, for 12 years associated with the management of the Oakland Orpheum, will leave his present post as manager of that theatre to assume the management of the Salt Lake City Orpheum, Dec. 27, relieving Harry Cornell, former Oakland manager, who will return to his old position. Cornell will come to the coast upon Allen's arrival in the Utah city.

HECTOR FULLER, FILM REP.

Chicago, Dec. 15. Hector Fuller, formerly well known critic in Indianapolis, and war correspondent and Far East reporter of international repute, is here in advance of "Way Down East" for Griffith.

PAVLOWA CLEANS BACK.

Chicago, Dec. 15. Pavlova was sold out at the Auditorium for Dec. 26, matinee, at \$4.40 top, seating 4,000, the first day of the mail sale, Dec. 10.

CABARET

Arthur Hunter's "Tip Top Revue," which opened at the Marlborough Monday, has undergone a change in title to "Hello Marlborough" owing to Charles Dillingham's objection on account of his "Tip Top" show at the Globe. Nathan Burkan, the entrepreneur's attorney, informed Hunter he considered it an infringement.

"The Tip Top Revue" has been playing at the Nankin Gardens, Newark, the past two months under that name. A mention of the cabaret feature in these columns precipitated Mr. Dillingham's notice.

The "Hello Marlborough" show has been recast since its Newark engagements with the following: Gladys Stockton, Frankie Lloyd, Viola Duval, Jack Wilson, Grace Duncan, Rose Leroy, Edith Norman, Clay Ingram, Rene La Grow, May Belle Morrow. Hal Lane staged the show.

Harry Margard, proprietor of Margard's Cafe, San Francisco, was sentenced to a term of six months in the county jail for violation of the prohibition act, by selling liquor, by Federal Judge Dealing last week. A. Rodolph, Margard's head waiter, received a sentence of three months in the county jail, while two other waiters—George Donald and Alex Dagari—were fined \$500 each. On January 2 both men will begin serving their sentences. It is stipulated that by good behavior Margard can cut his sentence to five months.

Charles "Dinky" Moore, the drummer, returned on the Aquitania last week after two years abroad.

Charles King has sold his interest in "Love Letters" to Edw. K. Keller.

Rice and Werner called Tuesday on the Aquitania, booked by William Morris, to open for Moss Empson, at Liverpool, Dec. 27.

Vaughan de Leath acted as pianist last week at the Riverside, New York, for Marie Cahill.

Aubrey Pringle, from vaudeville "That Quartette" and located in Los Angeles as proprietor of Tumble Inn, a seaside cafe and restaurant, was arraigned before U. S. Commissioner Long charged with violating prohibition. He and others were released on bail of \$5,000.

W. Ledoux, of Omaha, has transformed a two-time flivver into a million-dollar success in the recently re-opened "Rustle Gardens," located below the Empress theatre, which he manages.

The local witnesses who promptly predicted dire results and a punctured bankroll for the theatre man when he announced his intention of operating the cabaret himself, are still wondering how it all happened.

Cafe men who have seen their cabaret hit the toboggan following the advent of prohibition might take a tip from Ledoux's methods.

Instead of making a cover charge Ledoux levies a flat 50-cent admission, using the same box office and ticket system as a theatre. Tables are confined to a mezzanine floor and the entire lower floor, which ordinarily would be the main floor, is cleared for dancing. Encircling the lower floor are the regulation wall chairs one finds in the ordinary dance hall. As a result, Ledoux gets those patrons who want a show with their meals and the dance hall crowds in addition.

Show starts at 8 o'clock and continues until 1. Dancing by patron makes up the major part of the program in which Slater's Southern orchestra is featured.

The place holds 2,000 and has been packed every night since its opening. Ledoux is said to be clearing \$500 weekly.

Until this fall the place has been a white elephant since the creation of the theatre nearly 10 years ago. Two previous attempts were made to operate cabarets in the place, but both ended in the bankruptcy courts.

Artistically refurbished and kept in a rather familiar environment the famous old Cliff House in San Francisco reopened Dec. 4 after being closed for a period of three years. Several hundred guests participated in the elaborate gathering prepared by Richard (Sherry) Roberts, the new proprietor, who has secured a ten-year lease on the premises. The cafe's new orchestra

is headed by Charlie Thorpe and has in its ranks Ray Brock, Al Trinkham, Bob Cruz, Joe Wholman and Bob Hayes.

Reisenweber's Paradise Room may open this Saturday (Dec. 16) with Joan Sawyer as the hostess. Ben Oberall will be assistant manager to John Wagner in the two Reisenweber rooms to remain open as restaurants. The other room, downstairs, has not as yet found an attraction.

Harry Susskind this week closed for a new lease on the Wisconsin Heath Inn, Merrick road, for an additional six years with an option for more, and the privilege to buy outright.

The Jim Colosimo murder in Chicago May 11 last finally seems near solution. It was reported early this week that the police had a definite clue regarding an Italian living in the Brooklyn section of New York who was in Chicago for three days at the time that the murder took place. The suspect returned to Brooklyn shortly afterwards and made an investment in a house that was quite beyond his former means. At the time of the murder Colosimo is said to have been robbed of \$150,000 in cash which he had on hand. The Chicago police located Dale Winter, former queen of cabaret singers, with "Irene" in Baltimore this week and asked her to wire certain information to them. Miss Winter married Colosimo about three weeks before the murder.

Neely's was fined \$500 by Judge Hand in the Federal Court Tuesday for having violated the Prohibition law.

Upon the reconstruction and completion of the Knickerbocker Building, formerly the Knickerbocker Hotel, the grillroom will reopen under the management of Joe Paul. He has secured a 10-year lease of the property from the Astor Estate.

The Dixieland Jazz Band that was the instigator of the wild music which broke loose a few years ago in the dance places around here, and is now at the Follies Bergere has signed a one-year exclusive contract to make records for the Victor people.

The band, upon its return from England, was presented with a gold and silver medal by the Frank Holton Company to the player of that instrument for popularizing its band pieces in that country.

The boys left for England under a 10-week contract and remained there 16 months.

The Rita, Brooklyn, has staged a new revue, "Take a Chance," written and produced by Henry Fink. Chas. Strickland and His Harmony Boys are also an attraction in the jazz band capacity.

"THE STORM" RAGING.

Constant and Extraordinary Work Builds Up Attraction.

Chicago, Dec. 15. "The Storm" has proven a theatrical enigma. Usually a play opens well and keeps that way or slips. "The Storm" opened fairly, is now the oldest attraction in town and has crept up and up, through stages of boosting and party collecting until it has swelled to a box office hit on its own and is drawing around \$14,000 and \$15,000 every week.

Gene Quigley, manager for the engagement, is credited with a masterpiece of showmanship and aggressive, intelligent application.

BLUE LAWS FLOP IN THAT CHICAGO

Council Taboos Puritan Sunday Ordinances Offered.

Chicago, Dec. 15. Chicago was not exempt from the blue-law wave which is sweeping—or trying to sweep—the country.

One alderman was found to introduce a set of Sabbath-fetich ordinances in the city council, but they met with dismal failure and were decisively tabled.

Chicago has always had Sunday shows of all sorts and Sunday baseball, and until shortly before prohibition had Sunday saloons. The council compromised by making it illegal to park an auto in the loop and passing other drastic auto laws, including one to make every driver and owner carry a card with a photo on.

BAGGAGE HANDLERS' SCALE

Meeting Called for Object of Lowering It.

The first movement tending towards a downward revision in legitimate theatrical operation has been started by the baggage transfer men. Friday a meeting was scheduled between a committee of local 665, the union of chauffeurs and drivers of transfer and baggage trucks. The object of the meeting is to arrange a new scale lower than that now in force.

A suggestion managers organize their own transfer system may have hastened the transfer buses to put pressure on the men to aid pulling down transfer costs. The buses themselves have complained that it is impossible for them to make a profit in spite of the high charges for hauling.

The men's scale for Sunday and night hauling, when the bulk of theatrical work is done, is claimed to be prohibitive. The day rate is \$7.50 for chauffeurs and \$6.25 for drivers. For night hauls the scale goes as high as \$21, the rate from 5 p. m. to 5 a. m. being \$15. To that is added overtime.



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PAUL MORTON and NAOMI GLASS.
"The Spirit of 78th Street" (Comedy).
16 Mins.; One (5); Full Stage (11).
61st St.

Paul Morton and Naomi Glass are presenting what eventually is going to be a highly humorous turn that will serve them for a number of seasons. At present the act is still slightly new to the players and they are not getting the full comedy value. With a few more weeks it is certain to be a laugh from start to finish. That much is certain as far as New York audiences are concerned, and the same will be true in any town where the housing conditions have been difficult and the landlords profiteering.

The scene opens in "one" with a special drop of the exterior of a fashionable apartment house with Mr. Morton as the janitor and Miss Glass as a prospective tenant. Morton says he was the janitor for a week and then decided to buy the place. Miss Glass decides to look at a vacant apartment. As she enters the building Morton offers a song.

When the drop is lifted at the conclusion of the number the cellar is shown. There is a heating plant used as a still and storage place for beer, a practical dumb waiter and telephone upstage. Down stage one side there is a stage arrangement of empty beer cans while the other side has the coal bin. Morton has some funny business here drawing beer from the heater and sending it up the dummy, etc. Miss Glass returns after seeing the apartment and the two cross fire into a song about the merry widow she is supposed to be.

A proposal follows and Miss Glass asks Morton if he thinks he can please a widow, and the reply is "There are three of them in the building and they haven't kicked yet." Broad, but a sure laugh. With the acceptance is a jazz wedding number during which the xylophone played atop of the coal bin is used for the playing of a chorus, and in the dance that follows the beer can stairway permits them to utilize their stunts during a finish.

The numbers are not as catchy as those in the former offering, but it will be only a question of time before this is remedied, then there will be no stopping, the pair.

Fred.

ELAINE SISTERS and HURDLE.
Singing, Dancing, Piano.
13 Mins.; One and Full Stage.
Harlem O. H.

The two girls in this act at one time offered a straight dancing act under the name of Elaine and Titianna, at least it is the impression that it is the same duo, for they have retained pretty much the general idea of the former act. A piano player has been added. Incidentally it might be said he proves an asset, for he sings a ballad and gives it over in great shape.

The result of the change is that the offering that was formerly a good time act now seems to be in good enough shape for an early spot on the big time.

A purple drape in one is satisfactorily parted on one side to permit of the placing of a grand piano at which Hurdle is seated playing an introduction. The girls appear and after a short chorus the drape is pulled down disclosing a full stage eye and they offer a dance number fairly well done. They disappear for a change and the eye parts disclosing a window with the shades drawn which the girls change. It is a comedy touch that lands. After the change they return for another dance number, which is fair.

It is then that Hurdle gets his chance. He offers "Irish Mother of Mine" after the girls have completed their dance, scoring heavily with the number. For the close the girls come down into one and seated on a cushion against the piano they sing the accompaniment in singing "I was for My Old Kentucky Home." It is effective and lands.

Fred.

TWO DAVEYS.
Jugglers.
12 Mins.; One.
American Roof.

They played the roof recently during a single juggler turn similar to his present offering. He now has a woman assistant now who does so much except draw the eye and help the juggler with his

tricks as before is the juggler of three wicked looking balls which are stuck into the eye by their points.

Continual moving accompaniment of the tricks. Davey is an Australian. It's a good opener for the small bills.

Con.

THREE MISSES DENNIS.
Songs.
12 Mins.; Two.
Royal.

A three-girl act of the parlor entertainment kind refined and attractive, but to be handled with care in relation to a vaudeville bill. For a polite drawing room entertainment such as the combination which frequently do chautauque engagements the Misses Dennis have high possibilities, but for vaudeville purposes they should be used only in the right spot on a strong specialty bill, a spot for example where a letdown is desirable for contrast after a series of fast and furious numbers or before.

The three girls are obviously sisters, all having the same type of well bred beauty and refinement. They appear before a pretty silver drape with piano and the inevitable piano lamp, wearing identical frocks of the "dapper" type in cream satin. They do several semi-classical trio numbers with one of the girls supplying piano accompaniment, quite in the "nice family" spirit.

They did especially well with one number, a plantation parlor song sung in excellent harmony and without any accompaniment, such as male quartets sometimes use. This and a variation of darky "blues" get them fair returns at the Royal.

But as fast entertainers in speedy company, the girls would scarcely do, except as mentioned, when backed up by a strong specialty bill.

J. K. EMMET, MARY E. RYAN and CO. (4).
"The Test." (Dramatic).
16 Mins.; Parlor.
American Roof.

"The Test" is a weak proposition as a dramatic skit, and its billing as a "gripping human playlet" is more than a trifle far fetched.

The scene opens on an interior, supposedly of wealthy folk, and the dialog discloses the woman has been made the beneficiary of a friend who died in Manila. A suspicious sister of the husband, who by chance had nursed the dead man, discovered a note written by the deceased, which reveals the motive for leaving his wealth to her brother's wife. The climax draws the couple into the heated discussion on the standard of morality, with the husband contending she give up the fortune—"The Test" or else leave him. She finally yields.

Apparently, it is one of those skits which depends a great deal for its sympathy-winning qualities on the wimwameness of the child. In this playlet the child actress is a trifle too buxom for the role, and provoked a kidding spirit among the audience. She acts with a good deal of force, and is able to play her scene with her father in a tempo that should make her proud of the ability. But it is a case where no audience will take the "child" seriously, and much that could be won over as a result is lost.

Mr. Emmet lacks what one might describe as dynamic force, while the big speech was altogether lacking in dramatic tension. Whether this was due to the flat dialog furnished by the author, it missed something of a quality in bigness that should be there. Miss Ryan is pleasing to look at, but with her it is much the same as with Mr. Emmet. Lines, lines, lines!

DOLCE SISTERS and JARNIGAN.
Songs.
16 Mins.; Full Stage (Special).
Keeney's, Brooklyn.

The three Dolce Sisters present singing act easily outdistances any of their previous offerings. Its outstanding feature is "class," which is brought out distinctively in the costumes and simple, yet decidedly, effective method of harmonizing pop ballads and ultra-modern jazz melodies, and further enhanced by the setting, a colorful satin full stage eye, with a subdued lighting effect chiefly obtained through an architecturally draped lamp suspended in the center of the stage.

Jerry Jarnigan, formerly Nonette's accompanist, is at the piano throughout the turn, singing twice, while the girls change costumes, scoring each time and playing accompaniments for the two singing that rounds out the harmony effects perfectly.

All of the numbers are of the ensemble variety, the girls following the trio harmony style identified with them for the last ten years or more. A raggy degenerate discolors some real syncopated harmony and a ballad done first in slow tempo and later ragged were a couple of high spots, that landed heavily. It is a big time act, ready for the best as it stands.

Bill.

CLAYTON and EDWARDS.
Songs, Talk and Dancing.
20 Mins.; One.
Riverside.

With untold numbers of friends spaced throughout those in front the boys were "sure" before they started. However, it may be said that the cohorts only went to swell the volume at the finish and with, or without 'em, they'll be very close to "over" after the first number.

The men have framed an act that's going to carry a long way. Edwards' jazz and Clayton's stepping make a combination that classed an entertainment is far beyond the average. The conversation used holds meagre comedy but it is in that part of the turn devoted to melodies the strength lies.

A bit of a theme runs throughout having to do with Clayton's not being able to stand the playing of a ukulele it forcing him to "step" whenever hearing it. Worked up to good effect all the way. Three songs, the team offered, the first one double, Clayton dancing during the second helped by light effects, and the third a solo by his partner followed by a short one that took them away with the pedal down to the floor.

They got the "stop" sign at the finish which called forth the rendering of "Easy Rider" as probably only two people, outside of Edwards, can do it—namely Margie O'Rourke and Pierre Keegan. The house simply ate that last number up and continued the demonstration until Clayton obliged with a speech.

That the act is "there" there is no question, but if it's as strong as the combinations both boys were formerly hooked up with—you can judge for yourself.

Edwards, formerly Keegan and Edwards—Clayton, formerly White and Clayton.

"CHEER UP" (6).
Girl Act.
16 Mins.; Two, Three, One and Three.

A Greenwald & Herman production, featuring Norton and "Lubie," a mixed singing and dancing team, supported by four choristers. Following an intro story number by the man of the team, in which he establishes he is a doctor, whose chief business is to cure the blues, the four choristers are on representing Wine, Woman, Song and Dance, which the doctor puts forth as his remedies. A number bared by the doc, after which the woman of the team joins the doc for a short session of talk and a double comedy conversational song. Miss Norton or Noble, whichever it is, shows ability as a comedienne handling dialog competently, without overdoing the comedy. The man is a fly juvenile, singing and dancing pleasantly.

Four choristers have an Oriental number next, with a change of scene to three. The team do a tango in one next, the comedienne changing from the eccentric costume worn in the previous double, to a pretty flowered dress. The chorister who led the Oriental number follows with a pop song. Then to three again, where the team lead a rag number, with a lively patter. Finish with usual singing and dancing get-away. The choristers' Oriental costume is attractive, but the black lace pantaloons worn over light colored tights with black jackets and white hats for finale are unbecoming.

On the whole an average small time girl act that has enough to get by on the minor circuits.

Bill.

ELSIE WHITE.
Songs and Piano.
11 Mins.; One (Special).
Harlem O. H.

Elsie White was formerly known as "The Plain Clothes Girl." She is that no longer. In her present act she has a trick down arrangement that permits of her making her changes in full view of the audience. Assisting her at the piano is Abe Frankl.

Miss White opens with an introductory number, following with a climactic song, getting the latter number over effectively. A change for a wop number. Then comes a slight blue touch at times, but lands for a laugh.

Her third characterization is Jewish, also slightly suggestive, but nevertheless well done. A number of all the popular Irish ballads and comedy numbers of the last few years has been strung together in the closing number of the act. The entire offering did not seem to be the type of song for this stage. The number at least has been heard to better advantage.

Perhaps with a change for the encore, Miss White will be ready for the regular houses.

Fred.

"THE BELLS OF ST. MARY."
Girl Act.
20 Mins.; Full Stage (Special).
Royal.

This is a curious non-descript affair. Apparently it has its basis in a male quartette to which have been added two principal women and six choristers. One of the men has a first rate comic characterization which might be made the basis of an act. All cluttered up with outside details as it is, the act doesn't get anywhere.

At the Royal the billing was simply "The Bells of St. Mary." A musical farce, elaborately staged. The identity of the dozen of personages was left in the shadow. The complicated story of the musical sketch also was clouded in mystery.

Certainly its elaborations did not register with the Royal audience. The piece opens with the six choristers doing a few simple steps in a rather pretty setting, showing the exterior of what may fairly be taken for a Southern California bungalow. One of the men explains that it is traditional that when the "Chimes of St. Mary's" ring four times in a day, the girl living in the nearest cottage will throw over her sweet-heart and elope with a stranger. The chimes have already rung three times.

Having explained the plot in these terms, they proceed to forget all about it and for 20 minutes do a series of specialties and comedy bits. The subplot sings several numbers and there is a constant coming and going of the comedian, an absurd character resembling in some respects Dave Marion's hair lip cabman. If they could develop this character and give him some consistent line of material, something might be made of the piece, but they do not. Instead, there is constant repetition of the "duffling" bit made familiar in scores of burlesque shows, the unending running back and forth of the comedians and the principal women, all to no purpose up to a singing finale which had no visible bearing on the plot, except that the chimes ring out for the fourth time and three of the principal men grab themselves partners, leaving the comedy character man single and alone.

All that can be said for the piece is that its principal people work hard to entertain, but they are rather amateurish in their present vehicle, and the vehicle is about as amateurish as the people. It is not easy to see how it can be developed to a state where it will deliver an act worth paying its principal salaries and as many subordinate ones for the amount of entertainment developed.

BERNARD and GARRY.
Songs and Imitations.
15 Mins.; One.

Two young fellows, Tuxedo clad, offering pop song doubles including a special arrangement that provides opportunities for imitations of Eddie Leonard, Eddie Cantor, Belle Baker and Al Johnson. Both have fresh, youthful voices, the darker complexioned chap displaying a particularly tuneful tenor.

His imitations of Belle Baker and Eddie Leonard were accurate. His partner also sings well and does Eddie Cantor and Al Johnson, the former well and the latter fairly. The fellow doing Cantor has a bad habit of dropping out his final syllables while singing by adding an extra at the end of every other line or so.

The team collectively possesses natural entertaining ability and show real possibilities for rapid development that will come quickly enough with continued playing. The act landed No. 2 at the Prospect.

Bill.

FRED WHITEHOUSE.
"The Phonograph Singer."
14 Mins.; One.

Fred Whitehouse takes the billing of "The Phonograph Singer" because of his work for the various companies turning out records. There is a brief number at the opening which relates this. He then does a popular number, "Lena from Louisiana," which is followed by talk. The latter is principally made up of old bits. Later he hits with "I want a Chair at Home Sweet Home," and "You Tell Me." Finally for an encore, "If They Don't Want the Blues" is offered.

The act is essentially a small time offering. Mr. Whitehouse would do just as well without talk, at least without the talk that he has at present. With all numbers and the phonograph work as a reason for his being on the stage he will manage on the small time.

Fred.

EVA TANGUAY (3).
Special Songs.
20 Mins.; One.
Coliseum.

Assisted by Jack Stern in the orchestra at the piano, a "blues" playing harmonica player in a stage bag and a soft shoe jazz and buck dancer, who climbs upon the stage to plug a change wait, Eva Tanguay did one of the most remarkable come-backs in the history of the show business at the new Moss Coliseum Monday night.

Looking as young as in the days when she was known as "The Sunbe Girl," the dynamic Eva flashed a series of costume creations that had the house gasping.

The pop and eccentricities of delivery that go to make up the Tanguay personality are unimpaired by her years of service.

Her songs were "I'll Get Famous Yet" accompanied by a gorgeous one-piece red iridescent costume with head dress to match. This was followed by a "blues" solo from the harmonica player in the box, while Miss Tanguay changed to a white costume with ropes of pearls and another gorgeous head dress for "I Had to Walk Back Home."

The solo dance of the male was followed by Eva in another one-piece creation of white silk with her arms encased in fur up to the elbow, for her next song, "Will You Kiss the Kink Right Out of Me."

Her last song, "Peter Pan," is a novelty number in which she asks the audience to co-operate by waving handkerchiefs. It sent her off a positive sensation, and she had to encore with "I Don't Care," a speech and a recitation.

The huge Coliseum was filled to just below capacity with Tanguay credited with the draw. Monday, all day, marked a record in attendance for that house.

Eva Tanguay is peculiarly of vaudeville and her unique personality is just as luminous in her latest turn as ever. Her new act will hold all her old adherents and bring a new following from the newer vaudeville fans.

It looks as though Eva Tanguay remains vaudeville's biggest box office attraction.

Con.

FRANCES RICE and "Pop" WARD.
"The Terrible Judge" (New Edition).
16 Mins.; Full Stage.
Fifth Avenue.

"Pop" Ward is back again in vaudeville with a new partner, Frances Rice, and a new edition of the former Ward and Curran classic of the old variety days, "The Terrible Judge." The present frame up has "Pop" in his old character of the grouchy judge and Miss Rice appearing at intervals before him as various "prisoners." Mr. Ward is on first with a characteristic "bailing out" of the orchestra.

Miss Rice, a personable looking girl, with well developed ability as an imitator, enters and says she wants a divorce. There is comedy dialog following of the bright entertaining sort that leads up to Miss Rice offering imitation of Belle Baker, David Warfield and Eddie Foy, the latter in costume, the change being made from street costume by Miss Rice in view of the audience. Her Warfield and Foy compare with the average and her Belle Baker is correct in every detail of dialect and gesture.

While Miss Rice is changing for a Nazimova imitation "Pop" unrolls a short monolog. He said he was 71, but probably "Pop" cheated about 10 years more or less. At any rate he didn't look more than 68, nor act more than 30. Later "Pop" did a full fledged step dance and sailor's hornpipe as lightly executed as the proverbial feather. A remarkable old-timer is Mr. Ward, quite in a class by himself, evidenced not only by his unusual agility for a man of his age, but by the spirit of youth with which he characterizes his efforts.

Impersonating other "prisoners" Miss Rice successively does Nazimova in a scene from "Captive Pharaohs." This is strongly flavored with travesty and includes a pop song also delivered with an atmosphere of burlesque by Miss Rice that made for high-class comedy results.

Irene Bordoni next by Miss Rice and a travesty Apache dance with "Pop" Ward doing comedy falls for the finish. It's a big time turn, made so, by "Pop" and Miss Rice regardless of any novelty that may attach through Mr. Ward's age and lengthy term of service as a public entertainer. The laughs followed each other with machine-gun like rapidity at the Fifth Avenue and the team closed to a solid applause bill.

Bill.

ELEANOR PIERCE.

Songs and Dances.
10 Min.; Full Stage.
(Special Dances).
2nd St.

Eleanor Pierce is a dancer. In her capricious efforts she appears to be a true amateur. She is assisted by two men, neither of whom is lifted through both doors to be. One is a pianist who handles himself very well indeed and the other proves to be a dancer of extreme merit in eccentric and contortionistic work. It is the latter member of the act who makes the offering at all possible.

The two men could go out with a routine of songs and the eccentric stepping of the one and be certain of landing the big time almost anywhere. Miss Pierce slows the act rather than helps it.

She is a good looking blonde girl who has had some training in a ballet school, and has perfected herself in one particular, and that is stepping into a graceful pose on the floor at the conclusion of each of her numbers. The numbers, however, stopped without her.

The pianist opens the act with an introductory verse and the girl appears, the player going into an Eleanor song during which the third number comes on. The girl and he go into a double stepping number.

This is followed by a music box imitation by the pianist after which Miss Pierce does a toe dance, of little value.

The male dancer next offered his eccentric number, which was a solid applause hit and the girl returned to do an Egyptian dance which went the way of its predecessor. A double rag wedding number at the close with the man putting the girl through several lifts, once again brought nothing. Fred.

HAZEL HASLAM and CO. (1).

"Samson and Delilah."
14 Min.; Full (Special).

Delilah Smith (Hazel Haslam) and Billy Samson motor to the latter's log cabin. He informs her that she must stay all night as the car is out of order. She protests and he informs her that he has determined to teach her a lesson and cure her of her flirting. She is supposedly engaged to his best pal.

Samson upbraids her and tells her she is a type of woman he despises, etc. Snatch snapping handkerchiefs on her wrists and locking the cabin door. She demands he release her and announces she will walk home. He unlocks door. She leaves and two shots are heard. She returns much agitated and relates that two tramps fired at her. He betrays his affection for her and announces he will teach the tramps a lesson. She appears much concerned and slips a revolver from under her cape onto a table, tipping off the audience that she fired shots herself.

While he is outside she phones her supposed fiancé. He returns and proposes following, but she opposes the plan, informing him that it is all a game and that he is worse than she for proposing to his pal's sweetheart. She further informs him that she isn't engaged.

He adopts cave man tactics, after calling up the supposed fiancé, and she finally capitulates, informing him in the tag line that she intended to marry him all the time.

The act contains some inconsistencies that do not mar the general impression, owing to the speed of the action. While the idea isn't entirely new, it holds the interest, and the twists hold the attention of the audience closely.

Both Miss Haslam and her unprogrammed assistant are clever artists and get all possible out of the lines. It's an act that will interest any type of audience and is ready for the big bills right now. Cos.

"BUDDY" WALKER.

Songs and Talk.
17 Min.; One.

One of those young men of the stage possessed of self-assurance. So much so it seems too much so. He sings, then talks, some old boys among them, then whistles. The audience seemed undecided just which was preferred.

The songs are all of the pop type. At the opening he makes an announcement presenting himself as "a vaudeville fool from the vaudeville school—the answer to a maid's prayer." This he follows with his opening jazz song. Then the "old boys" and Joe Miller is again revived. Another song, followed by a wop number and "Kiss Me Again" is whistled. For an encore to this there are imitations of Eddie Leonard, Sam Bernard and Al Johnson and a "nancy" bit for the finish. Small time. Fred.

JEAN LA CROSSE.

Songs.
10 Min.; One.
Royal.

Jean La Crosse is a single woman singer, plump and attractive in person, but with nothing in special to make her stand out from the great company of costenders in this division.

She has a most agreeable voice with an especially high, clear note which she uses effectively at the finish of her four or five songs of the concert, or semi-classical sort. If she could secure a special number, preferably with a comedy character twist, it would do wonders for her. As her present offering stands, it is just a polite singing turn with no particular distinction.

Miss La Crosse dresses attractively in a black spangled evening frock in excellent taste, carrying a brick-red ostrich feather fan. The color arrangement was rather startling under the white spot, but when they turned the amber light upon her it was not so effective. By the way she uses the spot from start to finish, which indicates how much she needs something to make her offering stand out.

CLAUDE GOLDEN.

Card Manipulation.
One.
Royal.

Claude Golden, who used to do a single, has retained much of his old style of work and material, but giving the specialty a comedy twist by having an assistant open the turn on the stage and maneuver him (Golden) into the proceedings from the audience by the device of an argument. From then on Golden does the manipulating while carrying on a kind of sarcastic kidding with his assistant, a style of talk that the audience finds particularly amusing.

At the opening a young man in Tuxedo makes his appearance and begins with the usual line of ingenuously patter. His second trick, a crude bit of palming, goes wrong, and the house laughs. The worker picks on Golden, sitting on the left hand side well down front, for "trying to make a fool of me."

Golden gradually gets upon the stage and then goes into his old style of card manipulation, always under the sarcastic gibes of the assistant. Golden is in plain street attire and that gets him sympathy from the audience as against his more pretentiously dressed antagonist, who might be the regular performer from appearance.

Golden's best material apparently is a variation on the feats handled by way of a deck "stashed" in known relation. He announces that he can call off the cards as to suit and denomination "by feeling them" instead of looking at them. He does some of this work. Then he tears a deck in half and one of the halves into quarters, declaring he can tell the number down any card is situated, the card being named by any member of the audience.

Monday night they called the ten of hearts and Golden replied instantly "No 4 in the half-deck and twenty-five and twenty-eight in the two quarters." Of course, a count assembled the entire card in these sections and the supposed real magician was abashed. There was more of the same kind of "hiding" between the two men and as a finish Golden deals out a full four hands of bridge whist, calling off all his opponents hand.

For this the cards were shuffled and cut, leading to the expectation on the part of one who does not know the trick, that after the cutting, a substitute deck regularly framed in rotation, had been substituted. If it was, the switch was mighty well done.

The routine has some interesting card work and in addition takes on added value from its novel twist in the entrance from the audience and the comedy relations established for give-and-take of talk between the two men.

The Royal crowd liked it on both counts and it scored, opening in termination.

PATRICE and SULLIVAN.

Piano, Violin and Songs.
15 Min.; One.
Keeney's, Brooklyn.

Man and woman in a likable routine of singing and violin selections by the woman, and piano playing by the man. The woman makes two costume changes, both neat. The man wears Tuxedo.

The turn pleased opening the show at Keeney's first half. Both have youth and ability that will stand development in their favor. Right now they can be sure in the early section of the better pop house shows. Bill.

JEAN ADAIR and CO.

"Any Home" (Sketch).
22 Min.; Full (Interior).
Harlem G. H.

Lewis & Gordon are presenting Miss Adair in a sketch by John McNally which, while not as effective as Miss Adair's "Maggie Taylor-Waitress," is nevertheless a playlet distinctly worth while for the big time. It does carry a lesson, one that is entirely too true in a great many instances.

Miss Taylor plays the role of a middle-aged wife and mother. The family is composed of herself, her husband and a son and a daughter, the latter pair being about 15 or 16 years of age. Father and the children have taken their wife-mother's care and devotion for granted in a most matter-of-fact manner.

The time the act opens is spring, and Miss Adair is discovered in the throes of housecleaning. The work has left and she has had all the work on her shoulders. At the end of the day she is tired and worn with nerves shattered. Then hubby comes home from the office. He is peeved because the house is upset and his dinner not ready. He is sent on an errand by the wife and while he is gone the children return. First the son, tired because he has been playing tennis all afternoon; then the daughter, also tired as she has been sitting through a matinee. Both pick on mother because the house is not in order and they fear that they will have to postpone a party set for that evening. Then the husband returns and further adds his complaints to those of the youngsters. Something in the woman snaps, changing her from the meek little lady who has borne all the burdens quietly into an entirely different being. She upbraids all and turns and leaves.

The trio starts to straighten the house and while they are at it the mother returns, clad in a new frock. To their queries she answers that she is applying for the position of cook, and will take the position providing she can have the same terms offered in an advertisement. She finally compels the family to accept her on those terms, and having stipulated that Wednesday and Saturday shall be her days out, she turns to leave. Thereupon they ask where she is going and she replies, "You forget this is Wednesday night—my night out." This twist gives a laugh at the finish.

The act is played with speed and it interests. If there be a fault it may be in the selecting so elderly a man for the husband. Scarcely a man of about 45 would fit the role, but a man of apparently 60 is playing it. With his white hair it seems that he creates a certain sympathy which detracts from the wife.

Mr. McNally, the author, is a young man acting as assistant to Eddie Loring in the Keith office. This is his first vaudeville product. He is the son of the late John J. McNally of Boston, an eminent writer and playwright.

"Any Home" played around for several weeks with a small time cast before Miss Adair secured it. Fred.

SPENNA and STEVENS.

Songs, Talk and Dances.
15 Min.; One.

Two men (colored). One does a legitimate Chinese laundryman character, unusually true to life. The other is a "roustabout" comic. The pair get a lot of comedy out of a shirt which the roustabout has called for and which, when produced, has shrunk to infant's size in the washing. Each sings with Chinese song and rag, respectively, followed by a double that appears to be a rewrite of "The Wedding of the Chinese and the Coon," popular some 20 years ago. The roustabout is a natural dancer, doing all of the characteristic buck steps as only a real negro can do them. The Chin also contributes a bit of stepping.

The opening of the act suggests the old Coon and Stevens turn, but the talk and business as far as can be recalled are dissimilar.

Good small timers who know their business. Bill.

CONSUEDA and LA VEDA.

Trapeze.
5 Min.; Full Stage.
2nd St.

Opening the show the first half the man and woman in white acrobatic costume seemed amateurish also foreigners. The man went through a simple routine on a single bar, with the stage showing up a scrappy apparatus while the woman assisted in a way, at one time intercalating a Spanish dance without just cause.

Very small time, too much for the metropolitan district. Same.

CANTOR DR. STEINBERG.

Songs.
15 Min.; Two.
Alhambra.

Dr. Steinberg has been cantor in the Temple Beth-El, a Fifth Ave. synagogue for the past 14 years. It is said he was on the stage as a youth, but no trace of that could be found in his performance or rather recital Monday night.

An announcement was made that some of the old Hebrew religious songs which date back thousands of years to the time of early Jerusalem would be offered and that it was "sordid, difficult music." Also that the cantor would sing something from grand opera and conclude with "Hil-Hil" the Jewish hymn ("Spirit of the Ages").

His first number may have been one of the difficult numbers alluded to. It was colorless so far as vaudeville is concerned. An operatic number following gave much fuller scope to the cantor's excellent baritone voice and it was rewarded in volume. After "Hil-Hil" Dr. Steinberg encored with a semi-classical song not exactly earned.

A leader carried his difficulty in getting the orchestra to measure up to requirements save for the latter number and the operatic bit. The leader was at a disadvantage in trying to handle an untrained mixed quartet from the Temple. The quartet was planted in the wings, which was the trouble. It participated only in the Hebrew numbers.

A succession of slow tempo songs is away from the vaudeville scheme of things.

Dr. Steinberg's vaudeville appearance, listed as an experiment. The cantor should draw in the up-town houses, but it is doubted that even he expects to consider further vaudeville bookings seriously. (See.)

ROBB and HOLLIS.

Sketch.
15 Min.; Two and One (Special Drop).
2nd St.

Robb and Hollis, man and woman, open with a laundry interior with a back drop supposedly holding comedy signs that are not. There is a song, some business with a shirt, and talk, with the couple then going into "one." As much time as spent in "one" as had been in "two."

There is a song in "two" also a bridal bit, and a sort of burlesque or travesty or whatever it was came in "two" after starting in "one." The act's best, however, is in "one," with a bridal bit in dress, with their "tin-type" posing the only real humor in the act.

If there is any chance around New York for the team, they will have to build up the "one" portion, throwing out everything in "two."

An uncombed laugh was while the two were dancing. The man said: "Do you like Terpsichore?" to which the woman replied, "No, I don't care much for that Foisak." As far as the 2nd St. audience was concerned, it might have been the fact. For small time around here, if the turn continues to use it, they had better carry a picture shoot with the explanation. (See.)

STONE and HAYES.

Talk.
11 Min.; One (Special).
Fifth Ave. (2d Half).

A working rubic characterization, as done by Stone, before a curtain of the front of a circus sideshow and "making" the woman in charge of the cane stand as the theme. Worked up through the manerisms of Stone, as well as the lines, the act is loaded with laughs, but falls away at the finish through the woman playing a harmonica while the "bitch" reveals on a comb covered by tissue paper to the effect of a trombone.

Probably a different melody would help and if not some other means of exiting should be striven for, as that is the outstanding point to be strengthened. Previously a routine is well worked out and is positive as to comedy, but the coming half-hearted work of Miss Hayes failed to extend a helping hand, all the credit going to Stone for what merit the skill has.

WILBUR and MORRIS.

Talk and Songs.
11 Min.; One.
2nd St.

Man and woman recently in from the east. The man is an odd type of comic and so small in stature which adds comparative robustness in the woman. Most of the routine is dialogue which with the team a laugh producing score. For the No. 2 spot in the pop bills the act shapes up well. In this spot it delivers. (See.)

ONA MUNSON (6).

"A Manly Revue."
22 Min.; Full Stage (Special Hangings).
Alhambra.

This turn is one of several acts of Clarence Jacobson, a new producer in vaudeville. From the unmistakable class of the act and the dash of novelty it represents it is to be expected Mr. Jacobson's other offerings will also be welcomed.

Ona Munson is 15 years old, blonde, very blue-eyed—what is called a "pearl." She was originally tagged as a pony in White's "Scandals" a year ago. But the new producers thought otherwise and planted her in "Love Letters," the Charles King turn until he was ready to put on a "manly revue." Six young men support Miss Munson, and a leader is also carried.

Howard Emmett Rogers in writing the revue had in mind the "Florodora" actlet, and there are strains of the melody here and there. In this case it is a "Fedora sextette." The six work often enough in ensemble for the principal songs with Miss Munson, but all have individual bits or specialties, so that Miss Munson has the "manly" support and not merely a male chorus.

In the opening number the boys warble about a waiting for a little time and she makes her entrance with a lyric, explaining that other revues are planned to catch the fancy of the men—meaning the presence of the girls' girls choruses. Her little revue is different, she continues, because it is for the ladies whom she doesn't think should be slighted any longer. Into full stage the Fedora sextette guests Miss Munson as a lass from the country who is looking for Broadway and a job in a musical show. The boys' lyric pleads that she return to South Road. She consents as they go into "Tell me, are there any more at home like you."

The boys' specialties follow. There is a duet at the piano, the number being "Glorious Reminds Me of You," which may be an interpolation. Following a trio number singing a "Hush," Miss Munson is out in gingham for a tap dance with two brothers rugged in checkered jumpers. There is a bare sole filing the wait until the brothers are out in tux for a clever dance number which brought a heavy hand. Miss Munson, in blue and gold, is out for the finale, the boys singing "Dimples" to her and there is a dancing class. Those in support are Sheehan Phillips, Larry Duffield, Harry Holbrook, Joseph Minors and Wallace Clark. The sixth boy was not programmed for some reason.

Miss Munson's youth and good looks are her big asset. The novelty of the support and general working out of the revue place the "manly revue" as something new. It is a class act able to hold up a spot as here Monday night when it scored a hit on eighth on a ten-act bill. (See.)

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REGINA FLORY.

"Jo l'adore" (Sketch).
Pettisville, Paris.

Paris, Dec. 1.
This little theatre in the Rue Louis le Grand has opened under new management, with a program of three short effusions. All are of the lighter vein and constitute an entertainment of a true Parisian character.

"L'Heure du Mari" by G. Iver, describes the moral fall of a lady who wanted to be good, but it was the destiny of her husband that he should be deceived. The wife meets a rich suitor who offers to assist her in purchasing some furniture. He points out a real bargain, for the reason the gallant pays part of the bill unknown to the lady (or at least she pretends not to know), so he is quickly in her good books. He also enters into the good graces of the husband, a composer, by helping him to get an opera accepted at Monte Carlo. This musician also feigns not to notice the little intrigues of his spouse.

"Jo l'adore" is a skit on Sacha Guitry's comedy, by Saint Granier. Admirably played by Henry Desprey, a fine singer, and Regina Flory, excellent dancer. She also proves herself a clever comedienne. "Le Prison," by Jean Barrois and Rene Higon, contrary to the other sketch, is the story of an honest woman who wanted to feel all the excitement of going wrong while remaining pure. She visits a huckster flat, letting the young man imagine she cares for him, but she takes every precaution to retain the friendship on platonic basis. Amusing little curtain raiser. The feature of the show is, of course, Regina Flory playing comedy with song and dance. (Continued on page 23.)

PALACE

With two long acts on the bill the show ran easily past 11, the Dooley revue ending about that time and in the next to closing position, ending just before the audience started to walk as a bunch of Arab acrobats appeared on the stage to finish the evening.

The first section had been closed by the Dooleys in their second week. During intermission and stretching it a bit, Edwards Davis made a Police Hospital Fund appeal, drawing a few laughs on his facetious remarks about the cops, at the same time hammering up the house for the collection boxes. For the four days of the fund collecting, inclusive of Sunday night, the Palace had taken up around \$1,100. Mr. Davis referred to without mentioning the Morning World, which had been passing the Police Hospital fund to the public for several days. He said there were objections to everything, and in this case they could be set down as conscientious objections.

The usherets passed little straw baskets up the aisles. The girl on the right-hand side of that row of boxes having nothing but box seats to collect from, when she reached the last box had two one dollar bills in the basket and some small silver, probably around \$1 in all. There are 12 or 14 boxes on that side.

The interesting turn was the May Wirth riding number, placed No. 3. The management could not afford to take the chance of losing value on it closing the show. May and her brother Phil ran the act into a strong applause finish, which was really an error. Each did fast work. For the finale picture the family of five came forward, while backgrounding them were the first white horses, with the groom standing near. It made a sight picture worth while. The program says "the Wirths are the premier riders of the world." It is certainly true over here as far as May Wirth is concerned, even if she is cutting out some of her most difficult stunts on a horse's back, such as the somersault. Miss Wirth, like a sensible girl, has learned that it isn't the hardest trick performed on the stage that always brings the most applause. That girl is a wonder in a circus ring. Phil Wirth as the comedian (with Freddie Hanaford not forgotten) is now riding better than he ever did. His finishing riding and tumbling compose a speed record for tankard and bareback work, he taking the hand-springs across the ring and landing without a halt each time on his feet on the back of the animal. It was pretty work. The other members of the family properly contributed, with May and her sister doing a song (double) at the opening when they made another stage picture through each sitting on the edge of the ring, drawing the horse's head down between them and moving it from one to the other by giving the horse a lump of sugar. The Wirths did 15 minutes.

Following them was Gertrude Vanderbilt, with Deana Moore, accompanist, remaining 21 minutes, and Miss Vanderbilt dancing for the finale. Not much dancing but enough to make the house want more. Previously they had gone through the turn as routine when before in New York with the exception that at night one song was omitted. The Vanderbilt act held up through Miss Gertrude's hard work, and she is still working too hard. But 21 minutes seemed long. Some effort should be made, to reduce the running time. Mr. Moore is doing better with his "dance stuff" but just as badly with the ball.

The Dooleys had their position changed from the afternoon as did two or three other acts. "Two Vagrants" is the title of the Dooley revue, sent down next to closing from its first place of opening after intermission. This is a Carleton Hoagland and Harry Carroll production. They did the "Rings of Smoke" (Rumsey and Bent) revue; also the Harry Carroll revue.

In the Dooley act, as a production they have out-exceeded themselves. The turn in looks is lavish, even to the court dress worn by the two Dooleys when in a scene of that character. The story is hitched on to William and Gordon Dooley being haled before a magistrate on a charge of vagrancy. The court says they are vagrants; they say they are not—they are bums. Explaining to the judge how they became bums, the action switches back to several scenes covering that period starting with their detail as electricians to repair wires in the apartment of a newly wedded couple. While doing their work in the apartment they smash everything movable in the room. The scene is set unlike in idea the horse piano work with a busy band supervising the job.

The strength of the turn is its comedy, as piled up by the Dooley boys. They do about all they have done together before as a pair, with more added. Besides, they have jokes and clothes of different kinds—from the court to "dancer" and the bums. In between are other particulars and numbers. Eleven or twelve people are on the stage. Edgar Allen Wood wrote the book, with Mr. Carroll doing

piece ran 45 minutes—Monday night 44 minutes. It may still be chopped; but as a revue, and with the Dooleys, it is a real laugh, one of those comedy entertainments, for the Dooleys are ever funny. It's also a turn that gets little at the finish but gets a lot before that.

Opening the second part were Tom Patricia with Irene Delroy, who sounds new as Patricia's assistant. The girl plays nicely, and Patricia had no trouble. Miss Delroy has magnetism, she carries herself like a performer, and looks well. His finish with the guitar is one of the best comedy bits in vaudeville. At the matinee the two-act had been next to closing. Patricia worked them to death for hours, alternating, but he got them.

The show got an applause start with the Three Jakes, who had been listed to close, exchanging with the acrobats. The house called them back for several bows.

Jack Joyce, "The Boy With a Smile," also got a full share of plaudits for his one-legged dancing. Mr. Joyce carries a support through the loss of his other leg. He sang and spoke beside talking of France and Flanders, of the hatred for the Sgt.-Major and other things. He has an agreeable manner and does things while dancing that seem to say although the loss of one leg was a misfortune, he has improvised means to recompense to some extent for it, for he has a perfect balance on his single foot, stepping fast with that without support at times.

The Topics of the Day was there in its customary spot. House in the seats downstairs sold out before 8:10, with rows of standees, and the boxes filled before 8:40.

There is more soft shoe tapping dancing on the Palace bill this week than has been seen in one vaudeville program for many years.

RIVERSIDE.

Plenty of amusement this week. Particularly before intermission were two "punches" concentrated and placed consecutively. Clayton and Edwards (New Acts), followed by the Gen. Jessel revue. That made it a tough grade for the rest of the show to climb. Though this was overcome by Bully and Houghton, who started off after intermission, and Kramer and Hoyle substituting for Mary Haynes in the closing spot. It was announced Miss Haynes would not appear, due to her suddenly having become ill. The attendance total was high, though rather slack toward the rear on the lower floor, with the term "settled" not placed on the audience till almost 8:40—a fact that didn't help the first three turns.

George Jessel did more than his share in helping the bill along with his revue, and finished soundly with a short speech tacked on. Running through without changes as to the general layout, with the possible exception of the insertion of "Margie" as a melody for the team in the act to sing the appearance of the piece remains in splendid condition with the girls looking extremely well and every one accepting their share of the burden that combined to put the act among the topmost at this style of entertainment. Jessel, of course, stood out, getting to the audience early with his intimate manner and was "in" before he had gone half-way.

Camilla's Birds, backed up by a bit of dressing as to the act opened to a half-filled house, but did nicely at that, and again proved itself one of the best in this spot. Charles P. Remon, who brings back many memories, had no easy time of it with his efforts on numerous musical instruments, which is always a certainty in some houses.

The O'Mearas succeeded, offering four dances, assisted by a pianist, who rendered the inevitable "my conception," and announced that which was to come with short recitations as is the way with the boys who sit on the stools these days. The fast stepping of the pair at the finale was the main bid for popularity delivered and it registered. Approval was stamped all over that last one.

The flashing of the card Clayton and Edwards was the tip-off for an outburst and it was more so after it was all over—in turn coming the Jessel company, which wound up the first half.

Three acts in the second part, with Emmet Delroy's sketch in the middle. The return of the husband supposedly killed in the war, and posing as a "spirit," provided them in front with a chance to do some kidding, and though they kept it down to just laughing, it was everything but complimentary. They threatened to burst forth into remarks at any time. It's a bad one handled by a not altogether capable cast.

Kramer and Hoyle, closing, started off in the same set as the sketch just as a kid on it, and it helped to hold 'em out front. With all due respect to Miss Haynes, it seems safe to say every one was just as well satisfied with the two boys, and this was manifested through the announcement of the hurry call having been sent out for them being greeted with applause.

Previous to these two turns Bully and Houghton had carried on after the Literary Digest's "Topics of

Love" the playlet dealing with a couple of youngsters all set to marry, but shy on coin and framing how to procure it with "wise cracks," supplied by the youth. Before, during and after are some songs and a dance done by Bully Bully. The act opens as he appears through a drop, costumed as a chef, explaining the ingredients used to put the turn together, then into "three," where the action takes place.

Miss Houghton presented a most pleasing appearance and handled her songs charmingly in a voice that was a pleasure to listen to and which is above the average for the twice daily. Her partner did a nice variety of steps and worked smoothly while handling his lines that held enough interest and comedy to prevent the action from dropping down. Out in "one" again for the finale, with the decision to go on the stage in order to secure the necessary money and the boy putting together the routine just gone through as the basis for the act that is to be, followed by some talk on what kind of a speech he would make providing they were a success or a failure. It provided a nice finish for the team and took them away acceptably. It's secure as to material, and with the singing of the girl, the boy's work and the special set, they'll be more than capable of holding their own in any of the houses.

ALHAMBRA.

Monday night's attendance was considerably better than that of the prior three first week nights. Part of the draw is to be credited to Cantor Dr. Steinberg (New Acts), who made his vaudeville debut. In light of top billing given the singer from the Temple Beth-El, however, a stronger attendance of those who know him might have been expected.

The show was of ten-act length, so the Cantor was evidently a special attraction and not particularly counted on to supply regular entertainment strength, which is about the way it resulted. Dr. Steinberg was listed to close intermission. He was moved back one spot and De Haven and Nice allotted the position. There the comedian-dancers cleaned up the first bit and were easily tied with Oona Munson and Lydell and Macy for the show's honors. The show was well given extra comedy strength this week and De Haven and Nice were the first to start the laughs. They have inserted a whistling bit ("Humming Bird") at the close of the "Mulligan and Mulligan" bit. The bottom number resulted in a rear and the rest was easy for them. At the close for the encore bit the "cup" entered, tears the warrant up and shakes hands.

Oona Munson (New Acts) is a little peach taken from the revue stage and surrounded by a center of boys, with all around good results. On eighth the turn supplied the close of the show. Harry Lester Mason with his waiter mowing took up the running after the "Topics of the Day." He was extremely hearty but stuck to his task with excellent results, passing up only the finale song. Mason has added a dash of up-to-date color. He talked about the football bunch on Thanksgiving night invading the cafe and calling for "their quarters," and "their half-back." His mention of one of the girl frequenters as a "blimie" too produced its giggle.

At Lydell and Carleton Macy were assigned the next to closing spot. They vamped off at five past eleven with the house loath to allow them to depart. All of the old laughs are still there, thanks to the irrefragable old soldier. Perhaps that character put in a new one when he explained that a humdinger "is a man who can make a 'd' and dumb girl say 'Oh, Daddy'."

"Summertime," the new Lewis and Gordon farce, written by Edwin Burke and featuring Lorin Baker, was well placed on third. There has been changing of lines with the idea of getting the playlet set in form. One that might class as a shade of blue has been taken out. Yet the turn went over well enough along the regular lines not for it.

Jim and Betty Morgan followed "Summertime" and turned in a nice score with their versatile turn. Miss Morgan always expressive with her arms was animated. She looked well in several changes.

Rule and O'Brien delivered a corking No. 2 and played later would undoubtedly have nabbed a full sized hit. Most of their songs are new and all are given rendition in different style than the usual. For a sample, they opened with a New Orleans number, then shot one over. For the number a flock of old tunes were dressed up in "wet" lyrics to excellent purpose. That was true of an Irish number and it went them out to heavy returns, the men well earning the encore.

Marguerite and Rena Lerner with Cliff Adams at the piano took the closing spot. It was 11:20 when they finished and are to be credited with keeping most of the house seated until then. One of the Minnie Lerner is an especially pretty girl. They dance well as a team, their kicking being especially precise. The girls had four changes and looked classy. Going from male

rigs is a bit dangerous, if they are to be assigned the closing position often, because the average audience will walk. Watson's comedy dogs amused as the opener. A "Hissley" bit was a novelty. The care with which Watson guarded his canines against falling was the most interesting feature. Twice a doggie was started for the floor but Watson caught it neatly.

ROYAL.

This week's offering at the Royal in the Bronx works out into a thoroughly satisfactory vaudeville bill. Three out of the first four numbers are new to the city. Hounding three unknowns certainly on the face of it is gambling with the running of a specialty show. Two did but fairly well. They were Jean La Crosse, single-balled singer, and the three Masse Bros (New Acts). They suffered from a certain absence of comedy appeal which was apparent in the whole makeup of the bill.

The third newcomer did a pretty complete job. It was a "girl act," billed simply as "The Bells of St. Mary" (New Acts), containing four principal men, two principal women and six characters. It did not get far in a comedy way either.

The first real laugh was Miss Juliet, on No. 3. She was a veritable riot with her impersonations and the preceding special numbers. The house simply couldn't get enough of the imitations. Miss Juliet could have gone on doing another quarter of an hour, but she begged off.

She and Ad-Iside and Hughes were the backbone of the show, both regulars and both seasoned, sure-fire specialty acts, but they could not be expected to hold up an entire program which was extremely short on comedy material. The dancing pair made their usual substantial hit and made a satisfactory interlude, of course, but they were not of the style of turn that would bolster up a weak selection. What the show really needed was a laughing knockout and it was not there.

Along at closing Burns and Frabito delivered the kind of strong comedy element the Bronx house wanted, but by that time it was too late. The day really had been lost during the latter numbers of the quiet first half—lost beyond remedy.

Mason and Della, opening, have an interesting routine of equilibristic feats with many novel angles and, for an eight-minute turn, deliver value. The man of the act should by all means devise some sort of substitute for the Tundo or sack coat worn at the opening over his gym shirt and white flannel trousers. The non-script combination is all out of order. The woman dresses neatly and both members of the partnership work with good acrobatic style. This was No. 1 without comedy.

Miss La Crosse was a likable blonde young woman with a fine high note that won ready applause, but she likewise was minus a laugh. The "production act," No. 3, had comedy possibilities, but they were not developed and might as well have been absent as far as getting the proceedings well under was concerned.

No. 4 would have been fine in its proper environment, that is to say a chautauque entertainment or public concert, but as an item in a fast vaudeville bill it was lost. So here we were at No. 4 and nothing doing for lack of a hearty laugh. There was a fair scattering of applause, but that does not make a top speed specialty arrangement.

Miss Juliet did all that mortal could have done to save the day, and went a long way in that direction. One of the boys of talk and business dealing with the way various persons act with a soup spoon detracts from the cl. of this clever girl's offering. Soup eating is scarcely a topic for a modern, big time artist of Miss Juliet's capabilities to go into. Besides which it is pretty mediocre at this late date, along with the fried egg and the other bromide things that are considered per se funny like the dill pickle and kokomo, ind.

Claude Golden reappearing over here (New Acts) opened the second half, following the "Topics of the Day."

81st ST.

The bill at the 81st Street was considerably changed Monday with two acts of the original six billed out of the show and replaced. The acts that failed to show were "The Cruise Fashion Plate," who had the headline honors, and Nana, assisted by Aloha. The latter act had Eleanor Pierce (New Acts) as the substitute while Paul Morton and Naomi Glass in "The Spirit of 76th Street" (New Acts) appeared in place of the headline and got the billing honors.

These changes necessitated a revision of the running order with the final result there were four acts which featured dancing out of the six in the show.

The Eleanor Pierce team opened and only held up through the dancing of one of the men. Miss Marcelle Pallet, the French violinist, held the second spot and was a de-

seemed her in a little too long. She is now playing two classical numbers, then going to "Love Nest" and retaining "Dear Old Pal" for a closing number.

George McKay and Otis Ardine with their imitable talking and dancing offering in the third position were easily one of the walloping hits, sharing honors with Kram and LaMalle who one removed from closing intermission tied the show in knots. McKay kidded the audience and Walter Davidson the orchestra leader until he had every one roaring. The delightful dancing of Miss Ardine served to accentuate the rather amateurish efforts in the work earlier in the program.

Closing the intermission—mean 2nd Raymond with "An Ace in the Hole," managed to secure some laughter during the running but did not prove a strong applause winner at the end.

The film was Annette Kellerman in "What Women Love," which filled the after intermission section. Business Monday night while good, did not completely fill the lower floor. There were about eight rows vacant at the rear of the orchestra.

Fred.

REGENT.

The show Tuesday evening was slightly switched to permit Hall and Brennan's early getaway to attend a Police Fund benefit elsewhere. Originally spotted next to closing on an eight-act bill (the house is celebrating Jubilee Week), they appeared No. 2, swapping positions with Grace Hayes and Co., another piano turn. Another change was the non-appearance of Duffy and Mason (programmed) with Diamond and Brennan substituting.

Business Tuesday was capacity, due in the main to the two extra acts, the house usually playing a six-act bill in addition to the feature film. Ordinarily the natives do not take to the two-a-day policy with any particular zest, being inclined, according to the "dope," to wander in as their fancy moves them.

Walshour and Princeton, mixed cyclists, opened. Maud Lambert and Ernest R. Hall held forth in the duce spot in rather flippant style, after the orchestra vamped and revamped a couple of times. For usual, Ernest Hall's melody of past pop hits E. O. D. them, although the spot was very early for the reputation of the act.

Diamond and Brennan in No. 3 did neatly. Their patter is sprightly, although the falling George Washington picture bit is reminiscent of everything long before of the same nature when the comedian prevaricated.

J. C. Nugent entered with his slightly inebriated gait and monologued a flock of wise talk, which the customers were quick to appreciate despite its depth, some of the neighbors opining "Clever" and kindred complimentary asides. Mr. Nugent's success lies in the fact he recites familiar homilies in a satiric quaint and humorous style.

Holliday and Willett, a cop and a minx, crossfired and vocalized effectively and sufficiently for the purpose to send them off impressively. Then came Nat Nazzaro and Co.—or rather Buck and Bubbles, the sub-billed amber pair of precocious youngsters. What Buck couldn't accomplish with his improvised piano picking and gun mantling, Bubbles finished with his stepping, and between the pair they panicked the house. For the rest Nat Nazzaro performed several acrobatic feats with a midget out of topmounter.

Grace Hayes and Co. held down the "ace" position fairly well, all things considered, with better style published numbers. An unskilled piano accompanist co-ordinates the "Co." The Three Lightly Girls, opening their offering "Rare Bits of Scotch Vaudeville," concluded with an interesting song and dance routine, the clanging going the strongest. With intermission to follow at around 10 the trio kept them seated until the last.

"Topics of the Day" and a further showed for the second half.

JEFFERSON.

Monday evening found the show entirely rearranged as against the original programmed running order. It proved a wise move. Patricia, originally slated for next to closing the first half spot, tied proceedings on so at the matinee that Manager Williams had to give her the "top" position in the second section. With Patricia, the Ford Sisters Co. and Lew Backseder for the "champion" a well-balanced supporting bill was gathered that played even to a standstill.

The first section, particularly, proved a whopper. The opening, switched from the top end, opened with their skating-dancing routine and were rapidly received for an opening turn. Their combination stepping on the roller skates above the average seen hereabouts, and they were not slighted in the least. The Exposition Jubilee Quart, a dark colored quartet, harmonized effectively.

1. The first step is to identify the problem. This involves understanding the situation and the goals that need to be achieved. It is important to gather all relevant information and to define the problem clearly.

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While the pack is hardening, which will take from thirty minutes to one hour, the underlying muscles will have a drawing sensation, due to the increased circulation for which the treatment is intended. It is well to completely relax during this time, refraining from any conversation whatsoever.

To remove the pack use a soft sponge and warm water, bathing the face freely, being sure that the water is not hot. At first it may appear particularly red, which will pass off in a few minutes. A good skin food or cold cream should then be applied, followed by a cold water douche to close the pores.

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NEWS OF THE DAILIES

The 100th performance of "Welcome Stranger" was given at the Cohan and Harris Theatre Dec. 16.

The benefit performance of the Actors' Fund of America will take place at the Century on Jan. 21.

Arthur Hammerstein will be associated with A. H. Woods in the production of the revue of the Mack Bennett Bathing Girls.

Irene Wilson and Dorothy Haver are the champion chorus girl jockeys of the wooden steeds in the finale "race" on the Zigfield Roof.

Richard Walton Tully is to present the London success "The Right to Strike" in New York on his return from abroad.

George M. Cohan is producing "Love and Learn" by Vincent Lawrence and Edgar Selwyn. Wallace Bledinger and Rube MacTammany are to be in the cast.

Wagenhals & Kemper have placed Leo Carlton, the Spanish dancer of "Spanish Love," under contract for two years.

The William Moore Patch production "It's Up to You" resumed at the Grand O. H., Cincinnati, Dec. 12, and is to come to New York shortly after the first of the year.

"Don Oro Cottage" is to open at the Princess Dec. 27. In the cast will be Robert McWade, Willie Sweetman, John Daly Murphy, Thina Mcgrane and Mabel Turner.

Dr. J. Victor Wilson is to present Mme. Florence Bardinet in vaudeville in a one-act musical comedy entitled "Naette" which he is the author of.

Hugo Fieger, a well known musical lecturer, died in his seat at the Empire Theatre on Dec. 9 while witnessing a performance of "Call the Doctor."

The Drama League had about 200 members at its dinner and entertained the representatives of 25 little theatre groups from all parts of the country, last week.

George M. Cohan has been reinstated as Albot of the Friars at a dinner that took place in the Minskivsky Sunday night. At the same time \$50,000 in subscriptions was raised.

Adolph Klauber is to present Eugene O'Neill's "Emperor Jones" at the Selwyn theatre for a series of matinees beginning on Dec. 27. This is the piece that has had a lengthy run at the Provincetown Playhouse.

John C. Slavin has started a suit through Nathan Burkan, his attorney, against John J. McGraw, asking for \$15,000 damages because of the injuries which McGraw inflicted upon him after a row at the Lambs several months ago.

The complete cast for A. H. Woods' production "Woman to Woman" includes Willette Korshak, A. E. Anson, Hilda Spring, Charles Waldron, Graham Lucas, Harry Norton, Andree Cordeau and Judy Chippendale.

The Hippodrome is to present a reproduction of the Futurity of 1916 which was won by Man-o-War, as part of the program next week. Ten horses will be used in the race on a new circular tread device.

Surrogate Wingate, of Brooklyn, has admitted to probate the will of the late Mrs. Johanna Fyfe, widow of the late Charles Fyfe, of Coney Island. She died October 12. Her estate was approximately \$100,000.

There was opened Wednesday at the New York Hospital a department in urology as a memorial to "Diamond Jim" Brady to be known as the James Buchanan Brady Foundation. It will be in charge of Dr. Lowmley, who was personally physician to Mr. Brady. The Brady endowment was approximately \$100,000.

George D. Rose, trial rider, during the International Film Corp. and the Marion Davies Film Corp. for \$10,000 for injuries received in the making of "The Dark Star." He alleges that one "Eddie Kelly" was hired to throw up a rough house scene acting under the instructions of the director, caused him to sustain certain injuries.

Frank King, 51 years of age, of the Hotel, was arrested on Sunday on the complaint of Mrs. Rose (Mrs. King) who charged him with having stolen women clothing and jewelry valued \$100 from a dressing room of Keith's, Cincinnati, Oct. 23. He was employed by the Kings to care for the dogs in the act.

Agnes d'Assia and Jacques Sage, two of the chorus girls in "Afar," stated that they were attacked in their room on West 88th street last week by five men. The girls stated that they reported the matter to the police at the West 47th Street station, but later no trace of such a report could be found there. The attackers tore the clothing from the girls and stripped them of their jewelry.

Margaret Graham, character actress, who died Oct. 7 in New York, left an estate not exceeding \$200, according to W. M. Hoon, public administrator. Miss Graham was about 60 years of age and made her last stage appearance with Vance and Sullivan in 1928. Her body was discovered by the police in her room and taken to the City

Morgue, later claimed and buried by the Actor's Fund. Unless heirs are found the estate's value will be turned into the State's Treasury.

The New York Sabbath Committee, through the sending of the announcement of the Provincetown Players of a Sunday performance, to the police department, caused the arrest of Harry Kemp, poet and playwright and James Light, both members of the organization. Capt. Shaw of the Mercer Street Station secured a summons for the pair and in Jefferson Market Court they were dismissed by Magistrate Corrigan, who stated he saw no violation in the fact that the performance was for members only.

The League of American Pen-women presented four one-act plays at the Mercury Theatre at a special matinee on Dec. 16. The first was "P's and Q's" by Annie Nathan Meyer, followed by "The Door of Miracles," a modern miracle playlet. "Euphemisms," in French, was also presented as was "White Tulle," by Fath Van Valkenburgh.

Vilna, David Shengreen, 32 years old, one of James Shengreen, general manager for Wagenhals and Kemper, made his stage debut in one of the playlets. His mother, Helen Shengreen, is the business manager for the league.

Plans have been completed for the consolidation of all of the Jewish theatrical interests in Canada in a \$20,000,000 corporation which will control and centralize the operation of the two theatres in Montreal and Toronto and the houses in Ottawa, London and Windsor. The Hamilton house remains out of the deal. Of the total capitalization \$5,000,000 will be in 5 per cent. preferred bonds to replace the present 3 per cent. outstanding issue and the \$15,000,000 common stock will have a par value of \$10 a share.

The magazine section of the Sunday World carried three full page stories on theatricals this week. The one was planted for Thomas Burke, the Irish tenor, and for Ernest Terrence, each contributing comedy stories. The second was in

the interests of the campaign which the Martinis Co. is waging to revive interest in magic and the third was for Mary Savage as president and star of her own picture company at the age of 19. The latter was undoubtedly the work of Arthur Levy, although it was written by Sarah Mardoukoff. The American, which usually carries a page waiver for syndication, had not a line of theatrical stuff.

Nellie Barn, age 12, who and she had been in comic opera with Col. Emerson's company and with Pauline Harvey, applied to the police of the United Avenue Station, Brooklyn, for assistance last week. She stated that she had been evicted from her rooming place at 532 State street, because other roomers complained that they were disturbed by her babbling about with the aid of canned. In court she admitted that she was receiving \$2 weekly from the Actor's Fund. The Magistrate refused her request to send her to an institution and she was placed at the home of a friend at 579 Warren street, Brooklyn.

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DISCUSS "EQUITY SHOP."

(Continued from page 12.)

Association. The members of this committee were Eugene Walters, James Forbes and Owen Davis. The committee, he continued, asked at the time of the Equity's committee, after meeting, if they wished a closed shop. The Equity committee answered, Mr. Davis recollected, that it had no present desire or future desire to have a closed shop in the theatre. A representative of the American Federation of Labor said at the time of the meeting to the guild's committee, Mr. Davis further recalled, that in his (the representative of the Federation) opinion the closed shop would never become a condition of theatre. The committee next conferred with a committee of the Producing Managers' Association. On this committee were Daniel Belasco, Arthur Hopkins and others. The managers' committee seemed to have two grievances, Mr. Davis continued, one, breach of contract by the actors, two, that at some future time they saw and did not want the closed shop in the theatre.

The guild committee felt that as the breaches of contract were already a fact, Mr. Davis continued, they could do nothing about it. In regard to the second point they had been assured by Equity that it was

not their intention to work for a closed shop, and the guild committee was convinced of their sincerity. Following this a committee was

appointed representing the guild, consisting of Rupert Hughes, Eugene Buck, Eugene Walters and Guy Bolton and Owen Davis. This committee again approached the Equity Association and conferred with eight officers, including Francis Wilson, Frank Gilmore, Stevenson, the Equity attorney and others. The guild committee, Mr. Davis declared, asked them separately what they thought of the closed shop. They then asked Mr. Wilson officially. They were again assured after that that Equity had no present or future desire for a closed shop. The guild committee then asked for and received a written substantiation of this statement, and they finally reduced it into the words that they were willing to bind themselves.

"Our committee went to the producing managers and were coldly received," Mr. Davis said. "They came back indignant at the treatment received. A day or so later the guild again appointed another committee, consisting of Augustus Thomas, Eugene Buck, Rupert Hughes and Mr. Davis. The committee worked hard for several days, holding conferences with both sides. In the end the strike was settled by Mr. Thomas, the chairman of the guild committee, acting as arbitrator.

"Peace came about, and I thought then and frequently have since that during the time of the strike there seemed to be a 50-50 division in the theatre, i. e., between managers and actors. I think the percentage should have been thirty-three and one third per cent. actor, author and manager. But there was no indication of either side recognizing the right of the author in the theatre. The guild appointed a contract committee. For ten years the guild has been working on a contract. We had received a good deal of advice, but we had no contract accepted. Finally this fall a committee of three—Channing Pollack, James Forbes and myself—went into conference with the managers. We laid aside all other work and the contract was drawn. I understand many people are saying many things about our contract, some that it is very good, some that it is very bad, but it is a contract capable of being made better. It is true, but good, infinitely better than anything we have ever had before.

"At the last general meeting of the guild, at which this contract was accepted, you appointed a council. This council has met frequently and enthusiastically. We have tried to do many things. You will hear later a report concerning income tax legislation. We have drawn up a pledge. The secretary will read you a list of the members who have signed. We have not made this a condition of membership, but obviously our members will sign. Eighty per cent. have already signed. We have said, however, that we will not arbitrate any contract of a member who has not signed the pledge and filed the contract in the office."

Mr. Schuler, the secretary, then read the list of pledges which were signed.

Continuing, Mr. Davis said: "To carry on, we are now confronted with the question of an Equity shop or closed shop." He referred directly, of course, to the Council.

"The Council discussed at several meetings the question and decided that it was of the utmost importance...to dramatists...so much so that the secretary was instructed to call this meeting. After the call for the meeting was sent out the secretary received a request from the Equity Association that Mr. Gilmore be given a hearing today. I instructed the secretary to tell



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Mr. Gilmore that we would be glad to hear from him at the meeting of the Council held yesterday (Monday) rather than today's meeting. My reason is that there has been a tendency to spend too much time at our meeting discussing questions of importance to the managers and the actors, rather than the question of importance to the dramatists. Mr. Gilmore accepted our invitation yesterday (Monday) and was present. I am going to tell you as truthfully and literally as I can what he told us. After I am through I will ask some other members of the Council to check me up.

"There seemed to be two questions. What is an Equity shop? and What is the difference between the Equity shop and the closed shop? And, secondly, What is the use of any shop?

"The answer to one seemed to be a feeling on the part of the Equity that it would give Equity the power that it needs to correct abuses now going on in the theatre—a power which it would always use for the good of the theatre in the most altruistic manner. I think I would probably be the last to deny the good which has been done by the Equity Association, but the question before us is What will be the effect on the playwright of giving power over the theatre into the hands of one group?

"I understood Mr. Gilmore to say that the closed shop is one in which after a certain date no other member is admitted. Under the Equity shop any actor may join Equity any time. However, Equity actors will not play with actors who do not belong to the association. It would be possible to have a non-Equity company. Under the present ruling of the governing board of the Equity Association this would be possible. In considering this, however, we must consider that this non-Equity company would have to play in the theatre with the stagehands, electricians, etc. who were unionized."

Mr. Davis then called upon Edward Childs Carpenter, the vice-president of the Guild, to check his statement. Mr. Carpenter said that he believed Mr. Davis had covered the points fully and fairly. He said, however, that Mr. Davis had not emphasized the fact that the dramatist would be limited in selecting his cast if he must choose a cast of all Equity members or all non-Equity actors.

Mr. Forbes was also a participant in the discussion by bringing up the show "The Famous Mrs. Fair." He explained how difficult it would have

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been to cast the show if he had to have all Equity actors or all non-Equity actors.

Renold Wolf, Louis Hirsch and Otto Harbach also spoke. Messrs. Wolf and Hirsch said that at a recent meeting of the Authors and Composers an official representative of the American Federation of Labor had been present, who had urged unionization. Mr. Wolf was emphatic in declaring that his concluding thought of what had transpired was something close to anarchy and Bolshevism.

A supplementary motion made by Mr. Thomas to the one he had proposed was made and carried that the committee associated by Mr. Davis be instructed to report back to the Council. Mr. Davis said that the Council in turn would report back to the membership, and that the ultimate action of the Guild would be taken at a general meeting called for that purpose.

Mr. Davis read a letter from Avery Hopwood, who, in his absence, stated that he would stand by any motion passed and approved at the meeting.

A telegram was also read from Frank Gilmore declaring that Anderson's "Frustrations" and the girls in the show had been stranded and were subsisting on apples. This was brought up at a point in the meeting when the Equity was desirous of putting out grievances on which, presumably, they would base the contention or fairness in urging the closed shop.

In conclusion Mr. Davis made a prediction that at some time the evils predominant in the theatre of

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and ratified by the Producing Man-
agers' Association and not to alter
said contract form in such a man-
ner as to provide for less favorable

[illegible]

Twelve thousand was the estimate placed on the crowd that turned out at the 186th Street stadium. Throughout the afternoon there was the expected lack of enthusiasm, except when some one individual bit stood out, whereupon the crowd, as usual, jumped to its feet—and its probable force of habit was the cause of that.

About ten minutes later Connolly

Between the fights Ed. Morriway entertained with a song, as did Edilian Pelt. A. Wallis was introduced. Referee's name was unknown.

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Part 08-v1
16 Page 10/10

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Gardner Antonio
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Garrison Mrs S
Gart Jone
Gibson Kate
Giffin Faye E
Golden Marie
Gordon Elaine
Gordon Gene
Gray Chas
Greene Mitchell
Groom & Jone
Groskin Mo
Groy Margaret
Guchie Evelyn

Hamilton Marie
Hardy Ada
Hart Nellie
Hart Pearl
Hart Ruby
Hartley Clara
Hate
Hawes Minnie
Hawes Nellie
Hawes Nellie
Hayden Anna
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Holiday Greetings to All

**The ORIGINAL
DIXIELAND JAZZ BAND**

MAKERS OF SONG HITS

Watch for their new VICTOR releases!

the removal of heat and light to

In consequence of the decision the showing of "Some Wild One"

Atlantic City received with enthusiasm "The Ghost Between," a new play by Vincent Lawrence, which Taylor Holmes is using as his starring vehicle. The third bursting into comedy, which made the piece one of the most unusual of the present day, found a reception beyond the average.

The advent of "Half Moons" is

TRUNKS

For the Theatrical Profession
Strand Luggage Shop
The Luggage Shop With a Charm
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the Apollo Monday proved that a
production from the Billings

Christmas week bookings, starting Dec. 26 are: Apollo, Max Fiske in "Wake Up, Jonathan Globe, "Iron"; Woods, four days; "Goodnight, Josephine," three days; "Katsenjammer Kids."

AUDITORIUM. — "Simbad" returns and is well received and should draw well, as there is a

Beautify Your Face

You can't look good to make good. Many of the "beautifiers" have been tested and retained their place in the beauty line because they contain the natural skin beautifiers and remove skin blemishes. Use Face Beautifier.

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(Dec. 20-27.)

E. HEMMENDINGER, Inc.
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Niagara Falls 27 Star Toronto.
"Lad Lovers" 20 Lyceum Columbus
27 Empire Cleveland.
"Liberty Girls" 20 Gayety St.
Louis 27 Star and Garter Chicago.
"London Belles" 20 Peoples Philadelphia
27 Palace Baltimore.
"Maid of America" 20 Gayety

ATLANTIC CITY.

By Charles Schouer.
A complexity of injunctions raced around the Woods theatre in the past week, ending in a victory for the theatre over the owners of the building and bringing to the short A. H. Woods and others of importance concerned.

The trouble between the lessee and the owners was due to the advertised showing of "Some Wild Oats," a sex propaganda film looked on theatrical time. The owners claimed that the lessee prevented the showing of pictures

EDWARD CROPPER, Inc.

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and in consequence turned off the heat and light on the previous Saturday and applied for an injunction.

As the action of the owners precluded the showing of any film, the leasees in turn obtained a rule to show cause why the progress of their business should be interfered with and an injunction prevented

INNER CIRCLE CORPORATION
FOR PEOPLE WHO PLAY SAFE

IT IS EASIER TO MAKE MONEY THAN TO
KEEP IT. WILL GUARANTEE YOU THIS IN
AN INVESTMENT THAT IS PATENTED, PROVEN
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TRUNKS

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Strand Luggage Shop
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605 NINTH AVE., Tel. 2024 & 2025
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the Apollo Monday proved that a production from the Dillingham shops is most too cumbersome for road touring, at least for a few weeks.

Christmas week bookings, starting Dec. 26 are: Apollo, 10 Fiske in "Wake Up, Jonathan"; Globe, "Irene"; Woods, four days "Goodnight, Josephine," three days "Katsenlammer Kids."

BALTIMORE

AUDITORIUM. — "Timed" returns and is well received as should draw well, as there is a

● Beautify Your Face

You must feel good to make good.
Many of the "Penguins" have
trained and retained better and
better no longer their former
particulars and many thanks
to the P. E. Smith Co. For example.

P. E. SMITH CO. INC.
307 Fifth Ave. N. E. C.
(Opp. Waldorf)

strong attraction at the other

LYCUM—"Look Who's Here" which opened here 15 months or so ago, is playing a return engagement and proved amusing if not consistently refined to an esthetic house opening night.

FORDS—"Twin Beds" has been played here quite a number of times, but was never handled so carelessly than it was its opening night. It is poorly cast, but even that couldn't spoil the vehicle entirely.

ACADEMY.—Neil O'Brien's bill is expected to be introduced in the House Monday. The first half of the bill is old-time legislation, but the second half

Cadillac

—ALWAYS OPEN—
RESTAURANT
Formerly WALLICK'S
B'way, Bet. 43d & 44th Sts.

**DELICIOUS
FALMOUTH BAY
CAPE COD
OYSTERS**

COFFEE
ESPECIALLY BLENDED BY
CAUCHOIS COFFEE CO.
Coffee Blenders for 70 Years

JUST RETURNED FROM EUROPEAN TOUR. FIRST APPEARANCE IN VAUDEVILLE. NOW PLAYING B. F. KEITH'S COLISEUM THEATRE, N. Y. DEC. 16-19

BOBBY McLEAN and CO.

THE WORLD'S PHENOMENAL SKATER. IN A NOVELTY WITH TONS OF ICE. MANAGERS CORDIALLY INVITED

SEASON'S HITS

MUSIC BY
ALBERT VON TILZER

LYRICS BY
NEVILLE FLEESON

I'LL BE WITH YOU IN

APPLE BLOSSOM TIME

THE UNDENIABLE BALLAD HIT OF THE YEAR NOW BEING FEATURED BY OVER 200 OF THE MOST
PROMINENT VAUDEVILLE ACTS ON ALL THE CIRCUITS THROUGHOUT THE UNITED STATES

MUSIC BY
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WORDS BY
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CHILI BEAN

(Eenie-Minie-Mo)

THE SENSATIONAL NOVELTY SONG OF THE SEASON HAS OUTCLASSED EVERY COM-
PETITIVE SONG THIS SEASON SO COMPLETELY THAT IT NOW STANDS ALONE

BROADWAY MUSIC CORPORATION

WILL VON TILZER, President

145 WEST 45th STREET, NEW YORK

FIRST NEW YORK BIG TIME APPEARANCE

MARCELLE FALLET

The French Refugee

AND

CELEBRATED CLASSIC VIOLINISTE

NOW—B. F. Keith's 81st Street Theatre—NOW

Direction, FRANK EVANS

a series of three skits and a specialty by Lew Wilson, who is featured throughout the show. The least said about this second half of the show the better. The skits are too long and the ideas they are built upon are almost as old as some of the moon-backed jokes the end men tried to get away with in the opening number.

MARYLAND.—Vaudeville. PALACE.—Followers of old-style burlesque will enjoy Billy Watson's revival of his old vehicle in the "Parisian Whirl."

HIPPODROME.—Pop vaudeville and pictures.

GARDEN.—Pop vaudeville.

POLLY.—"The Auto Girls."

PARKWAY.—Film, "The Rap-head."

GAYETY.—"Naughty, Naughty."



The world's largest manufacturers of theatrical footwear

We Fit Entire Companies Also Individual Orders

100 West 42nd St. Chicago

100 West 42nd St. Chicago

Extra good attraction for this house.

NEW.—"Billions." Not drawing as well as the last few weeks' shows, but should pick up before it leaves here.

COLONIAL.—"The Flaming Cross" was picked to reopen this house after several weeks of remaining dark, while the new owners were in the market for new attractions. The play is based on the modern revival of the Ku Klux Klan in the newest negro problem.

"Headquarters for All Theatrical Makeup"

MAC APPLETON
LOCKWOOD HESS MINER'S
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of the South brought about by woman suffrage, and is presented by Henry James. A group of 20th century carpet baggers invite the negro majority in a Georgia county to vote their benefactor out of office, to burn down the mills and take possession of the property. This, of course, brings about a revival of the Flaming Cross Brigade which eventually saves the day. This play will not greatly appeal to the negro audiences upstairs who form a large part of this house's patronage.

WIZARD.—"Heliotrope," second and last week.

"The Clouds," the opening per-

formance of the season at Every-body's Playhouse, on the Recreation Pier, opened Saturday night to a large audience. It is a translation of a Bohemian play, and all the characters were played by native Czechoslovakians. The play is well staged and, although a little badly directed at times, should show a vast improvement when running more smoothly. It was produced under the direction of Adele Nathan.

The first of a series of Sunday evening concerts was held at the New theatre last Sunday under the auspices of the Volunteers of America for the benefit of their hospital fund. Capt. John Logan delivered an address. Motion pictures and several singing numbers formed the program, and a silver collection was taken up at each performance, all of which played to capacity houses.

For the second time Judge Gorter refused to grant Mrs. Damaris Easton Hustanob's request of the custody of her 11-year-old daughter, Marjorie Easton, who is with a family in Maryland, under supervision of the Henry Watson Aid Society. The first attempt of Mrs. Hustanob was made last year, but she was not at that time the wife of Jacques Hustanob, whom she married in Oakland, Cal., last February. A writ of habeas corpus was taken out each time by Mrs. Hustanob. Mrs. Hustanob is 35 years old and was formerly a picture actress. Her husband is a famous caterer. Mrs. Hustanob was pleading for the custody of her daughter, who was taken from her some years ago when she was on the stage, traveling and unable to care for her, but now that she is married again and has a home of her own, she thinks she should be given back her daughter. She went when Eugene O'Donnell, attorney for the Children's Society, questioned her upon the former mode of her life.

An unexpected thrill was given the audience of the Garden Monday night when something went wrong with the airplane apparatus in the acrobatic act performed by the Marriott Troupe. The airplane was slowed down because the machine refused to work, and Minnie Fort was suspended high above the stage for several minutes before she could be rescued.

George C. Wilson and J. W. Hoover, president and secretary-treasurer, respectively, of the Wilson Amusement Co., which is building a \$1,000,000 theatre, the Rivolt, at Gay and Fayette streets, have taken up their offices in Baltimore, as the house is nearing completion. Guy L. Wonders has been appointed manager.

The New Waverly, under the management of Harry Kahn, of the old Waverly, will open next week. The new house is one of the large neighborhood variety type and will seat about 2,000. The old Waverly theatre closed Saturday and will be reconstructed to form the lobby and offices for the new theatre.

The cost of the new structure, which has been built on a site in the rear of the old one, is about \$100,000.

Final rehearsals in the three episodes of "The Birth of America," Baltimore's Pilgrim tercentenary play will begin Monday, while work on the scenery is rapidly being completed. The play will open Friday night at the Lyric theatre.

Discovering three men ransacking his home at Shadyside Park, south of the Hanover street bridge, at 12:30 o'clock Sunday, John Kirby, manager of the Park, captured them at the point of a revolver and telephoned for the police. A motorcycle patrolman took the trio to the station house in the side car of his cycle.

BOSTON.

By Leo Libbey.

ORPHEUM-LOEW.—Vaudeville and pictures.

BOSTON.—Pictures and vaudeville.

BUJOU.—Pictures.

BOWDOIN.—Pictures and vaudeville.

SCOLLAY OLYMPIA.—Pictures and vaudeville.

GORDON'S OLYMPIA.—Pictures and vaudeville.

GORDON'S CENTRAL SQUARE.—Pictures and vaudeville.

PARK.—Pictures.

ST. JAMES.—Pictures and vaudeville.

BEACON, GODMAN SQUARE, OLD SOUTH, MODERN, EXETER STREET, FENWAY, LANCASTER, FRANKLIN PARK, COLUMBIA.—Pictures.

COLONIAL.—"The Night Boat" on the last week.

HOLLIS.—"The Acquittal," doing a fair business.

THEMONT.—"The Sweetheart Shop," doing very good business considering local conditions, with a sell-out last Friday and Saturday nights and a good house Monday night.

SHUBERT.—"East is West," on final two weeks of long run here.

MAJESTIC.—Dark.

PARK SQUARE.—Fifth week of Grant Mitchell in "The Champion."

GLOBE.—Near the end of the local run for "Ermie," which has fulfilled expectations.

WILBUR.—"As You Were," in for two weeks more.

COPLEY.—"Fanny's First Play," by the Henry Jewett Players.

ARLINGTON.—Dark.

BOSTON OPERA HOUSE.—Dark.

GAYETY.—Wrote's "Best Show."

HOWARD.—"Cabaret Girls."

CARNO.—"Girls from Happy-land."

BUFFALO.

By Sidney Burton.

MAJESTIC.—"Shavings." Good for steady business despite the season.

SHUBERT.—"Nighttime." Advertising "pre-war prices."

MIRAE.—Vaudeville.

MIRAE'S HIPPODROME.—Giffith's "Love Flower." Buster Keaton's "Neighbors." Last half, "Drug Harlan."

MIRAE'S CRITERION.—"Idols of Clay." Stanb Pollard comedy. Herman Gahwe, soloist.

MIRAE'S NORTH PARK.—Pictures. Changed every other day.

GAYETY.—Burlesque. "Polly Town," featuring Gus Fay.

ACADEMY.—Burlesque. "Beauty Trust," with Lew Rose.

OLYMPIC.—Popular vaudeville. "Girls Will Be Girls." Work and Mack, Elwood and Leeds, Raines and Avery, Livingston Trio.

LYRIC.—Picture, "Nine of St. Anthony." Vaudeville. Nightingale Stanley and Wilson, Skating Macks Ernest Huatt, Col. John Polte.

EMPIRE.—Film, "A Woman's Soul."

STRAND.—"Big Happiness." "A Seminary Scandal." Last half, "Passion's Playground." Overall Hero.

Burglars visited the office of the Canadian Universal Film Company, 251 Franklin street, Friday, and stole two films: "West is West" and "A Finky Story."

The patent rights on the "Kentucky Derby," an amusement device now being operated at nearly all summer resorts, are the subject of an action filed in Federal Court here last week. The owning company in New York also is in litigation restraining the Fourdew Company of Sea Breeze from manufacturing or selling any of the "Derby" devices, which are described as games of skill. An accounting and damages are also asked.

P. H. Smith, formerly manager of the local Robertson-Cole office, has left their employ to join the United Artists staff as Buffalo Exchange manager.

Albert Nathan, exploitation man for Paramount-Lasky, has been transferred from Buffalo to Pittsburgh.

It is rumored that the Lyric will close Jan. 1, to make room for the new Lafayette Square. Business at the house has been big, with Sunday before last sending the gate receipts to the record mark since the house went into pictures.

CLEVELAND.

By J. Wilson Roy.

OPERA HOUSE.—"The Son-Daughter." Next "The Famous Mrs. Fair."

PROSPECT.—"Peggy Behave." Next, "Passers By."

FRITH'S.—Vaudeville.

FRITH'S.—Pictorial Troupe, Hunter, Randall and Benoit.

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the trace on the Hippodrome caprine. Seating capacity calls for 3,500, and word has gone forth that this is to be the most pretentious of all the Keith theatres.

Judge Bernon Monday continued the trial of Frank Whited, charged with first-degree murder for the killing of Frances Altman Stockwell, actress, last February until next term of court.

"In my opinion," said the judge, "this man should not be placed on trial again. There is grave danger that the result would be another miscarriage."

He should be sent to the State Hospital for Epileptics at Gallipolis. Two previous attempts to finish the case ended in mistrial, owing to Whited being attacked by spasms of epilepsy, one of which he declared in a letter was a fake.

DES MOINES.

By Dan Clark.

McIntyre and Heath in "Hills, Alexander," at Herchel last four days this week. Last week, "Take It from Me," to good business.

"Why Marry?" in stock at the Princess this week.

Jack Patton and Loretta Martin

H & M

PROFESSIONAL TRUNKS

CAN MAKE IMMEDIATE SHIPMENTS

NEW CATALOGUE NOW READY.

Herkert & Meisel Trk. Co.

910 Washington St.

ST. LOUIS

holding top position at the Orpheum this week.

The Empress, the Adams vaudeville house, has changed from a vaudeville-picture policy to straight vaudeville, booking from the Gus Hun offices. Five acts are run with four shows daily. Prices are 40 cents up. Business has been excellent since the change. Hubert & Getchell, who operated the house prior to last June, run it as a four-day vaudeville house on the Western circuit.

Films this week: "While New York Sleeps," at the Rialto; "Officer 444," at the Garden; "The Last of the Mohicans," at the Royal; "Unseen Forces," at the Des Moines; "Fixed by George," at the Majestic.

DETROIT.

By Jacob Smith.

GARRICK.—"Charm School." Next, "The Rat."

NEW DETROIT.—Ziegfeld "Follies," second week; capacity business. Next "Son-Daughter."

SHUBERT.—DETROIT.—"The Blue Flame." Next, "Poor Little Blue Girl."

Headline acts at vaudeville houses: Eva Shirley, Temple, Moler

ROBB and HOLLIS

In "A SHIRT AND A SKIRT"

2 Nuts Off the Same Wringer in a Laundry Riot

Management JO PAIGE-PATSY SMITH

IN THEIR SENSATIONAL LAUGHING HIT

"HILDA"

Dec. 6—Majestic, Chicago

Direction: PETE MACK

Dec. 13—State-Lake, Chicago

PAT CASEY AGENCY

COLONIAL, NEW YORK, Next Week (Dec. 20)

LEW GOLDER

Presents NIPPON DUO

Merry Xmas and Happy New Year

to all our friends

BROADWAY, NEW YORK, This Week (Dec. 13)

BILLY 'SWEDE' HALL

with JENNIE COLBORN

MRS. MAX HART

NOW WITH

FLOYD STOKER

ACTS

WRITE OR WIRE IMMEDIATELY TO

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NEW OFFICES

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Revue, Orpheum: "Vanity Fair,"
Revue; "Heart of Anne Wood,"
Miles; Tom Brown's Musical Re-
vue, Colonial.

At burlesque houses: Mollie Wil-
liams' Show, Gayety; "Fishing
Beauties," Cadillac; "Follies of
Pleasure," revue.

At the photo-play: "Heliotrope,"
Broadway; "The Branding Iron,"
Madison; "The Thief," Washing-
ton; "Unseen Forces," Adams; "Vice
of Poets," Colonial.

The Madison this week is show-
ing as an added attraction Ed-
wards' "Old Time Movie Show."

The Adams is presenting "Ro-

manche of Detroit," a Detroit-mad-
picture sponsored by the Detroit
Journal.

John H. Kinsky has booked "Kin-
met" for one of his downtown the-
atres, starting Jan. 9.

The Broadway-Strand has re-
duced its first floor seats from 75
to 60 cents and will also change its
policy to week runs instead of in-
definite runs until after the holi-
days.

Dave Hylthe, salesman for Real-
art, and well known music writer,
has been transferred to Kansas
City, where he will manage the
Realart Exchange.

FOR SALE

Man and Woman Comedy

Smiling and Talking Art in "Vanity
Fair," "Heart of Anne Wood,"
Miles, Colonial.

JO PAPER SMITH Office, 1542 Broadway,
New York City.

KANSAS CITY.

By Will R. Hughes.

SHUBERT—Anderson's "Follies"
of 1929.

GRAND—"All Aboard for Cuba,"
ORPHEUM—Vaudeville.
GLOBE—Pop vaudeville.

LOEW'S GARDEN—Pop vaude-
ville.
GAYETY—"Pleasure Post Revue,"
CENTURY—"Hurly Burly,"
EMPIRE—Musical stock,
NEWMAN—"Heliotrope,"
ROYAL—"Suk Honey,"
TWELFTH STREET—"Black-
birds."

As Robert B. Mantell, at the
Grand week of Dec. 19, does not
open until Monday night, Dec. 20
Jimmie Hodge's farce, "All Aboard
for Cuba," will hold over, getting
in two Sundays during its engage-
ment.

Kansas City's Motor Show, one
of the largest in the country, will
be held this season Feb. 12-19 in
the Overland building.

The Kansas City Electrical Club
is making arrangements for its
first Electrical Exposition, which
will be held in Convention Hall
during the week of April 15.

MILWAUKEE.

By George E. Grimschaw.

MAJESTIC—Rumba Carus and
Frank Hansen headlining.

PALACE—Ford dancers, head-
lining.

MILLER—Pearls Beaumant
dancers headlining.

DAVISON—Theda Bara in
"The Blue Flame."

SHUBERT—Five o'Clock
Stock.

GAYETY—Dixon's "Big Sensa-
tion," Burlesque.

MERILL—"The Love Flower,"

STRAND—Nadimona in "Hil-

lo."

ALHAMBRA—Lancelotti's "The
Devil's Garden."

TOY—"Her Husband's Friend,"

PIERCE—"The Love Hand."

Charles T. O'Connor, who last
week bought the site of the Crystal
Terrace garden, a cafe here, an-
nouncing it will be a vaudeville house
announced that the house will play
burlesque only. Ralph Wetzstein,
recent manager of the Toy, a
vaudeville house, will be trans-
ferred to the new house.

Max Gaudin, appeared at the
Auditorium Friday night. He
will not.

Representative of the La Salle Mon-
day to the La Salle Mon-
day to the La Salle Mon-
day to the La Salle Mon-
day to the La Salle Mon-

NEW ORLEANS.

By O. M. Samuel.

TELEPHONE—"The
LARK"—Charles Denno's Col-
ored Carnival.

STRAND—"In the Heart of a
Fool."

LIBERTY—Norma Talmadge in
"The Branding Iron."

THALON—"The Rapture."

GLOBE—"The Tiger's Coat."

Representatives of Marcus Loew
are engaged in selling stock to the
patrons this week at Loew's Cres-
cent.

Legitimate attractions coming
into New Orleans from the smaller
Southern cities continue to com-
plain of bad business. Three and
four hundred gross nightly is as
much as they seem able to get in
Alabama, Mississippi and Tennes-
see. Cotton, sugar, lumber and rice
are all shot to pieces, to which is
attributed the meager returns.

William Farnum has a race horse
running at Jefferson named Rustler.

A couple is being married at the
Strand this week in advertising the
current feature.

Pantones is playing to record-
breaking business this week. The
feature picture is drawing them in.
The vaudeville section looks in-
expensive, but gives satisfaction.

Mississippi Circus found early
success. Schupp has added a flock
of monkeys to his animal retinue, which
and the returns. They sang the ap-
propos register loudest.

Taylor and Francis meant little
to the show on second. The couple
are immature and their matter quite
colorless.

Fargo and Richards are not ap-
pearing, though billed. Manager
Loupert inserted Devenus, Bell and
Joe in the vacant spot, the act
standing up and standing out.

Mable DeLong had little trouble
in convincing, selling her stuff to
unfamiliar appreciation.

Hudson and Brown swamped
everything before them, achieving
a major reception in the concluding
feature.

The Gaudin show was trembling
in the feature Monday night until
Joe Cook came along and saved it.
He is a good boy and by work-
ing in the show up set of Alexander
Owen and Helen with wonderful
clowning of them out with ex-
cellence.

Boss and Fido ran on a high
note with their ten-month long
camping around things. Finally
they were and Fido's did not
come out the park. A couple of
girls, three boys, surrounded them,
but by their rapid manner
even their characterization as all
of poverty.

Miss Ward made her sketch stand
up, showing a distinct sense
Ward is accumulating power and an

appreciation of light and shade in
the diffusion of humor. Marion
Murray added and abetted the re-
ception attained with forceful play-
ing.

Nellie Nichols with her semi-sto-
cato methods was warmly received
proceeding cumulatively and catch-
ing her peak with a parody on
"Rose of Washington Square" that
landed.

Georgia Campbell lent a soft air
with her Southern playlet gathering
appreciation for the endeavors of
herself and four male assistants.
The act should end with the flash of
the race between the Robert E. Lee
and Nathan, but it does seem the
best artistry must remain second-
ary to a bid for love.

Joe Cook began mildly and gradu-
ally worked up a hurricane of
laughter feeling his intimacy and
augmenting his friendship with the
audience as they evidenced incina-
tion which is as it should be. Be-
fore Cook left they practically
handed him the theatre.

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cuticle, swells in the pores,
causing enlarged pores, black-
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scribe to heal the skin. Every
time you apply this improved
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There is a thousand dollar guar-
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New York. Women who have
used even the most expensive
face powders say La-may is
better than any other. They
say they cannot buy a better
powder than La-may anywhere
at any price. There is a La-
may Talcum that prevents the
sweating of perspiration.

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\$25.00 Up Weekly, \$15.00 Up Weekly.

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Phone: Bryant 1177-4.

Alexander Brothers and Evelyn ended the show distinctively with the eccentricities of Cook as a doorman.

Bobby Ward slipped in for a bit of comedy also. Cook used some of the juggling stuff employed in times ago giving it a comedy twist.

Rain in torrents Sunday afternoon, but Lewis was filled to the rafters. One of those forward-looking small time bills obtained with the various numbers revealing some show of vaudeville technique and stagercraft. There was so much that suggested better things that a lapse like an English

NOTICE SEYMORE HOTEL

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come in a scene depicting London Bridge, reading a copy of the Shreveport "Times" could be excused.

Clifton and Spartan displayed variety by some instrumental work before their acrobatics, getting considerable applause for an opener.

SHOE Jack's SHOP
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134 W. 45th St.
New York
Get 'Em & Go—Columbia Square.

Sherman and Pierce, the Harold Lloyd fellow and a statuesque brunet add their humor to dandy returns. Sherman got most with puns, with the supreme guffaw coming after the wheeze about the Irishman getting into the parlor at

'Dying With the Blues'

The most sensational Blues ever written
Free to Performers. Published by
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No connection with any other house.

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last. Their song routine was first-class.

Martha Russell in her playlet proved welcome relief from the monotonous masquerading as sketches, playing "Very Two Dollars" and using lighting effects in her costume changes. Miss Russell has draped her stage beautifully, also. The act was a revelation.

Race and Edge, the Englishman and Ted, ran along slowly, taking little account of time and not planting matter properly.

Emory Quintet made a snappy closer with brasses. The concluding ensembles showed this act was really produced instead of being thrown together. The patriotic finale brought heavy hands.

OMAHA.
By F. S. Hunter.
The Brandeis is making a publicity spurge for the appearance

JAMES MADISON
100 BROADWAY, NEW YORK
Writes original monologues, sketches, reviews, burlesque shows, comedy songs, smart patter, songs, scenarios, etc. Operative on local laughs. Hundreds of references.

Dec. 19-22 of Guy Bates Post in "The Manxman" in the hope of drumming up a little decent business. It is advertised as his only appearance in the state.

Omaha film fans were quite convinced that Louise Fazenda will forever be a figure of the films following her appearance here at the Rialto last week. She tried to make a speech.

The local Orpheum appears to be a link for dancers who try to trot on their toes. Emma Haig when here recently took a tumble on the stage and Annette Kellerman here last week also went down on the stage during one of her numbers.

The "Marion Show of 1928" here a week ago papered the town like a circus and blew a young bank roll in the newspapers, but with no luck. After a fair opening night the town passed up the show.

The fans will have to pay for the 43 per cent. increase in wages given musicians in local film houses. Admission prices have been boosted five cents in all downtown houses.

MINERS MAKE-UP

Est. Henry C. Miner, Inc.

cations of going over the mark it reached last week. Without exception, local critics gave the show unusual mention, for its originality of construction and for being good drama. "Not So Long Ago" next.

R. Haden Gentry is back at his old post of treasurer of the Nixon, following the resignation last week of Des Place and George Varley as a result of unjust accusations in the "Follies" ticket sale. Since leaving the position over a year ago Gentry has been treasurer of the Broad Street, Philadelphia.

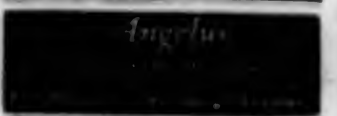
"Aphrodite" got an unusual advance sale at the Alvin, with indications of a sell-out by Wednesday. Hark's Revue, which played here at the rival house, the Nixon, earlier in the season with some top great agencies, is next on the billing for the Phibert house.

Amelia Gardner and Leslie Ardith, both formerly Pittsburghers, are with the cast of "Covered," while William Ingersoll, former leading man in stock here several years ago, is with Catherine in "The Half Moon," which is due for the Nixon soon.

PORTLAND, ORE.

By Joseph G. Kelley, Jr.

HEILIG—16-18. "Over the Hill." ALHAMBRA—Dark. CHIEF—M—Vaudeville. PANTAGES—Pop Vaudeville.



HIPODROME—Pop vaudeville. BAKER—12. Baker Players in "The Very Idea." LYRIC—Musical comedy. LIBERTY—Film. "Nomads of the North." COLUMBIA—"Conrad in Quest of His Youth." IMPERIAL—"Good References." RIVOLTA—"No Long Let's." MAJESTIC—"Johnny 554." STAR—"Lovers of Lethy."

Since Marcus Loew and Martin Beck have lately failed Portland with their recent promises to come here from San Francisco to present plans for new theatrical ventures, Alexander Pantages and his aims have been brought into new prominence.

Pantages has a trusted spokesman in Portland in John A. Johnson, manager of his local affairs for 16 years. Johnson has requested Pantages to visit the city and go over the field and build a new house here, and local newspapers are in a maze of chatter about new and bigger show houses.

Across the back of a \$1 bill received in the course of business at

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a local theatre's box office for a ticket is written the story of a squandered fortune, of a futile life and the hope of financial redemption. The story is told in an inscription written with ink and signed with initials. The message follows: "R. F. J. 4-29. Finit. The last of an inheritance of \$99,000 and—praise God—the last of an ill-spent life. Tomorrow I go to work. H. S."

HEADLINERS

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ROBERTSuits 505-521 505 Fifth Ave., N. Y.
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Total revenue received during the fiscal year ending Nov. 30 by the Municipal Auditorium from theatrical enterprises amounts to \$53,234.

Cold weather having set in, attendance at the theatres has taken a slump.

Walter Gillett, stage director at the Hayek, has opened a dramatic school.

Following a month of darkness,

E. Galin & Bro.
Grand Professional Wardrobe and Business wardrobe department. See 1000 Fifth Ave. 1000 Fifth Ave. 1000 Fifth Ave. 1000 Fifth Ave.

the little theatre will open (Portland Drama League) Dec. 27 with one act plays.

All the newspapers in the State are against a movement to close the theatres on Monday.

PROVIDENCE

By Norman MacDonald.

REHEARSAL MAJESTIC—Mary House practically sold out for week at \$5 top. Edna Pendleton featured. **R. F. ALBEE**—Vaudeville. **EMPIRE**—Jungle Jingle. **PAYE**—Feature, vaudeville. Musical Highlanders, Naval Base Four, Norman Phillips and wife, Grace De Winters, Chief Tenderbox, Gene and Minnetta. **EMPIRE**—Popular vaudeville. **VICTORY**—Film, "Who Cares." **RIALTO**—Madame Peacock. **STRAND**—His Own Law. **MOHAWK**—An Old Fashioned Boy.

"Iron" is booked for a week's run at the Shubert Majestic New Year's.

"Way Down East" next week at the Opera House.

Much interest is attached to the fact that the R. F. Albee Theatre heretofore sacred to variety and stock, will be opened Sunday, Jan. 5, for a concert by Arturo Toscanini and his La Scala Orchestra. \$5 top. It looks like a capacity now.

Agitation for a Sunday picture but to be introduced when the legislature convenes next month, is coming from many quarters. The picture operators have joined with the theatrical managers in preparing such a bill, and support is promised by many organizations throughout Rhode Island. The state allows Sunday sports, but has refused to lift the ban on pictures.

"Pagan" the new Wilner & Remberg piece which played a one-night stand on Saturday received good reviews. Joseph Schildkraut was especially warmly received, all

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PAUL GOUDRON

EASTERN REPRESENTATIVE, WOODS THEATRE BLDG., CHICAGO.

ROCHESTER, N. Y.

By L. S. Sheffington.

LYCEUM—Henry Miller and Blanche Bates in "The Famous Mrs. Palfrey" first half, "Florodora," second half.

TEMPLE—Vaudeville. **GAUDET**—Sporting Wulow. **PAYE**—Jack Levy and Symphonie. Girls, Ben and Helmar, Conroy and O'Donnell, Irene and Doug Cabery.

Craig and Catto, Maggie Le Clair and Co., with Shirley Mason in "The Girl of My Heart" film. **VICTORIA**—Vaudeville and pictures.

FAMILY—Nat Fields company in "The Shoplifters." **RIALTO**—"The Devil's Passkey." **HERBERT**—Constance Talmadge in "Good References." **LOEW'S STAR**—"Heliotrope."

Clayton Lapham's Red Herring Band, which is usually on the road during the winter, has had a couple of weeks off and played at the Strand.

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SAN FRANCISCO

Otis Skinner's new play, "At the Villa Rose," is booked here during the latter half of Christmas week.

Harry Morse, who conducts the Cornwell at Penn Yan, was married in Buffalo last week to Janet Wimbles. Mr. Morse is building a new house in Penn Yan, to be known as the Elmwood. He formerly managed the Hampton.

Willis G. Broadbroke, for eight years on the staff of the "Herald," and well known as a press agent, has joined the Huber Publishing Company. This firm publishes several papers, including the "Pictureplay News." Mr. Broadbroke, among other things, is to conduct the publicity-exploitation bureau for up-state film exchanges.

Ted Tracy, formerly of this city, who was in vaudeville as a ven-

triquant for about eight years, is now in the wholesale dry goods and notion business in Louisville, Ky.

SALT LAKE CITY.

By Norman E. Beck.

SALT LAKE—Up in Mabel's Room.

ORPHEUM—"Flirtation." John and Nellie Olsen, Hyman and Mann, Leon Varvara, Lord and Fuller, Kellam and O'Hare, Bobby and Nelson.

LOEW'S CASINO—Westerly and Chamo, Bob Roberts, the Two Vagabonds, Stanley and Nelson, Jack and Pearl Hall, "Just Out of College."

PANTAUER—"The Rising Generation." "The Golden Bird." Ryndon Danvers, Wynn and Walker, Phila. Tuna, "The Mollified."

SERIAL HALL—Variety Players in "The Man of Destiny."

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HIPPONDROME—Ralph Clontager Players in "What Happened to Mary."
PARAMOUNT—"Heliotrope."
AMERICAN—John Daniels in "Oh, Lady, Lady."
GEM—"The Devil to Pay."
KINEMA—"Honor Bound."
BROADWAY—"The Flame of Youth."
STRAND—"The River's End."

Jack and Pearl Hall, who have been making in a new sharpshoot, ing act, are taking to the boards again this week. Grant Pemberton, manager of Loew's Casino, is arranging bookings.

Bob Roberts, blackface monolog, is back. Roberts opened at Loew's Casino with the current bill.

Ernest Jones, well known over the Loew circuit with his xylophone single, is handling the drums in the Orpheum pit while laying off.

Sale Lake will have "Chu Chin Chow" during Christmas week. A \$2.50 top will be maintained, with the matinee price set at \$1. This is a cut of 50 cents from the San Francisco price, where the show played a \$4 top for two weeks at the Curran. The Sale Lake theatre will house "Chu Chin Chow."

Mr. and Mrs. Alexander Pantages spent several days in this city after the opening of the newest Pantages theatre, which took place Dec. 1. J. J. Cluston, personal representative of Mr. Pantages, is remaining in town until everything is running smoothly in the new house. It is understood that Edward R. Diamond will be manager of the house, although George Calvert, another of Pantages' lieutenants, is in charge of affairs at the present time.

What disposition will be made of the old Pantages theatre, known as the Colonial, remains a mystery. Tom Wilkes, well-known stock manager, has turned cold on the proposition; Marcus Loew has apparently turned it down, and Frank L. Newman, John Cort's local representative, has left the city.

SEATTLE.

By Lulu Easton Dunn.
METROPOLITAN—"Experience."
Nat—"Three Wise Fools."
MOORE—"Orpheum vaudeville."
LEVY'S ORPHEUM—"Kiss Me."
PANTAGES—"Vaudeville."
WILKES—"The Wonderful Thing."
Palace Hipp—"Pop vaudeville."
HIPPONDROME—"Vaudeville."
CLEMMER—"Parlor, Bedroom and Bath."
WINTER GARDEN—"Kismet."
LIGHTS—"Wallace Reid, 'Always Audacious'."
STRAND—"The Love Lawyer."
COLLEUM—"Conrad in Quest of His Youth."
COLONIAL—"Felix O'Day."
CLASS A—"Her Condensed Sin."
LITTLE—"Heart of the Hills."
OAK—"Double bill, 'Heart of Woman'—'Life's Twist'."
HEX—"Desert Love."

The musicians' strike against the Jensen-Vanderberg theatre has been settled, the musicians winning as to hours and wages, but leaving it to Jensen-Vanderberg as to the number of musicians to be employed in each theatre.

A structure is to be erected at East Bay street at a cost of \$150,000 to be occupied by the Cornish School of Music.

Announcement has reached here of the death of David Carter in Chicago, father of Monte Carter, of this city, who was for some time at the Oak theatre here.

The Blue Moose theatre at 5th avenue between Union and Pike opens Jan. 1. Seats 1,500.

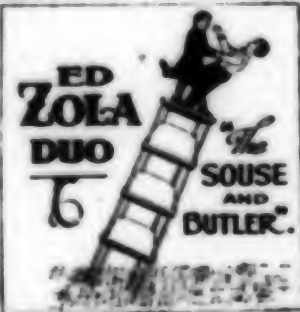
This week is the opening for the new Winter Garden. "Kismet" is the attraction. Seating capacity about 1,800. James Clemmer and Edwin James are the owners and managers.

While the film called the "Tong Man" was being shown at the Class A theatre here, Earl Cramon, manager, was arrested by Deputy Sheriff W. H. Sears under complaint issued by Police Judge John B. Gordon charging that in displaying this film he had violated a city ordinance. It is charged that the film tends to discredit and insult the Chinese people and might lead to disturbance. An injunction was issued by the Superior Court which prevents further showing of the film in this city.

Plans for an auditorium were recently sanctioned by the Seattle Lodge of Elks No. 92 for a building 100 ft. long and costing approximately \$1,000,000. It is to be of steel and concrete, covering the entire space from the present Elks Club on Spring street to Madison street with main entrance on Fourth avenue, and will have a seating capacity of about 5,000. It will have a stage large enough for any special attraction which comes to Seattle.

GUY RAWSON and FRANCES CLARE

BOOKED SOLID



Union Theatre Co. has bought Class A theatre, Third and Pike, from the Jap syndicate owning a string of eleven houses here. Earl Cramon, secretary of Motion Picture Operators Union, is the manager. Bertha La Motte is orchestra director.

Mrs. Robert Smythe, mother of Horace K. Smythe, of the Burton Smythe Music Co., died here last Sunday of spinal meningitis. Beside the son, a daughter and husband survive.

Ed McKenzie, local manager of Leo Feist Music Co. here for some time, is playing the piano at the Hippodrome, Portland.

Ed C. Schenck, local song writer, has purchased a half interest in a picture theatre at Foster, a suburb.

Fred Witmark, with the All Star Trio, at the old Alhambra for years, joined the Levy show this week as leading man.

SYRACUSE, N. Y.

By Chester B. Bahn.

John Brosnan, Syracuse auto racing mechanic, who was in the crash at Los Angeles in which Gaston Chevrolet was killed, is out of vaudeville. Upon his discharge from the hospital in the City of Angels he signed a contract for 25 weeks. Late last week came this wife to his family here. "Finished theatrical engagement. It was just as bad as a dirt track. Pantages manager and I could not agree on terms."

George V. Fowler, former president of the real estate corporation which bore his name and which owned the Grand opera house here, has a clean slate once more. County Judge James Barrett here has dismissed an indictment reported by a grand jury more than four years ago. The true bill, alleging forgery, was never pressed against Fowler. Another indictment was pronounced in February, 1914, and Fowler went to Auburn Prison for a year, but secured his release on parole after serving 3 months and 11 days. Fowler recently appeared in the Supreme Court here in the action over the Grand Opera House lease, which was settled when J. J. Shubert came here personally.

Walter Hampden's week stand at the Wieting here was hailed as a huge success from an artistic standpoint by local critics, but from a financial standpoint it was an artistic failure. There was a big audience at the Monday night opening in "Hamlet," but after that business slumped until Friday night, when "The Servant in the House" was presented with Hampden in his original role.

If the box office is any criterion, Syracuse wants musical comedy and jazz. Hampden was plainly disappointed with his reception here and avoided the audience at the close of one performance because the folks weren't coming to see him. Shakespearean repertoire of recent years has been more or less of a frost in the city, attracting only the students and the school mums.

Thomas J. Fox of Buffalo, affiliated with the I. O. O. F. of Metro and Mary A. Scarpell of Water-

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STANLEY AND OLSON
 IN
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town, were married here last week.

Forrest Orr left the Mozart Players at the Mozart, Elmira, last week to head his own company, and was succeeded by Marjorie Wallace, who has been in vaudeville, but who previously was under the Harold O. Herrin stock banner in Montreal. Wallace also was leading man with a Salem, Mass., stock company, playing opposite Hazel Burgess, who is now leading woman for the Mozart troupe.

The No. 2 "Buddies," which is hitting the towns in the sticks up this way, is finding the transportation problem a tough one. The company was at Little Falls Friday, and slated for the Avon, Watertown, Saturday. To make train connections the company had to leave the soft and downy at 4 o'clock Saturday morning and go by special train to Utica.

Watertown Elks will stage their annual minstrel at the Avon on Jan. 17-19. The Joseph Horn Producing Company of Chicago has the contract.

A visit from Walter S. Duggan this week found him "doubling" once more. Leaving his permanent position as press agent for Jan-Cool in "Smilin' Through" at the Cort, Chicago, Duggan raced ahead of the original company of "Buddies," and after planting it in Philadelphia, will return to Chicago for Miss Cowt. There's quite a number of newspapermen employed on the Syracuse newspapers who were "Buddies" of Duggan's in Worcester, and as the result this agent's pickings here were highly beneficial for his attraction.

Walter J. Coffan, who came from the Palace, Buffalo, to take over the temporary local management of the Palace (old Topi) here, returned to the Bison City this week, leaving the local house in charge of Howard T. Headner, who comes from the Lyceum, Elmira.

EMPIRE—First half, dark. Last half, "The Famous Mrs. Fair." Next week first half, "At the Villa Rose" with Ole Skinner; last half, "Twin Beds." Dec. 27-29, "Sweetheart Shop."

WERTING—First half, "Flora." Opened to one of the largest Wieting houses of the season, due to effective publicity. That a third outfit composed of local society girls was introduced in night performances during local engagement also boosted the show's drawing power. The Syracuse dramatics, if anything, had it on the professional as far as that but one of the original New York center remains with the show on the road. William Randolph, the comedian, is also a native son of Syracuse, and this boosted the box office business. Monday night's an-

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 When is a good dancer. He was the boys over there to die, while he danced the United States.

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 IN
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JOE STANLEY AND OLSON
 IN
"BETWEEN ACTS"
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diene was insistent upon encores from Eleanor Painter, but drew but few. It was explained that she was ill. Last half, "The Rat." Next week, first half, dark. Last half, "Buddies"—original company. **BARTABLE**—First part, "Social Males." Last half, dark. Next week, first part, "Sporting Widows" whose press agent avers it has a chorus of 30. **H. F. KEITH'S**—Vaudeville. **TEMPLE**—Vaudeville. **STRAND**—First part, film, "Peaceful Valley." **BUCKEL**—First part, "The Strangers." **PALACE**—All the week, "The Porcine." **SAVOY**—All the week, "The Penalty." **CRESCENT**—All the week, "Heliotrope."

Carl E. Sears, dramatic editor of the Post Standard, had to crane his neck a bit during the performance of "Flora" at the Wieting Monday night. So in his review Tuesday he penned: "It would have been more pleasing to those who bought orchestra seats, possibly, if the management had sent along a shorter musical director than the 240-pound six-footer who planked himself in a front seat, towered above the stage and obscured the view of those in the front part of the theatre." Milan Rader is the musical director who blocked Sears' view.

The Manhattan Stock Company opened at the Avon, Watertown, this week.

Walter W. Nicholson, Commissioner of Public Safety here for years, a foe of State film censorship but an advocate of the enforcement of the State law barring children unaccompanied by their guardians from the picture houses here, tendered his resignation to Mayor Harvey H. Farmer Monday as the result of a controversy over the designation of detectives from a civil service list. Nicholson in his letter declined to accept dictation from the Mayor, and charged that the executive was playing politics.

WASHINGTON, D. C.

By Hardie Meakin.

Washington opened a banner week Monday, what with a belated first performance, Lionel Atwill in "The Tempest" at the Shubert, which Harry L. Wieting of the Washington Herald wonders if the play was worth all the effort, and the opening of the Washington Opera Co.'s rendition of "Aida" at Pollé, which was really a triumph. Coupled with these two came Ruth Chatterton in "Mary Rose" at the National, the local critics all according both the star and the play a success.

Keith's vaudeville is continuing to capacity. Sherbert-Gurick has Fritz Leiber in Shakespeare, and attracting good houses, truly giving an artistic interpretation of these

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"A National Institution"
 874 W. 4th St. Direction Joseph Pustak
REOPENING SUNDAY
JAMES OLIVER CROWE
ISOBEL
"THE TRAIL'S END"
COMEDY—REVIEW—NEWS—SCENES
STRAND ORCHESTRA

Cohan & Harris Thurs. 8:30, Sat. 1:30, Matinee Wed. & Sat.
SAM H. HARRIS Presents
"The Popper Show"—Eve. Week.

"WELCOME STRANGER"

A New Comedy by AARON HOFFMAN
 With **GEORGE SIDNEY**
JOHN GOLDEN Presents

FRANK BACON IN "LIGHTNIN"

GAITY 874 W. 4th St. Thurs. 8:30, Sat. 1:30, Matinee Wed. & Sat.

REPUBLIC

Thurs. 8:30, Sat. 1:30, Matinee Wed. & Sat.
KARL CARROLL Presents a New Comedy Drama.
"Daddy Dumplings"
 With **MAELYN ARDRELL**.

ELTINGE

Thurs. 8:30, Sat. 1:30, Matinee Wed. & Sat.
"LADIES' NIGHT"
 A Farce Comedy in Three Acts. With **A. CUMBERLAND** and **CHARLES RUSSELL**.

GOOD TIMES

Thurs. 8:30, Sat. 1:30, Matinee Wed. & Sat.
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GILDA VARESI and **NORMAN TREVOR**
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Hudson Thurs. 8:30, Sat. 1:30, Matinee Wed. & Sat.
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GEO. M. COHAN'S COMEDIANS
MARY
 (DON'T IT A GRAND OLD NAME)

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THE FIFTEENTH ANNIVERSARY NUMBER

— OF —

VARIETY

WILL BE ISSUED AS OF THE DATE OF

December 31st

FORMS CLOSE MONDAY, DEC. 27, AT NOON and the Anniversary Number will be on the streets before its date. The price will be the same as the usual weekly issue, 20 cents. For the Anniversary Number, Variety will be bound in its former

GREEN COVER

of the present size of the paper.

As it is necessary to make up some forms in advance of the closing day, announcements intended for the Anniversary Number should be immediately forwarded.

FOR PLAYERS (Only)

A special inducement offered for the Anniversary number is the former sized page of Variety (48 inches) placed on the present sized page (75 inches), with no other advertising on the page, at the former Variety page rate \$150, as against the players' present full page rate of \$250. The former Variety size page on the present page will be entirely surrounded by reading matter.

This offer for players' advertising at the former rate of \$150 for the former Variety size on a present page with nothing but reading matter otherwise on the page, holds good for any weekly issue of Variety.

The rest at the opera and the opera itself were gorgeous from money spent. You can tell heavily on this as a champagne special, but Miss Phillips, for all her cleverness, seems unadapted to sex roles.

SQUANDERED LIVES.

by Duke and Edward G. Neil. In the case of the latter there is an abundance of vitality and he acts with a great deal of force. In fact he is responsible for lifting a feeble climax in the fourth reel from anaesthetic lethargy. Miss Duke is the type of English beauty which is often referred to as English prettiness, and while a little slump of nose and a trifle too old to play what is more the part of an ingénue, makes a good deal of it.

What was probably the first trade showing on this side of the water of the first film production (Pathé), a British product, took place in the private projection room of the corporation Tuesday.

Obviously the trade will be interested in knowing how this "Squandered Lives," which is of British make, with British artists, enacted a British locale, compares to our native material. There should be little apprehension by Americans. At least this feature only begins to compare moderately to some of our better program features, and in all shows the influence more than anything else of American workmanship.

It will be interesting to note in the future, though it can hardly be appreciated now, how this picture will draw, and whether the art of the British artists will be an appeal winning as some of our native talent. It is not only conjecture, but a prediction, that "Squandered Lives" will not do any clearing up.

Several reasons justify the assertion. One is that the photography would stand improvement; secondly, the scenario itself is more predominant in its strength in the matter of titling than it is in the actual climatic value of the pictures; thirdly, the artists have not been directed with all the screen possibilities required for good dramatic effect.

One seemingly big climax that the picture contains is more logatels to comparison to some of our own climatic climaxes. This transpires a "Squandered Lives" when the hero and heroine both married to keep an appearance are exposed as hosts at cards. There is room here for special work which would bring the two figures together in the foreground, while the background might be used for as much effectiveness as the director knows how to acquire. This is carried out with a degree of efficiency. But to any experienced observer of big situations in the filming of pictures, you felt and felt when you look at this picture that they have still a great deal to learn.

In this cast are several players who, under better and possible more expert direction, could be made valuable screen artists. They do from the start exercise screen intelligence. But the feeling is also there that these artists do not show their best and that best is to be compared with our (American) best, and is with a result of inadequate direction.

Featured are two players, Ivy Duke and Edward G. Neil. In the case of the latter there is an abundance of vitality and he acts with a great deal of force. In fact he is responsible for lifting a feeble climax in the fourth reel from anaesthetic lethargy. Miss Duke is the type of English beauty which is often referred to as English prettiness, and while a little slump of nose and a trifle too old to play what is more the part of an ingénue, makes a good deal of it.

In the matter of production the thing of greatest beauty outstanding is the scene of the life of an English boat party. The interiors reflect the sets compatible with English life of the higher strata. As such they are conservative and the sets are sympathetically so. The titling work is superior from an editorial standpoint to a great many of our own American pictures. This can readily be understood, since Cosmo Hamilton, from whose novel "Duke's Son," this picture has been adapted, is more a master of English than a good many of our American screen authors. But the titling, despite its flattering efforts, is entirely too much. Words, words, words and the largest climax in this picture makes the waste that all the entire screen between the full picture and the fade in.

The story is manifestly meaty. A good director would have had more out of it than the present version shows. It is an exposition of the problems of the second son trained to spend money without the trained coaching in the art of earning a living, is as old as England itself. The problem of a daughter of former position and vanished means, where the head of the house is as unscrupulous as he is ambitious as vain as he is deficient in worldly goods, takes rank in its possibilities of dramatic tragedy with the first.

SUNSET SPRAGUE.

There are enough thrills in this brief melodrama to please the average person with a taste for Western stuff, and Buck Jones, as the foremost personality in it, is seen in some of his best work for Fox. The story is one of a young man who, having been the son of a wealthy man, is sent to the work of a miner and, after a long struggle, he wins the hand of the daughter of the man who was his father's enemy. Jones' work is excellent throughout, and especially effective are the shots of him climbing, rope throu-

ing and horseanship. His scene in which he battles with the heavy is gripping and is no pillow affair, but projected with telling blows, crashing crashes and the thud of falling bodies.

There is nothing of superior merit in either titling, scenario, photography or direction. Its 4,500 feet are made with one single purpose, and in that purpose brings to the smaller priced admission houses. In the main they mean nothing to the higher art in films.

The staff in executing this picture include direction by Thomas N. Heffron and Paul Casanova, the scenario and story by Clyde C. Wentover, the cameraman George Schneiderman.

The cast includes Patricy De Forest, Henry J. Heerbert, a fair villain, and Edwin R. Tilton, Gloria Payton, Noble Johnson and Jack Rollins.

WHITE YOUTH

General Release. Allied Releasing with Miss Ann Brown, Richard B. Smith, William C. Sullivan, and others. The picture is a story of a young man who, having been the son of a wealthy man, is sent to the work of a miner and, after a long struggle, he wins the hand of the daughter of the man who was his father's enemy.

Universal released feature with Edith Roberts as star. The production was offered at Lasker's Circle early in the week as the subject of a double feature bill, in which "Heliotrope" was the principal offering.

As a picture it is one of those melodramatic affairs with a certain comedy relief that will get by easily in the smaller houses, and as shown at the Circle in comparison with the Cosmopolitan production that had been at one of the big houses on Broadway for a full week before it reached its present place.

The story is by Clara Bingham and Forrest Haley. The direction was in the hands of Norman Taurog and the photography by Thomas Hea.

It is a tale of Louisiana, with the characters drawn from the French population in that section. Miss Roberts plays a convent-bound girl whose parents are dead. Her only surviving relative is a grandfather on her father's side. The old man is a veteran of the Civil and Franco-German wars, an old fire eater. He has married against his wishes and he has denied the daughter who has to pay for the deeds of her parents. He has ordered a marriage with an old man, a man of about the same age as himself. His youth interferes in the form of a young Yankee, who captures the heart and finally the hand of the girl.

Miss Roberts gives a fair performance, and while not of stay material she is a pleasing enough little ingenue type who will get over. Arnold Gregg played the heroic role opposite her in a pleasing manner. This too seems to hold promise of better things.

Alfred Hollingsworth and Thomas Jefferson played the two old men, characters and handled themselves as real trouper.

The direction and assembling was rather faulty in spots, but the photography was good.

DRAG HARLAN.

There is not much substance in "Drag Harlan" (Fox), the new tale for the talented William Farnum to distinguish it from preceding pictures with the same star.

It abounds in the melodramatic. There are the same elements of gun play, quick drawing, etc., and again the theme of the dead man's daughter held in the clutches of a villainous gang presents itself. To add that Drag Harlan (Bill Farnum) exonerates himself in the end, despite a suspicion that he had killed the heroine's father and to reiterate that the center of the screen is hogged by Farnum is only a matter of course.

Its titles are in imitation of the title work seen in the William F. Hart features. Some of its scenes are essentially beautiful.

Include a camera view of the bar-X ranch from an elevation of apparently 1,000 feet, and another shot with Farnum falling over the body of his dead adversary is worth a good deal in the sensational play.

The spirited horseman, p. around snake roads in the hills, glimpsing the pursued and pursuing in commendable. But the photography, as a whole is not of the best. The story is by J. Charles Edwards, the scenario by Charles Allen Palmer and the photography by a Mr. Keeler.

In the cast are Edwin Anderson, G. Raymond Nye and Lillian May. There are other bits and pieces of interest, but this is an average production for holding up the audience's interest.

The story is one of a young man who, having been the son of a wealthy man, is sent to the work of a miner and, after a long struggle, he wins the hand of the daughter of the man who was his father's enemy. Jones' work is excellent throughout, and especially effective are the shots of him climbing, rope throu-

RIALTO.

With the second show on Tuesday night the Rialto's business was off. That is likely due to the pre-holiday slump, but there was nothing extraordinary in the show to pack 'em in.

A few high spots including the feature might include the singing of Emanuel List, basso profundo, in the "Arioso de Benvenuto" and the Buster Keaton comedy, entitled "Convict 11," truthfully a laugh a minute. Mr. List sang the solo part in the chorus of "Ell Ell," rendered during the engagement of "Humor-que" at the Criterion, then the Rivoli, and winding up its Broadway career at the Rialto. His voice is every bit of the profound basso, and he uses it with extraordinary effect. His style is smooth, his expression ingratiating and marked evidence of feeling, his diction is above the average picture artist. No wonder he is scheduled to make two appearances this season at the Metropolitan.

The other musical features of the program include Kreiser's "Caprice Viennois," essayed by Natcha Videman, concert master of the Rialto's orchestra. He played with tonal warmth and distinct beauty, although the composition was beset with technical imperfections, both in the interpretation and the accompaniment.

Dr. Rosenfeld personally conducted the "Morning, Noon and Night in Vienna" overture of Von Suppe. The impression left was he took the subject more as a matter of routine than something inspirational.

A Bruce American scenic entitled "Mountain Railing" and the Rialto Magazine comprising some interesting "shots" taken by Fox, were

six of the seven units arranged this week.

Dorothy Gish in "Flying Pat," feature, reviewed elsewhere.

STRAND.

Joseph Plunkett is presenting an altogether satisfying bill at the New York Strand this week with the Whirlwind Bennett production, "The Truth About Husbands" as the headlining feature of the bill. In addition there is the Metro released Buster Keaton comedy, "Convict 11," which was produced by Joseph M. Schenck. The latter offering is quite laughable, and Keaton scores most successfully as the golf player who knocks himself out and dreams that he is in prison. The prison stuff is the funniest of the picture and gets any number of laughs.

The only other screen offering of the bill was the new weekly, which was fairly interesting.

Most notably, the bill contained the First Broadway House as an overture a couple of selections by the Strand male quartet and Mary Mitchell in "The Song of Songs." At the late afternoon performance Sunday Miss Mitchell scored with the house.

CAPITOL.

The Capitol was given up this week by S. L. Rothafel to the showing of the two-hour foreign feature released "Tharsus." Originally it was called "The Harry" and is based on the life of the King's courtier. An impression of what was to follow in this remarkable interpretation was given in tabular form by the Capitol Ballet Corps with Miss Gambrell and Alexander Goumansky in the leading roles.

Scenes and music were effectively colored. The picture itself is reviewed elsewhere and not alone Lila Negri's charm and beauty is accountable for its success. Emil Subitch's direction is new in many respects, restrained, even, sure. His cuts on the story, never exploiting his personal peculiarities as a director. Then, too, the acting was uniform. No one was favored at the expense of another. The result was stormy applause and a sense of an artistic need adequately, completely, pleasantly filled.

Lark.

RIVOLI.

Hugo Rosenfeld held his bill to a feature, comedy and a short news review at the Rivoli this week. The feature was the George Melford production, "The Luckless," presented by Jesse L. Lasky. The William Fox comedy, "His Nobby Nelly," a very much slapstick affair, got but few laughs.

The selection from "Mignon" served as the overture, while later the bill held a ballet entitled "Ever Charming," in which Thalia Zanon, Vera Myers and Paul Fland appeared. Mary Faland, soprano, offered "Pace, Pace."

Fred.

Albert E. Smith, president of the Vitaphone, was married on Dec. 14 in Paris, Ill., to Lucille O'Hare, known to the screen as June Faye, one of the Vitaphone stars. The wedding took place at a farm about ten miles south of Paris, the Rev. Talmadge of the Episcopal Church officiating. The bride gave her age as 24, while the groom his as 43. Miss O'Hare was born in Paris and has been with the Vitaphone for three years, having played in their O. Henry series of pictures.

"The greatest legitimate dramatic production the screen has ever seen."

Arthur James in a Moving Picture World editorial.

"The photodrama of the future. Has all the hold on the audience, all the expressive acting, all the unity and construction of the best spoken drama on Broadway—and more than most. A winner artistically, dramatically and from the box-office standpoint."

William A. Johnston in a Motion Picture News editorial.

"In story, direction and acting, the nearest to a perfect production the screen has ever held."

New York Evening Telegram.

Jesse L. Lasky presents

William DeMille's

production

"Midsummer Madness"

with

Lois Wilson, Lila Lee, Jack Holt and Conrad Nagel

From the novel "His Friend and His Wife"

By Cosmo Hamilton

Scenario by Olga Printzlan

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President, JESSIE L. LASKY, Vice President, CHAS. H. CRANE, Secretary



A GAMBLE IN LIVES.

London, Dec. 1.

By far the best picture the British and Colonial company has turned out. The story, founded on Frank Stryker's play, "The Joan Danvers," is an excellent one, excellently told, although it gives nothing original.

James Danvers is a chapel-going hypocrite, and, also, in business, the cold-blooded owner of a coffin shop named after his eldest daughter, "The Joan Danvers." Joan, known to her father, is secretly married to Edward Ross, the master of the coffin shop. When Ross demands that the ship be thoroughly overhauled, Danvers refuses and says he will not either sail or resign. Ross sails, and at the last minute Joan comes on board and goes the first part of the voyage, returning with the pilot. Unknown to any one, her younger brother, Jimmy, who hates the thought of his father's office and wishes to be a sailor, stows away. The following morning Joan is missed, also Jimmy, and consternation reigns in the household. Joan, however, arrives and tells where she has been. News comes that Jimmy is also on board, and the old man collapses in a fit.

In his illness he begs for a word of affection from Joan, but she refuses to have anything to do with him or to go near him. At last she relents slightly and from that moment the old man slowly recovers. The "Joan Danvers," however, is reported missing, and he mourns for Jimmy, while Joan is broken-hearted at the loss of the father of the child she now knows is coming. However, splendid seamanship enables Ross to bring his boat in and the family is happily reunited.

Norman McKinnell, the only well-known legitimate artist, plays the pious hypocrite well, and Malvina Longellow is good as the daughter, Joan. A fine performance of the boy, Jimmy, comes from John Reid, a youngster who should have a big screen future. Alec Fraser is the "skipper," Captain Edward Ross, but is remarkably unlike the master of an overbearing tramp—he is reminiscent of the sailor men whom we see in musical comedy. (Over.)

THE GREAT DAY.

Famous-Lasky (British). Featuring Arthur Boucher. Five reels. If this is the best the Famous producing firm can do, British producers can breathe freely once more. Even the scenario is lacking in the dramatic power that characterized the play, and the producer has certainly not made the best of his opportunities, although his stagecraft is admirable. "The Great Day" will have a big pull on account of its association with Drury Lane. The names of the cast will do their share in getting it over as a paying proposition, but a super-production it certainly is not.

Basically, the story deals with Frank Boucher, a young chemist who has discovered a new method of treating steel. This will make the British steel industry supreme. He falls in love with his employer's daughter and tells her of his escape from a German internment camp with one Dave Leeson, who is afterwards killed on a glacier. Later Frank married Leeson's widow, who deserted him for a dancer and lost her life with him at sea. The girl, in spite of her father's opposition, marries him, and the other woman promptly turns up very much alive. Frank goes to Paris in answer to a mysterious letter, and there finds Leeson, who has lost his memory. After adventures with Apaches—these scenes being the best in the production—German agents who wish to secure the steel formula and plenty of excitement Frank returns home, the tangled skein is unraveled and all is well.

However fine an actor Arthur Boucher is on the legitimate stage, he quickly proves, like so many other legitimate artists, that the studio is no place for him. He is given to verbiage and a persistent rolling of the eyes. Herbert Burleigh is overweighed as the young chemist. Marjorie Hume is capable as his sweetheart. But by far the best performance comes from Maggie Albanesi as the faithless Lillian and Geoffrey Kerr as Leeson. The small parts are all capably filled. (Over.)

THE CALL OF YOUTH.

Famous-Lasky (British). This production is from an original story by Henry Arthur Jones. It possesses little vitality and its charm rests in the real beautiful outside locations which have been chosen from some of the most delightful parts of Devon.

A millionaire takes a great interest in the daughter of a family in grave financial trouble. His attentions are a god-send to them, for in them they see their way out and a return to prosperity. After a while, however, it becomes clear that he wishes to marry the other girl, a poor relation, and not the one who originally attracted him. This girl has openly expressed a wish to marry him in order to relieve the family of their embarrass-

ments. She consents, therefore, to marry the millionaire, although she is already in love with the son of the family who is striving to meet his father's debts. The millionaire, to make things certain, sends her lover to an unhealthy part of Africa and proceeds with his wedding. Reaction sets in; she begins to shrink from his touch, and is worried by visions of her true love. She turns the wealthy lover down, and he, apparently, being one of those big-hearted men, despite his millions, proceeds to Africa, rescues the boy from his uncomfortable position and brings him back. (Over.)

A RANK OUTSIDER.

(Broadwest) Featuring Cameron Carr and Gwyn Stratford. This film, the most recent sporting production from the Broadwest studios, is well up to the standard set by the producing arm; others of their racing pictures. Adapted from a novel by the late Nat Gould, it possesses most of the essentials that help to win popular success. The story is strong, wholesome, absolutely clean, and has a healthy out-of-doors atmosphere such as is generally associated with the king of sports and its followers, with the exception of the race course sharper who happens to get caught.

The producer, Richard Garrick, has managed to ride clear of the sameness which must necessarily threaten all racing stories, and the result is an excellent showman's proposition. He has succeeded in obtaining some novel effects and has throughout treated his subject with a freshness and disregard for convention which can not help but get the film over. There are several good moments in the feature—one of these being when the hero throws an antagonist through a window as the finale to a quarrel at a card party. The race course, paddock and stable scenes are ex-

cellent, although it could easily have been possible to obtain a more exciting and dramatic ending to the big race. The interior sets and other exterior locations are also well up to the standard. (Over.)

GREAT LONDON MYSTERY.

(Anchor.) Featuring David Bryant and Lady Dora Stapleton. Twelve episodes. Described by its proud makers as the first all-British serial, "The Great London Mystery" is the worst ever. The producer, Charles Raymond, has apparently incorporated all the vices of the cheapest type of American serial film and taken especially good care to avoid all its virtues. Throughout its length sensation follows sensation, stunt follows stunt, and, really, why any of these things occur nobody honestly knows.

Lady Dora Stapleton plays the heroine with all the amateurishness we might have expected. David Bryant appears in the middle of the serial as the Master Magician, and is supposed to expose bogus spiritualism. The real "star" of the thing is Radio Bennett, on whose shoulders most of the work falls and, as the detective's daring young girl assistant, she risks life and limb in every episode. (Over.)

ALBANY STRAND MGR. OUT.

Albany, Dec. 15.

Walter Hayes, second vice-president of the Mark Strand theatre corporation, came to Albany a few days ago to study conditions at the Strand, which opened three weeks ago. He announced that William F. Brunker, who was manager of the house since it opened, had resigned. Mr. Brunker came to Albany from the Fox corporation in New York.

Mr. Hayes says a successor will be announced during the week.

INSIDE STUFF
ON PICTURES

Whether the condition of the picture business in its financial end is indicated by distributors asking advances for future deliveries may not be known, but it is reported that of late several distributors have made requests of this nature to standing customers. The advance has not been of the customary kind, called for by agreement, but advances to be deducted from future rentals.

So far the amount in any one instance reported has not been what could be called a large sum but enough to say that the concern asking wanted money badly at the moment.

Conrad Nagel a year ago was drawing \$200 or thereabouts a week playing leads on the legit stage with Alice Brady. Miss Brady was anxious to take James L. Crane, to whom she had just been married, on the road with her and Mr. Nagel was asked to give up his contract. While he could have held the management to it, after some consideration he yielded. Presently he got a job in pictures. To-day he is with Famous Players on the Coast at \$1,000 a week with a contract calling for yearly increases till at the end of five years his drawing account shall have reached stellar proportions. His work in "Midsummer Madness" at the Criterion suggests how much the De Mille forces expect to make of him.

Carol Dempster in Griffith's beautiful film, "The Love Flower," does more stunts than any movie entrant's requisition ever checked. She dives off a high cliff, swims under water, climbs a steel pole, and holds out against kissing the hero (Richard Barthelmess) until the last reel, when he has proved that he is not in league against her dear father.

The scene centers in the India, and Miss Carol is first a spindly-legged girl with dancing curls who chases shadows over the lawn in a fluffy little white frock. She looks no more than 12.

Later she flees with her father to a distant isle in the South Seas, where not a white person exists. She wears primitive clothes and enjoys life close to nature. She has one adorable bathing suit of a sort of clinging cloth, with a deep "V" neck, and a kind of Bath or Javanese pattern on the skirt. This looked like the real thing and was far removed from Long Beach ethics.

"The Love Flower" is the hyacinth, which she plucks along the River of Hyacinths, and when she floats down the river on the honeysuckle barge she wears a frock as white and pure and fragrant looking as the very flower she kisses and presses to her bosom.

Florence Short played the mother of the girl, and wore gypsy-like clothes, with a Southern tinge, including many strands of big beads. She was jark and temperamental looking, and just the type picked with the superb Griffith eye for a faithless wife.

A New World's Record

Established at the Capitol Theatre, Sunday, Dec. 12, by

"PASSION"

Starring the Famous Continental Actress

Pola Negri

Attendance Record for Opening Day 21,109

Broke Records Monday

Broke Records Tuesday

(This advertisement went to press Wednesday)

Crowds so great sale of tickets was stopped early in the evening, and Police Reserves called to open blocked traffic.

The critics describe the picture as

"Amazing," "Remarkable," "Spellbinding," "Thrilling," "Vivid,"
"Marvelous," "Wonderful," "Absorbing," "Gripping," "Fascinating,"
"Artistic," "Greatest Screen Achievement."

A First National Special Attraction



There'll be a Franchise everywhere

AMONG THE WOMEN.

No woman is beyond loving dolls, and especially at this good season of Christmas a toy show fills the heart with something sweet of childhood memories. That may be why Tony Sarg's marionette show at the Punch and Judy theatre attracted so many grown-ups, who made no excuse of graying children, but came frankly to enjoy the toy show of "Rip Van Winkle" and departed to marvel at the art of it.

Tony Sarg, of course, has a reputation that includes genius. Certainly in making and dressing the tiny puppets for his marionette show, he displayed a color sense for costumes that many a full-grown production would be fortunate to boast. The scenes were colorful and quaint, in Greenwich Village relief.

There was "Judith Van Winkle," who wore a gray Colonial frock, with a neat tunic and crinoline effect, to say nothing of a very pretty gray lace bonnet with fetching streamers. Many a prima donna who tries to copy an old-fashioned number might do well to copy that costume. "Dame Van Winkle" was fat and funny in a red flannel shirt.

The men were in gay colors of the Tery period. "Nicholas Vedder," leader of the inn, had a brilliant coat and waistcoat. "Rip" wore a crimson blue suit with flapping coat tails, and a cockade hat. He was a fair loose-jointed old idler.

The pirate sailor had a flashing bandanna and sash of crimson, and he danced a dance that was just choctoi!

Everyone of the little wooden fellows did such good acting that—having no brains—it made one think a bit. What they say about some stars might reflect. One doesn't need brains—just a good director! Tony Sarg is that, and more!

On the program it says that Tony Sarg plays the father of "Rip Van Winkle" and "Wolf" and all the other puppets of the play, because he made their faces and painted them, and got their clothes and hats and shoes and stockings, and their little houses and everything—just the same as real fathers do all over the world.

The puppets' aunts—Bertha Sarg, Madeleine Brown, Patty Pratt and Nancy Hawley—did all their sewing and darning and mending, and washed their faces and combed their hair, just like regular aunts!

If you do not know what "Animallfuntely" means, you have not seen the funniest act on the bill at the Colonial this week. Charles and Madeleine Hunter sing and dance and cockle-doodle-dee, and pretend they are every kind of bird or beast Noah did not forget to put on the Ark. She wears a pink taffeta coat dress, trimmed with blue silver cloth, and lined with blue. A pink and silver brocade hat, with a spray of flowers, was effective with her blond hair. Later, while he was singing a whole sea of laughs, she changed into a lavender gown of silver glint with a broad silver hoop and sash. This was not so becomingly designed, although the material was rich.

A very pretty little miss appeared as "The Company" or "The Cast" with Jed Dooley, who dresses as a cowboy and "ropes" in his audience in Bill Rogers style. The little girl had nothing at all to do, so she was not frankly and sincerely pretty. She wore a yellow sequined dress of sheer fluted material, with myriads of ruffles and fancy touchings to offset over the deep orange undershirt and saucy little bloomers. A yellow hat was worn first, and then changed for a Spanish affair with hangings off the rim and a red bandana. When attention was being attracted to the fact that she had such a pretty little figure she ought to dance or something, "Jed" made her step behind a little pink screen that came up to the hem of her skirt! He requested the audience to try to keep attention on him.

A pretty girl with jet black hair, wearing a gold lace gown, played the piano and sang with Earl Gates' act. The dancing partner were first an old-fashioned Irene Castle sort of dress, of old blue, with Castle sleeves flared in wide fur, and little to recommend it on style this season. Next she wore an older fashioned dress, if so it may be expressed. Verily, all in lace-hooped petticoats and pink crinoline over-tune she danced to a tune of the minstrel period. Then there was a Chinese number, with a very smart little Mandarin costume, of very short skirt, but everything else in perfect detail from the huge gold sash tied so stiff and straight to the black wig and huge yellow chrysanthemums over the ears. "Minnie, the wife," with Four Marx Brothers, still carries her tell white Parisian walking staff, and wonder it is she does not break it over the head of her skidding son! Their act registered with usual enthusiasm.

"Temptation" again was viewed, and Arman Kalls with his beautiful "Bink" or ladies of temptation, "Chance," "Extravagance," "Passion," and the rest, made one wonder with old Bert Williams: "Oh death, where am thy sting?"

The cabaret scene for the finale is gay as can be, with dances of all nations, and the beautiful "Bink" in the most bacchanalian mood. "Intoxication" with the grapes hanging from her golden crown, in fascinating as can be. She wears now a black ruffled cape to make her entrance into the cafe.

The dancing fantasy in the Garden of Eden under the old apple tree is becoming more set, and really seems a spectacle earning mention for the grace of little "Eve." One movement with the three girls ("Passion," "Virtue" and "Eve") on the terrace always seemed a bit limited, and the pulling back and forth seems too much like a child's game. "Passion" has so much stuff hanging over her face that she looks like the "Boogy-Man!"

Williams and Wolfus at the Fifth Avenue afforded the usual "nut" during the first half. Not the least comical was the gown Miss Wolfus wore, heavily trimmed with fruit—life sized! Grapes, bananas, apples, pears, everything! When Williams politely went up to her and picked off an apple and it was discovered to be real, the house was full of glee. A banana (later plucked off the knitting bag) proves a mouthful for Hark! Hark!

Another scene reveals Miss Wolfus as a lovely gold piano lamp. Her figure is discovered in most alluring lines draped as the pedestal of the lamp, and a gold and jade shade covers her completely, except for her white arms. When the old piano falls all to pieces, and an old alley cat is discovered in its machinery, a new instrument is rolled forth, and Miss Wolfus is given an opportunity to sing a really sweet air, attired in a white satin frock—many little ruffles forming the skirt, with a simple, trim bodice of becoming lines. A hat of self material so broad and floppy was particularly flattering.

Buckridge and Casey presented an interesting innovation in singing a Chinese song. The stage was covered with an Oriental drop, with a little Chinese house, the door of which was hung with bead curtains through which the entrance was affected artistically. A new little Fan-Tan sort of song was sung, and then he disappeared so that she could have a real solo number before a statue of Buddha. At the finish of this really operatic venture, he returns to sing another chorus of the original Chinese song. She wore a neat blue embroidered Mandarin suit, with the straight coat and real bead ornaments over the ears. His costume was of rich black brocade with gold dragons. She showed a great sense of costume in changing into a vamp dress of rose and black spangles, with which a flared big enough to cover every inch of the dress was included. The brilliant orange hues of the fan made a striking effect. In other words, it was some fan!

Rice and Ward were much enjoyed. She is a good mimic and got a lot of fun out of an impersonation of Eddie Foy. Eva Tanguay was included in the imitations—as ever! Miss Rice wore a blue dress for several imitations, and it was in this she "took off" the most imitated woman in the world, without appearing "I don't care" enough. For the skirt really was below the knees and long enough to take a walk in Paris! She was very pretty in a gray fur trimmed costume, and reminds one that gray is always a delicate combination for fur, and particularly for the stage most genteel and artistic.

Joe Gracioso wore a pink opera coat which was trimmed with silver

lace. The hit of her act was the "wop" billed only "and Company," who sang with a velvet voice, and from opera to rag filled the soul with mellow music. Miss Gracioso ventured again in a black spangled gown, trimmed with rhinestone bands arranged in diamond lattice effect over the bodice. At the side a streamer of red tulle was combined with one of black, and the whole made a bizarre tone for the gown.

Dorothy Wahl wore a delicate chiffon gown of light color, combined with pastel shades. Another gown was of black spangles.

FRENCH FILM NOTES.

Paris, Dec. 1.

Muratore and Mme. Lina Cavalieri have terminated the first reel of their own enterprise with the trade-mark of C. M. The title is "L'Idole Brisee" from a scenario by Albert Decoudra, and produced by Maurice Marland. The cast also includes a child, Laure Dietrich (aged four years), Baudin and Leuhan. It is filmed by Dantan.

Rene Collard has left Paris to

execute at St. Raphael, in the south of France, "Le Son de la Cloche" ("The Sound of the Bell"), by Espinglet, with a company comprising Andrew Brunelle, Pasquella, Doubleau, de Max, Mmea. Dolly Spring, Suzanne Lilla, Duron, Brangere, with Rouquet as operator.

M. Roude is executing the exterior in the south of France for the Gallo Film Co. of "Maitre Evra," in which the dancer, Mlle. Regina Badet, is appearing.

SCHIFF WANTS DIVORCE

Fritzel Schiff has filed a suit for divorce in the Superior Court at Westbury, Conn., against her third husband, George Anderson. She alleges cruelty and habitual intemperance. Miss Schiff is now touring the west in "Gloriana." The couple were married in New Rochelle, Dec. 25, 1912. The prima donna's first husband was Baron Fritz von Hardeleben of the German Army, she divorced him after a short time and came to America, achieving success in light opera and later marrying John Fox, Jr., author of "The Trail of the Lonesome Pine," whom she also divorced, he refusing to contest the suit. George Anderson is reported as having lately left for Winnipeg, Can.

PHONE BRYANT 3017

OFFICE OF
ALBERT E. LOWE

SITE ONE
TIMES BUILDING
NEW YORK

H. O. SCHWALBE, ESQ.

First National Exhibitors Circuit.

Dear Mr. Schwalbe:

I saw "Passion" at the Capital on Sunday. I would suggest that you send out a letter to exhibitors along the following lines:

Get it, no matter how. It's worth a jail sentence for theft, if you have to steal a print. Anyway, we've it.

"Passion" is its name. I never saw anything like it before, and if I ever see anything like it again, I'll dedicate my life to proving that miracles can happen more than once. Adjectives and superlatives do not exist in sufficient number and variety to convey a half of its marvelous entertainment possessions.

It is more than a production. It is an epoch—a flight of genius that smashes the altitude record of every star and director we know.

New York newspaper critics are hard boiled. To the majority of them the screen is the kindergarten of entertainment. But their reviews of "Passion" are absolutely agreed—in the full column opinions they give to their hundreds of thousands of readers—that the European production puts our American producers to shame. They rant, they rave, they praise without stint, and then they do it all over again. Exhibitors outside New York cannot appreciate the tremendous calibre of picture it requires to enthuse the New York newspaper critics to that extent, and they will not know why, until they try to fight their way through the crowds in their own lobbies to get inside and give it the personal "once over."

"Passion" is to the exhibitor what the name of Booth is to the drama—the ultimate. The work of Pola Negri, the star, is so far above the best acting I have ever seen by American or European stars of the so-called "vamp" type that comparison would be impossible.

The settings, the detail, the perfection of direction in every scene, every situation, simply must be seen to be truly appreciated. I'll dare any exhibitor, any patron, any critic, to successfully put on paper a complete and accurate expression of the personal astonishment, wonder and amazement that "Passion" arouses in the spectator. It can't be done.

The story of "Passion" is the story of Madame Du Barry, or, as the program explains "the little French milliner who became Comtesse Du Barry." The story of Du Barry has been done several times before, but no one who has seen any of the previous versions would ever believe it after witnessing an exhibition of "Passion." It is not a story. It is a wonderful human document, reaching out from the screen, making the audience feel its emotional strains, its dramatic intensities, its marvelous shades of feeling, impulses and "passions." Pola Negri makes Du Barry a young, impulsive girl, a shrewd matured woman, a creature of Fate, a weaver of Destiny, an irresistible flash of romance, a barterer of favor for place—in brief, an immortal.

It is tremendously a woman's picture. Woman's inherent right, her charm, her graciousness, her strength, her weaknesses, her love of adoration, her desire for luxury, praise, comfort, romance, affection, all have star parts in "Passion." No woman can leave a theatre after seeing "Passion" without telling her every friend that she has seen the life story of a woman who ran the gamut of every experience, every sorrow, every joy, every emotion and every impulse that can come to woman.

It is useless to review "Passion" in a critical or technical way. There is nothing to criticize; nothing to discuss technically because it is perfect. It deserves all that has been, or will be, said for it—and more. It can properly be reviewed only in the strongest terms of endorsement to exhibitors, to point out the things that will register it firmly in their minds as something so big, so great, that it will find its proper place on every screen in the country.

Yours very truly,

Albert E. Lowe

CLOTHES IN PICTURES

Playing in "Passion" at the Capitol, one sees THE Yamp of the screen in Pola Negri, the Continental star, who takes the role of the little milliner, afterwards the famous Du Barry. Negri's conception of the role is splendid. In her gown of flowered silk and straw hat with black and white feathers, she made a sweet picture, and one didn't blame Louis XV for wanting to see more of her. When presented at court she was a stately figure in a gown of heavy white satin, with the train magnificently trimmed in gold braid and flowers, held by nine train bearers. When wearing her gown of black velvet and ermine after the king's death, Negri looked beautiful, her white wig was so becoming.

The production is typically foreign, filmed across the pond. Some of the scenes are superb, the king's palace exceptionally so. It must have been taken at some historic place, as the gardens were laid out like one seen in pictures of olden days.

The costumes throughout the picture is of the Louis XV period, white wigs, knickerbockers, and velvet coats are worn by the men, with hats three-cornered shape, and the women artistically gowned in broadened skirts and satins.

The mob scenes might have been handled better. A touch of Griffith's would have done wonders. It is a truly remarkable picture, that holds you from start to finish. A great deal of this is due to Negri, and one hopes it won't be long before another picture visits these shores with Negri in it, and if not she, then as charming a star.

A prelude preceding the picture was very appropriate, of young women and their partners in court attire dancing the minuet, behind what was supposed to be Louis XV and Du Barry. During this they are disturbed by the people who burst forth in the ballroom, and after the rendering of the "Marsellaise" the scene backs out for the feature.

Dorothy Gish in "Flying Pat" at the Rialto frisked through a scenario full of pretty clothes. She wore first a natty blue uniform of the Motor Corps. Her husband was in khaki. After their honeymoon it seemed dull to get down, and it was his own suggestion that "Pat" take up some career. She took to flying and aspired to be the first woman to cross the ocean! This gave her a new excuse for wearing a uniform. She made the most of her opportunities and figure by adopting a leather aviation jacket of smart double-breasted model, a saucy cap to match, and high laced puttees worn over knickerbockers.

So thrilled does she become over flying that even nights in the drawing room she practices equilibrium stunts and preposes daintily by a cane about a swivel chair. Why in this scene she should wear such a long taffeta frock, with old-fashioned pointed bodice trimmed in tiny bows of self-material, and a puffed skirt effect that made her look rather old and awkward, may only be explained by the fact that Paris says skirts must be longer, and Miss Dorothy being a style authority doubtless follows the letter! Long skirts will be hard to reconcile for a while, to be sure!

What a relief to see "Pat" in a dress not so stylish, perhaps, but hooped more becoming, designed of large checked wash silk material. A plain square yoke and a tight little belt trimmed with silk-made flowers was trim and trig. The skirt under the tunic of this frock was rather long at that, but the flare of the tunic made it seem shorter. An attractive full-flare cape, with a deep shirred ruffle about the hem, with lined throughout with squirrel, and the collar and roll fur edge only were visible. That cape evidently cost more than many a Broadway doorman all of fur, and it is true indeed that many of the smartest women favor cloth wraps trimmed with fur, especially this season, when furs have dropped so cheap in price as to be too generally worn. With this cape a smart poke bonnet, with a gay tip set right in the front, seemed quaint and unusual.

Another smart cloth coat of three-quarter box flare style was trimmed with patent leather cut-work designed high up the full bell sleeves and about the neck. A hat of patent leather with a tassel of leather strips completed the costume. A skirt to match made this seem like a suit, although the coat was cut on sports model lines and was really a top coat. A fox boa about the neck was worn clasped in back with a full ruff effect for the front.

A skirt that actually touched the floor was worn in the kitchen when "Pat" plays cook. There was a laugh in that make-up, but the other long skirts were seriously disappointing—just at this time. It may be worth a few awkward reels to be in advance of the styles, and that is a question ladies of the film must determine for themselves after giving Paris a visit.

"Flying Pat" is a Paramount picture (New Art Film Co.).

In "The Truth About Husbands" there is a sweetly pretty miss with wavy black hair and large blue eyes, by the name of May McAvoy, who, if handed right, promises to make quite a name for herself.

A dream marriage had the bride in dainty white net and lace, with the headpiece of pearls in the shape of a crown, with codices bridesmaids and ushers, while the crowds were held back by 12 "beef eaters" (that is what they are called in England). After all this she came back to earth and was married in a tiny room by a judge, attired in a simple white coat and skirt, with a vestee and collar of lace frills. The hat was turned up, of plaited wool.

In an afternoon frock of black net Miss McAvoy was fair to look upon. The bodice was tight fitting, coming to a point back and front at the waist line. Three rows of ruckings of the taffeta trimmed the skirt. Sweet was her summer dress of white organdy, but sweeter still was a nightie of chiffon and lace, with tiny ruffled trimming edging the neck and short sleeves.

One scene showed a stag dinner, with the waitresses in prehistoric costume of leopard skin and bare legs. During the dinner a young woman doing a sort of calypso danced on the table with just enough clothing to pass the censors. She very nearly wriggled herself out of the flimsy chiffon, but a cut in the picture came in time.

Janet Preece, played by Anna Lehr, the innocent girl who was wronged, seemed too old for the part, especially as she played opposite Arthur Rankin, who was very young but excellent in his role.

The clothes in "The Jucklers" at the Rivoli aren't really worth describing—all after the same style, late Victorian. The materials are of other flowered voile or calico. Even at the ball given for Millie, none of the frocks stood out.

Millie (Ruth Renick) wore dark silk with numerous frills on the skirt edged with black lace, while Guineo Juckler, played by Mabel Julienne Street, had a dowdy dress of flower silk, made high in the neck with the turned-down collar of white lawn.

Following this picture an artistic little offering was shown, titled "Ever Charming." Thalia Zaneu and Vera Myers were the young women, one attired in a crinoline gown once blue net, daintily decorated with garlands of small roses, while the other was quite different, very short, of gold lace, also with trimmings of roses, worn over black frilled pantafoes. The hat was Dolly Varden shape of gold and roses, while her shapely limbs were minus a covering.

In "Dead Men Tell No Tales" Catherine Calvert is a picture in her costumes of the modern Spanish girl, in lovely lace mantilla and soft white draperies. A shawl was exquisite, white crepe de chene, embroidered in large roses, with the hem of deep fringe. In a lounging robe of black chiffon Miss Calvert's beauty shone.

The scene of the ship burning at sea is corking. Tom Terriss deserves credit for producing a picture holding you from the first until the last reel (which happens to be the seventh).

Dorothy Phillips in "Once to Every Woman" has a variety of roles, from a school girl to an opera singer, and from that to a school teacher. It is as the opera singer her clothes are worthy of mentioning, and there are quite a few. A resting gown of pale pink chiffon made on draped lines was sweet; padded silk flowers formed a trimming around the neck and down the front of the gown. A riding suit was very smart, of black cloth, with a white shirtwaist and stiff collar and black bow tie. Giving it an extra smart touch was the high silk hat. One of the dresses was of black charmeuse, draped at the sides, with the attractive small hat covered with coque feathers. Also with this hat was a cloth coat loosely made, with squirrel forming the wide collar. An evening gown of numerous layers of soft lace was lovely. A jeweled girdle encircled the waist. For the school teacher a simple frock of spotted voile, frilled around the hem. The hat was large and floppy, with a wreath of wild flowers.

The picture "Beautifully Trimmed," starring Carmel Myers, is far superior in every way to her last release, "The Gilded Dream," especially Miss Myers herself, her acting and beauty showing to much better advantage. Her hair was dressed very becomingly, drawn straight off the forehead and high at the back. Her entrance was in a sort of resting gown, made on regal lines, reminding one somewhat of the costume in portraits of the days of Henry VIII. Metal cloth formed the foundation, which was veiled with black flowing chiffon. The sleeves were long and wide with a band of ermine for the cuffs, which also formed the collar. Narrow bands of chiffon hung from each point, crossing at the waist, and tied into a loose bow at the back. An evening gown of soft white satin was made simple but looked very sweet. It was made perfectly plain with the only trimming a sash of tulle, finishing off the side with a huge bow, the ends hanging to the ankle.

An evening cloak worn at the theatre was handsome, made entirely of silver sequins, with jet forming a pattern at the hem, while decorating her shoulders was a fur collar. The gown worn beneath was black velvet, with silver tulle encircling the waist. An afternoon frock was of attractive black satin embroidery, with straight panel back and front; the monk's collar and bell shape cuffs were of gray chiffon cloth, which also formed three narrow bands over each hip. From the waist black frilling ran down to the hem. Black velvet was the hat, with the turned-up brim of gray velvet cloth. Full Trenton as the hero made a striking figure in khaki, but not so in his Tuxedo, which was a trifle tight at the waist line.

Alice Brady in "The New York Idea" is a frivolous New York girl in the set who marry and divorce for whim. Indeed, the girl who married the titled Englishman did not realize until after she married him on the spur of the moment one afternoon that he had a mustache! A husband, it would appear, is a mere knickknack!

Miss Brady as "Mrs. Karlovich" wears some gorgeous clothes. The most effective was a priceless white lace draped over a black satin slip, with a huge bow of black in back. A draped picture hat with a spray of silvernet completed the afternoon toilette.

She went motoring in this outfit without even a coat for protection. No wonder the storm made a wreck of her, and she came in with a baggy man's coat, and a bulging umbrella, also goggles, when everyone was waiting for her to clasp the bride bouquet and march up to the altar. She changed quickly and indifferently.

Her bridal gown was not what one might have anticipated in such setting. The rest of the wedding fixings, including the gate of white roses and the wedding bell, were correct enough to serve as a sample for any debutante who might be looking for tips on a real fashionable wedding. Miss Brady, of course, was so blasé and bored, her only thought was somehow to stop the whole thing, and she did!

She then dons a lovely white formal wrap, trimmed with circular bands of monkey fur, and flees to the apartment of ex-hubby! The rest is easy, except she is surprised for a moment to see another gate of bridal roses erected in his drawing room. It proves to have been incidental in the Englishman's marriage ceremony, however, and her husband—that was is free to take her back again!

Other costumes selected by Miss Brady indicated a fine sense of clothes, with a fine courage that well displays her investment. One very nice idea was developed in a black velvet cape, with a flourish of rich black lace about the skirt or hem of it. Really, nowadays women should take their modesties to the pictures with them and get enough ideas for a complete new wardrobe. Some of the things are hard to describe in detail, especially in pictures, where the material and color is always more less indistinct. Miss Brady employs lace to advantage, and lace, when properly draped and offset, photographs better than anything else.

"So Long Letty" in pictures made many reels of fun, produced and directed by Al Christie. Colleen Moore and Grace Darmond play the two wives, living next door in two bungalows. Colleen is the sweet little domestic bride, who stays in checked gingham aprons and stays up cake batter. Grace Darmond plays "Mrs. Hobbs," a flashy blonde who likes to dress and disport herself in fetching beach togs. A stunning tea-dancing frock is exhibited at the Beach Casino.

It is of black satin with rich white lace draped over in a flare and pointed tunic. A large picture hat and a coquettish bouquet of daisies at the bodice further enhances the flirting wife! Later when the plot calls for disillusionment, and her neighbor's husband must be discouraged from loving her, she wears old shoes that look as though they were raked up from the janitor's basement, and a terrible calico wrapper. One morning gown of draped satin, trimmed with black marabou, and a vamped train was worn at breakfast. Colleen Moore—"Mrs. Miller"—learns that to keep her husband's love she too must dress—and she does!

An attractive white serge suit, with a box coat, banded with crocheted insertion and crocheted balls, was worn with long white French kid gloves, and a smart little bag of crocheted lace to match the costume. The hat with this was a rough straw crusher with black chenille flowers, all of which photographed with great brilliancy for Miss Moore's brunet type. Her little dinner frock of white tulle, flared out in bouffant style, and with a bodice trimmed with big velvet panicles, was ingenious and interesting. Girls on the beach dressing in an old street car, with canvas hung so that the sun made intriguing shadows, showed every article of clothing going on and off. Then the little dears pranced down the surf in bathing costumes that would put a blush on Ziegfeld chorus girls. One had but one shoulder strap, another had no back, but a sort of Roman neck strap, and ever so many revealing tricks were employed with little if any material.

Virginia Valli in the Fox film, "The Flunger," were rather simple clothes, although she was the daughter of a rich broker and lived in a palatial estate, "Shadow Terrace," where servants tumbled all over themselves to wait upon her.

Her wardrobe was conservative and perhaps more aristocratic because of that very fact. She dressed as a girl might who came from some exclusive finishing school along the Hudson, and who had been sent shopping with a black spectacled chaperon.

Her first appearance was in a black taffeta suit, with not particularly extreme or elegant style.

A beautifully draped frock of chinchilla satin was finished with a broad Persian girdle. Her feet were particularly trim in double strap sandals. Indeed the hero (George Walsh) catches a glimpse of her feet first and follows the trail!

She runs away with a little week-end case to fortify her against a life of banishment, and clutches about her a rather frail cape of dark material. She is seized by kidnappers and given another chance to look her pretty heels.

About the house a rather simple organdy with fluted ruffles was dainty, and in the boudoir the very simplest but refined lingerie was glimpsed, and modestly for a moment, and then reserved for a shadow picture which jukes the hero off the lawn.

At the party a group of barefoot dancers encircles the fountain in the moonlight and trip about doing what is supposed to be "The Dance of Pan." "Pan" evidently studied dancing at Rosenweber's.

FILM NOTES

The Jardin Co., Inc., has filed suit in the Supreme Court against the Albany Grand Theatre Co., Inc., to recover \$5,000. Moe Mark, president of the Strand chain of theatres, was served with the summons and complaint alleging the Jardin Co. was engaged to erect the theatre for the defendant at North Pearl street, Albany, and had placed lumber, scaffolding and other utensils around the building proper to assist in the theatre's erection but which were not incorporated in the building proper. The Albany Strand company is charged with unlawfully appropriating the materials for their own use, and refusing to return them on demand.

The resignation of Mrs. Ellen O'Grady as Fifth Deputy Police Commissioner has caused a stir in film circles (through) her accusation that she was hampered in her work in connection with motion picture theatres. Her detective, she states, were informed that they should be easy in regard to the admission of minors to theatres. She also stated that exhibitors had made promises of contributions to the police fund to obtain immunity from the police officials. All of these statements were denied in toto by Supt. R. Cohen, president of the M. P. Exhibitors' League of America, in a statement made to the press on Tuesday.

Famous Players-Lasky Corporation formally opened the new Indiana exchange at 40 South Capital avenue Saturday, Dec. 4. C. C. Wallace is manager and Oscar A. Kanner exploitation representative. The exchange is housed in a building completely remodeled at an approximate cost of \$25,000. Thirty-five people will be employed in the plant, which will serve some 235 Indiana exhibitors formerly handled out of Cincinnati and Chicago.

A number of the claims filed by the former employees of Gilbert & Friedman, Inc., music publishers, for salaries earned prior to the bankruptcy have been objected to by John L. Lytle, the receiver. Harry R. Hochheimer, representing the employees, has set the matter down for hearing, and the motion will be disposed of during next week.

It is reported from London that Rudyard Kipling has joined a school of scenario writers and that he has decided to write a series of plays entirely for the films. For a number of years he has steadily declined to be lured into a picture contract. Thus far only two of his works, "The Light That Failed" and "The Naulahka," have been filmed.

Plans to erect a \$1,000,000 picture house in Monument City, which Famous Players-Lasky Corporation set about here several months ago, have been deferred at least three years by the condition of the building industry. It was announced this week.

Divorce by default was awarded Hazel Falber in her action against Benjamin Falber, in Justice Donnelly's part of the Supreme Court, Friday. Falber is associated with the Henrich music publishing firm, out of town.

J. Stuart Blackton, who lately returned from abroad, will again leave for England on Dec. 29 to establish studios in London for the production of screen plays there for world-wide distribution.

W. D. Taylor's new car is the cynosure of all eyes on the Coast, as the cub reporter would say. The director paid something like \$12,000 for it.

The Bradford theatre at Newark, N. J., had its formal opening last night (Thursday). The house is on Bradford place at Broad and Market streets.

Ramuel Goldwyn left last week for Culver City to spend several weeks at the Goldwyn studios there.

Reported Dick Ferris and Pauline Frederick are to wed. Both parties deny it, however.

Jay Hunt is directing a new comedy company at the Famous Fox studios, Los Angeles.

Mrs. Reginald Barker, wife of the Goldwyn director, is seriously ill.

Wallace Wessely has resigned with Goldwyn.

William K. Keefe is shortly going to Mexico.

CHINA BUYING FILM RIGHTS

Inter-Ocean reports a brisk demand for American film rights in the Orient. "Below the Horizon" has been sold for distribution in China, and territorial rights for the same country have been disposed of for 24 Black Diamond short subjects.

The same company has disposed of "The Silent Barrier" for Norway, Denmark and Sweden.

PICTURE SENSATIONAL DRAW

(Continued from page 1).

...and also the initial tryout of a sharing contract.

The Strand theatre holds the First National first run right in New York under the franchise for this territory. It is understood the picture was offered to the Strand and turned down. It is exhibiting "The Truth About Husbands," also a First National released attraction for the current week.

The keen sense of values of R. L. Rothafel, manager of the Capitol, must be credited with having picked the pictorial plot of the year in "Passion." Though American producers have consistently fought shy of costume productions and the exhibitors have likewise been wary about playing them, the general prediction was that "Passion" would stop because it was a period play on the screen. It is a visualization of the career of the famous Mme. DuBarry of the French court.

There was a private showing of the film at the International Cinema Equipment office about two months ago, at which time those in charge of the exhibition made an apology to those assembled, stating the picture about to be screened was a "costume affair" and because of that it was not believed to have any great chance in this country.

The picture then knocked about for a little time. Another general showing was arranged after the First National had taken it over at a nominal figure (reported \$50,000), but even at that time there was no great enthusiasm aroused for the production.

Finally the Capitol date was arranged and Rothafel decided one of the most necessary items to put the picture over was titling. He called in Katherine Milbyer and worked in association with her in reframing the title, evolving the finale effect in them, which is causing much discussion.

After the opening performance at the Capitol Sunday, Broadway rare with Rothafel's protest, it being stated that he had given "Passion" the master presentation of all times in the history of picture exhibiting. The feature itself is the only picture of any kind on the Capitol's current bill.

The foreign score, brought from abroad for the picture, was discarded. Rothafel and Erno Rapee, the conductor, evolved the one now in use. Alexander Gumbach arranged the ballet for the feature and William Axt had charge of the entire ensemble. The special sets were designed and executed by John Wenger.

Neither the program nor the picture titles give any hint of who the members of the cast are with the exception of Pola Negri, the star, playing DuBarry. Those in the trade who know the production is a U. F. A. production made in Germany realize the reason for this.

But the answer was apparent Sunday night, when the records showed the Capitol had played to 11,000 admissions on the day and that the gross was slightly over \$12,000 at \$1 top. Monday's business was slightly over \$4,500 and Tuesday's \$4,700, Wednesday holding to about the same figure. With this average to work on and Thursday and Friday holding up, with a possibility of about \$10,000 Saturday, the \$15,000 mark for the week is sure to be achieved.

There was no special advertising campaign other than an underline for two weeks in the program and in conjunction with the regular house ads, but immediately after the opening the news of the picture and its tremendous qualities spread like wildfire.

During the week there was considerable discussion whether or not rival interests would try to stir up feeling against the picture because of its German origin. Its advent in New York coincident with the announcement from Germany that all American pictures that have been smuggled into that country since the armistice had been barred from the screens because German producers could not meet the competition, roused speculation as to whether reprisal steps would be taken on this side of the Atlantic. However, it is claimed that anyone in the industry taking such a step would work on a jinx on the picture held as a whole in doing so.

Wednesday it was said by Mr. Rothafel an offer had been made by the house producer to hold the picture over for an additional week could not be consummated because of existing contracts, but that a return date at the Capitol would be placed.

The success of "Passion" has already called attention to a number of other foreign productions lately arrived in this country. H. B. Mari-

nelli has three, one from Italy and two from France. They were brought here by Raphael Baretti. The most notable is a seven-reeler entitled "Fabiola," or the story of Cardinal Wiseman. The production will have its first foreign showing at the Trocadero, Paris, a house which seats 10,000, about Christmas time. It is also a costume production. Another is "Jacques Lantana," in five reels, directed by Andre Hugon. It is reported to be along the prohibition propaganda lines. The last is "The Red Lily," also in five reels, the story being by Anatole France, adapted for the screen by Maurice de Marsan. Charles Mandra is the director and Mlle. Suzanne Delve the star.

Falkner & Tyrol, holding the New Jersey First National franchise, and who claim that they were responsible for the bringing of "Passion" to this country, have four other productions in which the star of "Passion" appears. They are now making releasing arrangements for them.

As soon as "Passion" struck its stride at the Capitol there were daily reports disseminated by the word-of-mouth ones who said they would see the picture abroad last summer very cheaply. A report was that one of the travelers had had an opportunity to pick up the picture for the equivalent of \$5,000 American money in Germany. The indications are that the picture will undoubtedly pass the \$1,000,000 mark in gross in this country.

For the Capitol engagement the First National has Edward C. White, the theatrical manager, as the house representing its interests.

BANQUET FOR MANAGER

Before leaving for the Coast Maurice Tourneur last week entertained R. Barrett McCormick, formerly manager of the Rivoli, Toledo, at a dinner given at the Carlton. There were a number of picture celebrities and theatrical managers present, as well as the entire staff of the Gay Crowsell Smith organization. The party afterwards attended "Spanish Love," followed by a visit to the Ziegfeld Midnight Frolic and finished at the bike race.

The dinner was to show the director's appreciation for the manner in which McCormick presented his feature "The County Fair," at the Toledo house during the engagement. Manager McCormick's campaign brought about the attendance of one-fifth of the population of the city to see the film.

TROY MANAGER FINED

Troy, N. Y., Dec. 15. Albert V. Bohner, manager of the Majestic was convicted by a jury in the City Court last week for admitting a 13-year-old boy into the theatre unaccompanied and was fined \$100.

The jury, composed of prominent Troyans, was only out 10 minutes. The conviction was rather a surprise as Bohner succeeded in establishing that both he and the ticket seller had asked the boy his age before allowing him to enter and the youngster had declared he was 16.

The local Humane Society prosecuted the case.

CO. STARRING RUBY DE REMER

Harold M. Goldblatt of the H. J. & F. E. Goldsmith law office this week organized the Pasha Film Corporation, capitalized at \$50,000, to produce feature films. Ruby de Remer has been signed to star for the company, the first vehicle being an untitled story by John B. Clymar.

Mariel Ferrer will direct, work to begin at the Benedict Studios at College Point December 20.

Ralph Bolling, Rose Mintz and Mr. Goldblatt comprise the board of directors.

Fennyvesey to Inspect Coast

Rochester, N. Y., Dec. 15.

To look over the newest motion picture theatre ideas on the Pacific Coast and in the West, Chester Fennyvesey, manager of the Italia, is now exploring that region. He is accompanied by his brother, Carol, manager of the Princess, and his sister, Florence, formerly manager of the Strand. They plan to look over some houses which they have or their list, with the idea of incorporating them in the plans for a new house in this city. The party will return to the Southern coast by New York City.

Mr. Fennyvesey is a son of Albert A. Fennyvesey, of this city, who has theatrical interests here, in Buffalo and elsewhere. While in California the party will visit a studio in which their father is interested.

"4 HORSEMEN" COST \$800,000 TO PRODUCE

Big Special Ready for Broadway—"Polly" Also Big.

Los Angeles, Dec. 15.

The biggest feature Metro has turned out since it went under the domination of Marcus Loew is "The Four Horsemen of the Apocalypse," screen adapted from the novel. It represents an actual outlay of \$800,000.

The picture is ready for metropolitan showing. It is understood here that only the securing of a legit theatre on Broadway stands in the way. The Shuberts are reported to have asked Metro a guarantee of \$7,500 weekly for one of their New York houses, without being able at the time to designate the house.

Another and the second biggest, according to the rating, of the Metro's output is "Polly With a Past" with Ina Claire. While rumored this would be sent along as a B2 special, as intended with the "Horsemen," it is now reliably reported that it is probable, as "Polly" has been pre-released already.

WARNING AGAINST SWINDLER

Watertown, N. Y., Dec. 15.

Warning local connection as the "ait," an unknown party, best described by the press as "Mr. Black," has been for years swindling folks throughout the country. According to the latest reports of his activity, the man is now posing as William H. Smith of the Enterprise Film Co. of this city.

Claiming to be the brother of a director of the Watertown National Bank, the swindler stung Walter I. Pemberton, a Little Rock, Ark., lawyer, for \$75 through persuading the attorney to endorse his note. The swindle was revealed here when the Watertown National Bank received a letter from Pemberton. "Smith" passed as an ERM, according to Pemberton, and this was a factor in the attorney's willingness to oblige.

A warning to theatrical folk throughout the country against "Smith of the Enterprise Film Co." is issued by the local authorities.

REELCRAFT-WEST LITIGATION

The recent litigation between Reelcraft, Inc., which formerly had a re-releasing right for the comedies of Billy West has been adjusted. West made a contract with Jones Sales Corporation for the exclusive right for the distribution of his two-reel comedies now being made on the coast.

Reelcraft contended it had a previous contract. West claimed that Reelcraft had breached its contract and refused to accept the delivery of three negatives.

Harry H. Hochheimer, representing West, made a demand upon Reelcraft to accept delivery of the negatives. At this juncture Reelcraft decided to execute a general release on behalf of West rather than assume the financial responsibility for the acceptance of the picture.

SOUTHERN PACIFIC FILM

San Francisco, Dec. 15.

Joining the ranks of the motion picture producers, the Southern Pacific Co. will soon present for the consideration of its employees 7,000 feet of film depicting graphically the story of oil.

The picture, which was completed this month after five months of continuous "shooting," is labeled "Liquid Gold," and shows the fuel oil industry of California in general.

SHOWMAN'S WIFE SUICIDE

Logan, W. Va., Dec. 15.

Mrs. May Schwabe Middleburg, aged 35, wife of F. Middleburg, owner of picture houses here and in other towns in this section, ended her life by shooting herself through the temple.

Her health is believed to have been the cause for her act.

UTICA FILM CO. CLAIMS DAMAGES FROM F. N.

Asks \$40,000 and Charges Breach of Contract.

Utica, N. Y., Dec. 15.

The Associated First National is defendant in a suit charging breach of contract by the Alhambra Amusement Co., with damages placed at \$40,000. An answer to the complaint is demanded before Dec. 24.

The Alhambra claims that Sept. 20 it made an agreement with the film company to purchase 22-10 shares of stock in the Associated First National Pictures of New York for \$2,500, in consideration of which it was granted the exclusive right to exhibit First National pictures beginning Feb. 14, 1929, to and including Jan. 1, 1931. The First National reserved the right to modify the agreement June 30, 1929.

The contract was violated Nov. 2 by First National, according to the complaint, when it refused to furnish any further films, and Nov. 24 it repudiated the contract in writing, once refusing to perform the contract in accordance with the terms.

Damages claimed are based on the exhibiting value of the films, which the local corporation alleges is high because of the numerous stars controlled by the F. N. It is charged that this type of picture is the only kind suited to the theatres of the corporation and to lose them means a big loss.

Preceding the action by a few weeks the franchise was sold to the Wilmer & Vincent Amusement Co. It controls the Gaiety and Colonial, and is to build a new house on the site of the old First Presbyterian Church. It is the sale of the franchise to Wilmer & Vincent that caused the suit and complaint.

According to the report, the taking over of the De Luxe by the Robbins company was a result of the alleged breach of contract.

"BLUE LAW" MEETING

A committee representing the National Association of the Motion Picture Industry and the Motion Picture Theatre Owners of America, went into executive session behind locked doors Tuesday afternoon to formulate plans for the purpose of combating the "blue" laws. The meeting was continued through Wednesday afternoon and evening.

The committee is composed of the various attorneys representing the several picture corporations included in the membership of the N. A. M. P. I.

Nothing definite was decided upon.

ARMY FILM EXCHANGE

San Francisco, Dec. 15.

Under the supervision of Colonel F. J. Keester, chief of army recruiting service in this city, a local army general distributing exchange for moving picture films to be used on transports and in camps of this vicinity will be soon established along "film row."

The local office will be one of the ten such agencies to be established by the army throughout the United States.

SAM SPEDON SERVICES

The members of the Associated Motion Picture Advertisers will pay their last respects to Sam Spedon, recently deceased and formerly publicity director for Vitagraph, and a co-worker of the association, at the funeral services to be held at Campbell's to-morrow (Saturday) at 2 p. m.

MITCHELL LEWIS

STARRING IN

JACK LONDON STORIES

FOR METRO.

BOARD OF EDUCATION ORDERS FILM MACHINES

Will Be Placed in Public Schools—Booths for 13.

The influence of pictures in the New York public schools became more widespread when the Board of Education following a meeting directed the installation of 13 picture machines in schools throughout the three boroughs.

The machines are of the direct and alternating current type and 13 will have special booths.

Boys' High School and P. S. No. 144 of this borough will receive the machines, as will the Bryant High School and P. S. No. 41, of Queens. The Howell Cine Equipment Co. is to install eight direct current machines at a cost of \$2,400.20 and eight alternating machines at a cost of \$2,441.40.

The contract for the 13 booths was awarded to the Johns-Manville Co. for \$1,639.

COLUMBIA \$75,000 FILM

San Francisco, Dec. 15.

R. C. P. Smith, vice-president of the Columbia Pictures motion picture concern arrived here from Los Angeles last week to arrange for the early opening of a new studio in the uptown district where the filming of a six-reel picture, entitled "Cinders," is soon to commence.

The new plant is practically ready for its formal opening and when completely equipped will have a stage 80 by 125 feet. The initial picture to be produced here will be a \$75,000 production featuring Ben Hur and carrying as many as 300 people in some parts.

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HOLLYWOOD LOS ANGELES, CALIFORNIA.

COMMUNITIES FOR CO-OPERATION RATHER THAN LEGAL CENSORSHIP

**Affiliated Committees for Better Films Issue Report
Through National Board of Review—Many In-
stances Cited—Offer Made by Crandall.**

An idea what numerous communities, municipalities, state capitols and cities stand on the question of Federal censorship, including data on civic bodies, are doing to preclude Federal censorship and rather co-operate with the local picture authorities, is detailed in the monthly bulletin and the report of the Affiliated Committees for Better Films, issued by the National Board of Review.

The question of censorship came before the Indiana Federation of Clubs in Indianapolis, according to the report. In its opinion all forms of legalized picture censorship in the State of Indiana are taboo. Both the capital city and the state have been led in practical ways to recognize the importance of selection by the Indiana Endorsers of Photoplays and the State Parent-Teachers Association. Continually selected pictures are being furnished willingly by the distributors and exhibitors and are being shown throughout the state to family and children's audiences.

In Minneapolis 300 members of the Women's Co-operative Alliance gathered in the mayor's reception room and voted endorsement of a plan promoting still further the efforts for "better films." All speakers urged co-operation with the picture industry rather than the raising of objections to undesirable features. They urged constructive assistance rather than destructive criticism, and all of them had commendation for the efforts of the Minneapolis theatre men. The meeting was adjourned with 80 neighborhood committees resolved to meet with theatre managers in a co-operative movement for better films.

Saturday Mornings.

In Cincinnati the Saturday morning picture matinees for school children and Saturday night family pictures are among the aims of the Cincinnati Council for Better Motion Pictures. This body includes representatives from 14 writers' associations and is connected with the Cincinnati Chamber of Commerce. "Already selected entertainments have been developed with the exhibitors and the managers of picture exchanges."

The Mothers' Congress in Denver is giving performances in the Curtis street picture houses on Friday of each week. This is called "Better Film Day." All pictures shown in the theatres on these days will have the approval of the Motion Picture Committee of the Mothers' Congress. They have the promise of faithful co-operation of picture managers that they show only approved features. The members will sell tickets in school circles and will secure funds through a system of sharing in the receipts.

The programs for school children in Salt Lake City, Providence, New York, R. I.; Syracuse, N. Y.; New London, Conn., and Mt. Tabor, N. J., have been in operation so long their influence has been felt in these cities, the report also informs. In every case parents have come to recognize that a host of fine pictures are at hand and will be furnished for entertainments if only adequate support is given.

The bulletin also calls attention to Harry M. Crandall's activities in Washington, D. C., when six picture theatres were offered to the president of the Board of Education for use by district schools. The proposition was made with the understanding that not only should the theatres be used freely from two in the afternoon, but the theatre owners made the additional offer that if the school system at present was pressed for coal, the theatres would be turned over heated.

New House for Two Shows Nightly.
Binghamton, N. Y., Dec. 15.
The Grandwill Johnson City, opens Thursday. It was built by George F. Johnson, shoe manufacturer. The house will be devoted to films with two shows nightly at 29 cents.

NEW CALIF. TAX RULES.

**Comptroller Prepared to Furnish
Income Data.**

Los Angeles, Dec. 15.
Mark Graves, director of the State Income Tax Bureau, a department of the Comptroller's office, calls attention to the fact that since the collection of the 1919 tax amendments have been made to the law and many new regulations have been put in force.

Director Graves asks that the announcement be brought to the attention of theatrical corporations and stage concerns generally, that his bureau is prepared to furnish special articles containing fullest information covering the application of the statutes.

Returns for State income tax must be made between Jan. 1 and April 15, 1931. Mr. Graves has agreed to furnish necessary information to Variety for communication to persons engaged in the amusement business.

FLORENCE REED'S SUIT.

**Swears She Had Privilege of Buy-
ing Release from Pictures.**

Florence Reed has filed answer to the complaint of Tribune Productions, Inc., against the Ziegfeld Cinema Corporation and herself wherein the plaintiff prays for an injunction, accounting and damages to restrain her (Miss Reed's) appearance in photoplays produced by Ziegfeld. The Tribune Productions alleges a previous contract with Miss Reed for the manufacture of the pictures at \$1,000 negative.

Miss Reed's separate defense sets forth Aug. 17, last, the plaintiff and the plaintiff's assignors, A. J. Nimble and John M. Stahl, agreed to release her from the contract by the cash payment of \$1,000, and though she offered them the money and is ready and willing to do so any time, they have refused to accept it.

Her second defense alleges the plaintiff violated the covenants of their contract by supplying her with inferior producers, costumes, stories, photography and other technical shortcomings, altogether "inefficient" and "not in keeping with her reputation as a star actress."

REFORMERS SCRAPPING.

**"I Did" and "You Didn't" Now Tak-
ing Up Their Valuable Time.**

Washington, D. C., Dec. 15.
It is more than likely that the hearing on the Temple Bill, which provides for a "Blue Sunday" for the District of Columbia, will be held on Jan. 11 before the District of Columbia Committee. This announcement was made by Congressman Carl Meyer, the chairman of the committee.

During the past week the reformers, of which the Rev. Wilbur Crafts is the head, have been traveling a rocky road. The Anti-Saloon League came out and declared that it was vociferously opposed to the "Crafts" program and would not support it. This statement followed a statement from Dr. Crafts that he was responsible for the prohibition amendment.

The dailies here have been poking fun at Dr. Crafts and the reformers in their columns, during the past week.

The Washington Exhibitors Association, of which Harry Crandall is president, has had several meetings during the week, and considered the matter of a hearing before Congress.

Walter K. Hill on Beltsch Staff.
Walter K. Hill, who recently accepted a position in the publicity department of the William Fox organization, has resigned and will become a member of the Beltsch staff next week.
Hill will be associated with Randall White in handling Beltsch publicity.

SEEKING TO IMPROVE MUSIC FOR PICTURES

**Musicians and Showmen to
Gather in New York.**

With the object of securing the best in music and applying it nationally throughout the United States in connection with picture theatres and the further object of taking under its wing the booking and routing of artists on a national scale of booking and protecting their mutual interests; and with the further object of defining the value of music as a national institution in its application to pictures and bringing it up to a higher standard than hitherto, the Association of Musical and Motion Picture Managers will convene in New York Jan. 24 for a three-day convention.

The organization is sponsored by Charles D. Isaacson, writer on musical topics for the New York "Evening Globe," and who is interested in civic movements pertinent with musical events.

The headquarters of the convention are to be located at the Hotel Astor, while the meeting periods are scheduled to take place at the Rialto and the Capitol on alternate days.

According to Mr. Isaacson, the interest so far manifested in the movement has brought a response from over 100 representative exhibitors throughout the country, who have promised to attend. These are described as million-dollar interests or heads of chain theatres and extend from coast to coast. While he had no list of the names before him, he specified the show theatres of Buffalo would be represented, the manager theatre chain in the South.

Prominent figures in American music will participate and the appearance of Henry Hadley, the composer; Arthur Rodansky, of the Metropolitan, and Paul Elmer, his assistant; Carl Joseph Brall, Hugo Reinhold, R. L. Rothafel, are among those mentioned who will take an active part in the discussions.

In addition to representative managerial interests to be present, the manufacturers of screen instruments will take part in the convention, manufacturers and the various publishing houses.

At the beginning of the first session Mr. Isaacson will turn over whatever executive authority he has so far, and in turn it will pass into the hands of the advisory committee of the association. Various sub-committees are scheduled to be elected, and among them is the executive committee, who will devise a plan for the booking of artists in connection with motion picture presentations.

TWO WEEKS WON'T DO.

**Rialto Learns Business Buffers, Fol-
lowing Rivoli.**

A perceptible drop in business in the last two weeks at the Rialto was noted, the falling off described by attaches of the house being due to the policy of routing the same picture that had previously played the Rivoli at 42nd street. In the case of the picture "The Life of the Party" (Fatty Arbuckle) this did the route and scarcely held up its draw in comparison to the Rivoli where it played the first week. The week after, "Heliograph" fared worse than its predecessor. The usual Sunday night draw was nothing to be compared to any other week. In mid-week with the same feature, the average attendance down stairs was reported at less than 500.

In some instances the slump is ascribed to the pre-holidays but the consensus is that the features won't bear up on a two-week Times square schedule.

OFFER FLORIDA STUDIOS.

**Pensacola and Miami Would Finance
Picture Plants.**

Chicago, Dec. 15.
The Business Men's Associations of Pensacola and Miami, Fla., are out with offers to build motion picture studios for any legitimate concern that will come there to make films. One proposition made to Chicagoans was \$450,000 to be invested of which the business houses in Miami offered to lend \$100,000.

"TARZAN" IN LONDON.

London, Dec. 15.
Arthur Gibbons and Andrew Melville will produce "Tarzan of the Apes" at the Scala during day.

RIGHTS ON AN OLD PLAY.

**Court Can't See Where Use of Title
Can Damage Owners.**

In the suit of the Blaney Producing Co., Inc., against the Fox Film Corporation and William Fox to restrain the defendants from further releasing and exhibiting their feature film production, "The Man Who Dared," starring William Russell, on the grounds the title infringes on a play of the same name controlled by the Blaneys, the Supreme Court last week ruled against the plaintiff, denying their motion for a preliminary injunction with the succinct comment:

"Here we have a play that has not been produced for 15 years and the likelihood of there being any deception of the public, or that anyone will visit the defendant's moving picture under the mistaken belief that he is going to witness plaintiff's play is so remote as to make the remedy of injunction inapplicable."

The plaintiff, through Mayer C. Goldman, of counsel, will appeal.

The Blaney Producing Co. is suing for an injunction, accounting and damages, alleging that in 1901 John P. Ritter wrote a novel entitled "The Man Who Dared." Charles E. Blaney that same year acquiring the dramatic rights to the title, Howard Hall subsequently dramatized it and it saw production on the "popular priced" circuits during 1902, 1903 and 1904.

STOCK FOR SALE.

**Kansas City Picked to Make Films
by Co-Operative.**

Kansas City, Dec. 15.
The Co-operative Film Corporation is the latest picture company to announce its intentions of making this city its headquarters. In striking newspaper displays it states its intentions of operating a chain of picture houses all over the state, and of making at least 50 per cent. of its own pictures in this city.

The officers of the company are given as follows: Frank L. Sterling, president; Seaman Russell, secretary and treasurer; Philip H. Patrick, general manager; George H. Mischkin, business manager.

Captain Leslie T. Peacock's name is also given as one directly interested in the financial affairs of the company, as is the names of a number of local people, among which are several of the city's leading doctors.

Stock is being offered for sale. Manager Patrick announces that the first picture to be made will be called "The Wandering Parson."

HIMMEL IN TWO SUITS.

**Defends Actor's Demand for Dam-
ages Under Contract.**

Paris, Dec. 1.
The actor Treville has brought an action against A. Himmel claiming \$2,000 for non-fulfillment of contract. Being engaged by Himmel as producing manager of a new moving picture enterprise and the contract stipulating a forfeiture of \$2,000 damages, Treville may be waited vainly for a confirmation. Himmel in the meanwhile is said to have formed the Franco-American Film Corporation with a capital of fr. 100,000,000, but has failed to engage the actor, who is now claiming the liquidation damages.

Himmel is suing Charles Le Frapier, editor of the "Courrier Cinematographique" for not publishing a letter in reply to an article referring to the "Franco-American Film Corporation," which was referred to in that weekly trade organ as "The Phantom Trust." According to French law a party has a right to reply to adverse criticism published in any journal, such explanation appearing in the same position as the alleged libel. Le Frapier, considering Himmel's reply of an advertising nature, declined to publish it.

LOUISE HUFF A MOTHER.

Los Angeles, Dec. 15.
According to report received here, Louise Huff became the mother of a son about two weeks ago. In private life she is the wife of a New York business man.
Miss Huff expects to return to the screen in a few months, the same report says.

George King Sails for England.

George King, the director, sailed for England on the Aquitania Tuesday. He is to remain abroad but a fortnight and on his return will bring his family back to this country.

ARREST OF PROMOTER CLIMAX OF CONCERN

**W. J. Connor Charged With
Embezzlement in Los Angeles**

Los Angeles, Dec. 15.
Master Pictures, Inc., which flashed page announcements in the daily papers in the West last summer with a \$1,000,000 project and which went into almost total eclipse following the production of its first and only picture "Roman Candle," came again into the limelight last week.

Its president, W. J. Connor, was arrested on a charge of collecting \$24,132 and accounting for only \$1,337. The arrest of Connor was a motion picture itself. Taken into custody by Constable Stensland of the Sheriff's office, Connor was taken before Justice Edward Johnson Brown, who fixed his bail at \$5,000, and in default of it ordered Connor to the county jail. Up to a late hour of the same day Connor had not arrived there. Constable Stensland was also missing. Various reports had it he had gone with Connor to a place where the picture president believed he could obtain bail money.

Connor's arrest was on the technical charge of violating the Corporation Securities Act in two particulars, one in failing to turn in all the moneys received from the sale of the stock, less the 20 per cent. allowed by the Corporation Commission for its sale and handling and second, in making a false statement regarding the sale and the amount turned in. At the same time another complaint was issued against Connor charging him with issuing a worthless check for \$125 to P. G. Hartman.

The complaint issued against Connor by Deputy District Attorney Becker sets forth that when the permit to sell stock was granted to Master Pictures, the orders of Commissioner Richard L. North were to turn all the proceeds to the National Bank and Trust Company of Pasadena until \$100,000 had been turned in. Instead it is alleged \$1,337 was turned in. It alleges that Connor stated he turned in \$18,240 to the bank and that this statement was false.

Master Pictures declared thousands of acres for studio sites were about to be purchased—but the deals are said to have never been closed.

Last September "Roman Candle" was shown at the Philharmonic Auditorium, but proved a financial failure, it was generally understood.

The slogan "better pictures" was adopted by the corporation in the stock selling campaign which preceded its formal launching.

The object of the promoters it was stated, was to produce and exhibit only "moral and educational" films.

It is understood that the public did not purchase heavily of the stock offered and the corporation has been in financial difficulties from the start. Such capital as was raised by the company is said to have been contributed largely by amateur investors who had ambitions to enter the picture field.

GOLDWYN'S AUTHORS.

**Company Makes Impending An-
nouncement of Writers.**

Goldwyn makes announcement of important contracts with authors contracted to supply screen material, in addition to those comprised in the Eminent Authors series. This group includes Rex Beach, (Governor), Morris, Rupert Hughes, Leroy Scott, Mary Roberts Rinehart and Gertrude Atherton.

Among the other contributors are Booth Tarkington, Ben Ames Williams, Irvin S. Cobb, Peter Clark MacFarlane, Maximilian Foster, George Ade, Ralph E. Hyar, Spokane newspaperman, who wrote "A Voice in the Dark" for the stage; Graham Moffatt, who will be represented in the Goldwyn program by "Buddy Pulls the Strings"; Herman Ruhr, a Viennese, who wrote "The Concert," and Maurice Maeterlinck, the Belgian dramatist. This is but part of the list, which numbers 30 well-known writers.

TRIB'S CRITIC KEPT AWAY.

**Chicago Paper Doesn't Catch Open-
ing Griffith Film Through Scale.**

Chicago, Dec. 15.
The Tribune has published that its film critic was not permitted to attend the opening at Woods of Griffith's "Way Down East" film through the \$10 scale charged for the premier.

The same paper editorially went after Griffith, calling him "a lustic and egotistical" and "The Woods opening of the picture had a turnaway."

Friday, December 17, 1930

**GREENHILL-BIG FOUR
LIKELY CALLED OFF****Was Option Up To Dec. 31,
Not Formal Agreement**

London, Dec. 15. There is a report here that the deal between Morris Greenhill and the United Artists Corp. (Fairbanks, Pickford, Chaplin and Griffith) for the rights to distribute the production of those artists in the United Kingdom has been called off. Despite it was announced in America during June the deal between Greenhill and the Big Four had been consummated. It seems that an option for six months was in force instead. This option lapses Dec. 31 and Mr. Greenhill will not take it up.

The New York film men have had rumors of the break between the English Greenhill connection of the Big Four and the American business executives for about two weeks. The English cable advices seem to indicate that the rumors were not unfounded.

There is believed to be an inside reason for the calling off of the deal.

Neither Griffith or Chaplin has delivered a production to the Big Four as yet. Fairbanks has finished four pictures which have been released. Mary Pickford and D. W. Griffith two each, although counting the Louis Keane production as a D. W. feature would bring his record to three. There was also a Mack Bennett production. The total is ten pictures.

The general meeting of the Board of Directors of the United Artists held last week was thought to act on the discontinuance of the Greenhill-English contract.

FIGHT SCREEN GAG.**Milwaukee Exhibitors Protest New Restrictions.**

Milwaukee, Dec. 15. Picture house managers and exchange men appeared a few days ago before the Common Council Judiciary Committee to express their opposition to a proposed city ordinance which would require exhibitors to file with the mayor's office a list of titles of films to be placed on exhibition during the week, no picture to be shown unless the authorities had been informed three days before.

The local screen is ruled by the Motion Picture Commission. According to G. R. Radley, head of that body, the objection of the smaller managers is based on a desire to retain "copy" scenes and incidents which would attract attention of the local censors if put on in the more important houses.

Action on the ordinance was deferred two weeks during which time it was hoped the film men and the commission could get together and arrive at a basis of agreement on some form of uniform survey of the city screens.

MORE "WAY DOWN EASTS."**Four Additional Productions in Legitimate Theatres.**

Four additional productions of "Way Down East" are to start on indefinite runs in mid-West cities. The opening of the current week occurred at the Metropolitan O. H. Minneapolis Sunday night the picture drew \$2,200 at a \$2 top sale. The advance sale opened Thursday of last week and the entire house was sold out by noon for the opening performance. In Chicago the picture got under way at the Woods Theatre Monday night and went over with a wallop.

St. Paul, at the Metropolitan O. H., will have the picture for three weeks beginning Sunday and the opening to follow that will be Pittsburgh. The Sam S. Shubert theatre there has been secured for a run and the premiere will take place Dec. 20 with a \$10 top sale in Eve.

With the opening of the Ohio Theatre Cleveland Jan. 24, the Grand Avenue will be taken over by the film, also for an indefinite period.

Annulment for Miss Bruesque.

Glenn Bruesque (pictured), last with the Fox Film Corporation, secured an annulment of her marriage from Miss Bruesque last week. The suit was undefended.

Kendall & Goldstein acted for the plaintiff.

**FILMS' SERIOUS FINANCIAL STATE;
REPORT BANKERS SCARY OF TRADE****Picture Concerns Weathering Storm Will See Better Times, Said—Production
Overhead Coming Down—Releasing Organization of State Rights Ex-
change Men.****ILLUSTRATED SERMONS
DRAWING TO CHURCH****East Braintree, Mass., Clergy-
man Explains Films.**

Boston, Dec. 15.

The Rev. J. C. Justice, pastor of the Union Congregational Church, of East Braintree, is holding special services Sunday evenings which are of an original character, and new to the churches of New England. They are called motion picture services. Instead of a sermon the pictures are shown on the screen, and their meaning and character explained by the preacher.

This preacher's method in conducting these picture services is different from others. He always delivers the sermon, after which pictures illustrative of the points presented in his sermon are shown and explained by him. The services have aroused much interest among the residents of East Braintree and Weymouth Landing, which lies just across the boundary line of Braintree. The result is that the church at these services has been full.

In explanation the preacher declares the "work" of the church must be conducted on different lines; the days of controversial theology is a thing of the past. He declares his aim is to preach the Gospel as he understands it, but in no sense is it to be determined he wants to entertain people at a religious service, despite the films.

GORDON TO PLUNGE.**Picture Actor Says He's About to
Make Producing Deal.**

Los Angeles, Dec. 15.

Charles Gordon, who came to this country about six months ago and played opposite Beulah Love in "Bonny May" and later had an important part in "A Yankee at King Arthur's Court," has announced to the Coast picture department editors that he will shortly appear "as general manager of an immense motion picture concern in which I shall actively direct."

He makes it plain that the project is his own promotion and declares he has "been backed by a most gigantic sum." Further details are promised presently.

REVUE ADDED TO FILMS.**Tivoli, Montreal, Books Special
Feature.**

John Fiddin, managing director of the Tivoli, Montreal, this week added a musical revue to the picture program, booked by Rosham & Richards.

The show is titled "Tivoli Revue" presented by the following cast: Alma Barnson, Rae Harris, Rita Pierce, Ellen Hopkins, Babe La Tona, Sidney Blum.

Raymond Mailey produced the revue.

NEILAN TO DO "PENROD."

With the completion of "Not a Day Without Her," his fifth independent production, Marshall Neilan concludes a busy year of producing activities and leaves Los Angeles for a brief visit to New York.

While there he will close several important deals, each pointing toward the acquisition of material for the coming year's production. Among the arrangements he will consummate is one concerning the picture rights to "Penrod," the Washington story and play of boy life, to be filmed early next year with Wesley Barry.

A general report on the financial condition of the picture industry which has been secured by a number of bankers shows that the industry, as a whole, is in a rather serious condition.

The banking officials of late in the street are turning down all overtures made for loans by the picture people.

The high rate for call money (7 to 8 per cent) is one of the reasons. Bankers feel they can secure ample return for their money in a field where they are absolutely certain, and it has led them to oust the picture requests.

In the industry generally during the last two weeks there have been numerous reports of a general shut-down in production. Some stated this would affect the coast, but the surprising truth of the statement is that it hit New York first. One of the big companies, with studios right in New York city, has let out five directors within the last week. Others are reported as hard pressed for money and also curtailing in production.

No close has money come for picture ventures of any kind, that a number of insiders in the industry have decided that an inner film financing organization might be one of the means of relieving the situation.

Within the last few weeks a number of picture men who have made money in the earlier days of pictures and have since quit the producing field, have gotten together and subscribed \$1,000,000 with which to finance a number of the concerns needing money. They have been overheard with business since it was quietly tipped off that they were in a position to render assistance to those needing it.

The older film men believe that if the present storm can be weathered, there is certain to be a tremendous reorganization in the producing end of the industry that is going to cut tremendous amounts from the overhead of the average feature production. The reorganization will undoubtedly mean a general cut in salaries in the acting and directing ends of the game. The present day prices in story material are also to come under the heading of items that are to be cut down.

It is on this basis that they are making their loans to producers at present, figuring against the future value when cheaper productions will be placed on the market.

The general plan of those who are behind the financing scheme is to develop a releasing organization of state rights exchange men throughout the country so that they will have an outlet for the films that they may be forced to take over in the event that those against whom they hold notes fail to meet their obligations.

The general plan of expansion includes a financing organization that in its scope is eventually to reach something like \$25,000,000 in each capital that will be available for the assistance of those in the picture field. Undoubtedly the outcome may mean a general lowering of salaries for the industry alone.

"DINTY" AS HOST.

Los Angeles, Dec. 15.

Wesley Barry, Barry gave a reception and ball game at the Ambassador Hotel for the benefit of the McKinley School for Boys and the crippled Children's Guild.

"Dinty" was made up as Fitch Clay and was at the door to greet all the guests. There was a big attendance and many were seen at the event.

Reichert's Father Dies.

George Reichert, father of Louis Reichert, manager of the Washington, D. C. branch of Reichert Pictures Corp., died Dec. 4 in New York City, aged 49.

**ST. LOUIS IN THROES
OF CENSOR CAMPAIGN****Church Federation Circulates
New Petition.**

St. Louis, Dec. 15.

The Sunday closing agitation in making more headway here than in any other part of the country, and the latest manifesto of opposition to opening on Sunday is a concerted effort by the St. Louis Federation of Churches to enforce legalized censorship by circulating petitions broadcast asking for signatures to favor the petition. They have had at organized force at work on this for some time, although "has not yet been estimated how many signatures the 'dissonant' have secured.

Concurrent with the church drive, the Motion Picture Theatre Owners of Missouri are making a drive to get every exhibitor in Missouri to sign a petition to free the industry in that part of the country from any outside influence of what they describe as "so-called reformers."

Despite the importance of the convention to the Missouri exhibitors an earlier date scheduled for it on Dec. 11-12 had to be postponed for a later date, in view of the Hotel St. Louis's inability to accommodate them. The reason for the block is an advance date secured by merchants.

"APHRODITE" CONFERENCE.**Metro and Reichenbach May Agree
on Foreign-Made Film.**

Metro and Harry Reichenbach have reached an agreement regarding the rival production of "Aphrodite" in screen form. A showing of the picture is being arranged for the Metro executives with the understanding they will either buy the picture outright from Reichenbach or enter into an agreement with him for the releasing of it with an advance payment.

One offer was made this week to buy the foreign picture outright, with the price quoted as \$60,000. This, however, was held in abeyance until the outcome of the Metro conference over the production. The film has arrived in this country.

FIRE-PROOF FILM CENTER.**St. Louis to Have Building Approved
by Underwriters.**

The likelihood of St. Louis having a special film exchange building, to be constructed under plans approved by the National Board of Fire Underwriters in such a way as to meet the approval of fire prevention authorities in St. Louis, is reported.

Back of the project, and aided by St. Louis managers, exchanges, to Sam M. Lowenstein, who is expected in New York shortly to confer with the National Association of the Motion Picture Industry.

TRAILERS IN MICHIGAN.

Detroit, Dec. 15.

The Detroit Board of Film Exchange Managers and the executive committee of the Michigan Motion Picture Exhibitors' League have agreed to a plan whereby all films going into the state will carry a trailer. Planned by the Detroit Board of Exhibitors, which is virtually censorship by the Detroit police department. For some years Detroit has collected its own films through the police department. Now the film exchanges will not let a film anything out in Detroit in films and in the state.

**BENDA MASK BALLET
RIALTO-RIVOLI IDEA****Riesensfeld Framing Novel Fea-
ture for Film House Bill.**

Quietly Hugo Riesensfeld has been working out a novelty to be used in connection with the photoplay presentations in the Rialto and Rivoli. It is really an elaboration of the idea which John Murray Anderson introduced in this year's Greenwich Village Follies wherein Margaret Severn scored such a success with her mask dances.

Max Benda, the artist, who supplied Miss Severn with the unique masks she uses in her dance, has been commissioned by Riesensfeld to develop a series of masks for a ballet of much larger proportions than that being used in the "Follies" and, according to report, the idea was to have been introduced in the two Broadway picture theatres during the holidays.

Several artists have submitted various ideas to Riesensfeld, one of whom developed a scenario to employ the services of the Riesensfeld ballet in a kaleidoscopic parade of characters with faithful copies of the Benda idea of masks in a startling dance pantomime, but Riesensfeld, it is reported, thought the matter over and decided to pay the Benda price for the masks and be sure of getting the most artistic masks for this innovation he proposes to introduce, although it is not known just which subject he has selected for his "Mask Ballet."

'SUNDAY' CASES PUT OVER.**East Side Picture House Manage-
ments Worried.**

With the calling before a magistrate of the leaders of two of the lower New York theatre movements on the charge of violating Sunday blue laws, the several little theatres which spot the East Side are guessing whether to regulate their policies. The cases called were those of the Provincetown Players and an organization headed by Harold Kamp. Both cases were put over, the complaint in each being made by the Sabbath Association.

The policy in the little houses is a nightly performance except Mondays. The policy of the Yiddish theatres excludes Friday night performances. The latter have not been molested though an attempt to stop Sunday performances in the Yiddish theatres is made every now and then.

At the Neighborhood Playhouse "The Mob" will be placed back as the regular bill. The new "The Whispering Will" will be offered only at matinees. The "Well" is a Lanchester piece and not thoroughly understood. "Emperor Jones," the James O'Neill play which attracted much attention and brought to notice Charles Gilpin, a Negro actor, will be given at special matinees uptown at the Belva.

FOR FILM TARIFF WALL.**Protection for U. S. Product on
Lowmakers' Program.**

Washington, D. C., Dec. 15.

A prediction that at the next to 17 hearings before the House Committee scheduled for Feb. 8-10 there will be a higher tariff proposed on the importation of all foreign films was made by a representative of the National Association of the Motion Picture Industry.

The prediction came a short time after the news "broke" that Germany had placed an official and national ban on all American films, with special emphasis directed toward the Western type of picture. While it was simultaneous and is only a co-incident, the fact that the Republican Administration may see fit to place a higher tariff duty on foreign films is reported as the first step, by this representative, to protect the United States picture industry from competition by foreign movies.

BURKE'S WIFE ASKS FREEDOM

Joseph Burke, picture character actor with the Warner company, is himself deluged in a separation action by Rialto Burke. Cruelty is alleged as the cause for action. Burke, through G. B. Lewis, a lawyer, is denying everything. Mrs. Burke will ask for \$1,000 counsel fees and \$75 weekly separate maintenance.

Eva Tanguay

MAN O'WAR OF VAUDEVILLE

**RETURNED THIS WEEK (DEC. 13); COLISEUM, NEW YORK, AND PLAYING TO
BIGGEST RECEIPTS SINCE THEATRE WAS BUILT**

EVA TANGUAY

REMAINS VAUDEVILLE'S BIGGEST BOX OFFICE ATTRACTION



N. V. A. COMPLAINTS

Joe Weber has filed a complaint against Eva Tanguay, alleging Miss Tanguay is using a curtain in her vaudeville act that is claimed to be an infringement on a similar curtain used in Weber's production of "Honeydew" at the Casino, New York.

DON'T MAKE US LAUGH

EVA TANGUAY IS AN ORIGINATOR—NOT AN IMITATOR

"NEVER SAW YOUR PRODUCTION NOR DO I CARE TO SEE IT"

EVA TANGUAY

VARIETY

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BAD BREAK IN STOCK PRICES

\$100,000 FOR 20 CONCERTS, AL JOLSON'S PLAN THIS SEASON

"Sinbad" Closes in Philadelphia Next Week—Concert Tour Under Direction of Phonograph Company Which Guarantees Payment.

Philadelphia, Dec. 22. Coincidentally with the information Al Jolson and "Sinbad" will wind up their season at the Shubert New Year's day, the second week of the local engagement, it comes out Jolson intends, following the closing of the Shubert show, to play 20 concerts, four concerts weekly, at a guaranteed gross income to him of \$100,000.

The concert tour is to be under the direction of a phonograph company.

No arrangement has as yet been made for any future production to be staged by the Shuberts with Jolson the star, though Jolson remains under contract with the Shuberts for light purposes.

The first concert date has not been set. The immediate cause of Jolson closing the show next week is that it has become necessary his tonsils be removed.

"Sinbad" opened Monday at the Shubert to \$2.81, with a \$4.40 scale. The house expects to do between \$20,000 and \$25,000 on the week.

BOSTON SCALE CUT MADE BY SHUBERTS

Four Theatres Reduce to \$2.50, Drop of 50c.

Boston, Dec. 22. The four Shubert houses here have announced a cut in prices starting Monday when new attractions will come into all of them.

The top for the Shubert houses will be \$2.50, a drop of 50 cents except for Saturday and holidays.

None of the other houses in town have announced any cuts as yet.

SINGERS CARRY CLAUQUE.

Something New in Nodders Develops at Hip Benefit.

A benefit given at the Hippodrome last Sunday had an incident in the lobby, when several Metropolitan singers who were on the bill entered. They were admitted on identification, but a number of other persons trailing the song birds were held up until it was explained the added entrance concerned the singers' clique.

That opera stars carried their cliques even to benefits was not suspected before.

PRESBYTERIAN MINISTER DRAMATIZES SERMON

Uses Pulpit of Church for Stage—Happens in Kansas; Spotlight Is Used.

Kansas City, Dec. 22. The congregation of the First Presbyterian Church, on the Kansas side, saw and heard a sermon when the Rev. Douglas Buchanan used an acted drama to illustrate his text. "No man can serve two masters."

"To illustrate this text we have arranged to call your attention to a little story," the minister said. "It is said to be a true story of today and we will tell it with living characters."

The lights in the church went out and a spot light fell from the balcony to the place where the pulpit usually stands. In its place was a drawing room set and the sermon with living characters began.

It tells the story of Janet McCrea, who comes from China to be educated. Mrs. Van Horn, an old friend of the family, is to look after the little girl, who was born in a missionary's home in China. Janet decides not to return to China. She attends a meeting of the Culture Club and hears a lecture given by a member who in two weeks absorbed all there was to know of the missionary situation in China. She tells the other women how well the missionaries are treated and that their lives are much more pleasant than those of a minister at home.

Janet, reared among the hardships of China, listens in astonishment. At the close of the lecture she stands up and asks to speak. She tells of her family, who have spent years among the wilds of China, where few Europeans have journeyed. Then she tells of America as she has seen it.

"And tonight a message is coming to that mother in China," she says. "That message is Janet's coming home—I have learned that one cannot serve two masters."

The dramatic sermon was well received by an audience that filled the church, and has been endorsed by the Women's Missionary Board of the Presbyterian Church.

FILM ISSUES AT NEW LOW

Famous Players Smashes to 40, Loew, Inc., to 14½ and Orpheum to 23½—Selling to Show Income Losses Principal Pressure on Prices.

GLOOM FOR FUTURE

All the amusement stocks went into new low ground for their entire careers during the last few days of last week and the first half of this. Wednesday there was a slight rally, but the stock market was in chaotic condition and no one could get any line on the future. The general opinion was gloomy and the outlook pessimistic, not only for the remaining week of 1920, but for January.

The principal cause of amusement stock weakness, just as it was the main cause of decline in pretty much the entire stock list, both industrial and rail, was the selling of stocks to establish losses for tax return purposes. It had been believed that a great deal of this annual evolution had been accomplished, but when the market sagged new tax return sales began afresh. The whole manoeuvre has been progressive. For instance, a man who bought Famous Players around \$2, might have made a sale and rebuy around \$7, thereby showing a loss of \$15 a share, while still (Continued on Page 6)

BOOZE MASTER MIND TO PLAY FOR PANTAGES

Bolaski, Chief Figure in Trials, to Be Stage Feature.

San Francisco, Dec. 22. Harry Bolaski, alleged "master mind" and most talked of individual in the huge booze trials now pending in the local Federal Court, last week signed a contract with the Pantages Circuit for an intermediate engagement as a headliner in a morning entitled "The Politics of Booze."

The opening date has not yet been decided upon because of the necessity of Bolaski's presence in court.

The Pantages contract stipulates that his appearances behind the footlights are secondary to his appearances in the Federal Court, as it is stated the court may prevent Bolaski from attending the theatre on certain days.

REFORMERS' ALBANY PROGRAM FORGOT ABOUT BOOTBLACK

Every One Else Almost Proposed for Indictment on Sundays—Dancing on the List—Canon Chase In on It.

PRESSURE ON A. E. A. FOR LAY-OFF PRIVILEGE

Drastic Order Is Rescinded After Labor Federation Points Out Situation.

Reports about this week said it was strong pressure brought against the executives of the Actor's Equity Association that caused that organization last week to rescind its firmly-worded and ordered rule regarding actors laying off without pay. A lay-off without pay privilege was extended to the A. E. A. membership until February.

Members of the A. E. A. are said to have exerted their verbal influence, while the strongest pressure is reported to have come from the stage hands and musicians' unions. The stage hands and musicians were blaming, and still blame, the A. E. A. for the many shows withdrawn from the road, besides others that never were started.

After the opposition to the lay-off rule had been made known by the locals to the Equity, it is reported an official of the American Federation of Labor looked into the matter, and unhesitatingly advised the lay-off order be suspended. The official is said to have made sharp comment upon the A. E. A.'s action in holding to the rule in the face of the conditions in theatricals that everyone else seemed to know.

ICE AGAIN AT HIP.

Report Rink Next Season to Be Feature of New Show.

Next season at the Hippodrome will likely see the ice rink one of the show's features. Since the Hip started the ice craze some years ago with the ad cut of Charlotte, it has been continued only in the big cabarets. Healy's has never dropped it as a feature of the Golden Glades. The College Inn and Morrison's, Chicago, and other western hotels also kept their rinks.

It is understood Charlotte has been made an offer to return to the next Hip's show. She is at present at St. Moritz, Switzerland, the fashionable winter resort of Continental Europe.

Albany, N. Y., Dec. 22.

Here are some of the things the New York Civic League and the Anti-Saloon League hope to get through at the coming session of the Legislature:

Enforce prohibition in New York. Repeal the Walker 2.75 per cent. law.

Repeal the Walker Sunday baseball law and prohibit Sunday baseball.

Repeal the Walker prizefight law. Repeal the Thompson Sunday motion picture law and prohibit moving pictures on Sunday.

Eliminate "winter banquets." Prevent the passage of a bill regulating pool rooms.

Do away with some of the popular forms of dancing tolerated and encouraged by dancing teachers. Close grocery stores Sundays.

William H. Anderson, superintendent of the Anti-Saloon League, will lead the fight on the liquor measures. Rev. O. R. Miller, president of the Civic League and long a storm center by reason of his position as leader of the "reform body," will again lead the fight for a holier Sabbath. He will be aided by George H. West, superintendent, and Canon William S. Chase of Brooklyn, the two men who furnished most of the opposition to the Sunday baseball and picture laws and the Walker prizefight law.

Canon Chase is paid for his services by the Civic League and the International Reform Bureau of Washington, D. C.

CUT IN EXPENSE STARTED BY WM. FOX

\$500 Weekly to Be Clipped in 29 Fox Theatres.

In policy with readjustments prevailing or contemplated in commercial industries, the first indication of any wholesale cut in salaries over a theatrical and picture circuit combined, was announced by John Knott, general manager for Fox.

In 29 houses controlled by Fox throughout the United States the salary list for each one of such houses is to be cut \$500. On this basis Fox will effect a saving of \$14,500 weekly, or \$351,000 annually.

LONDON LOSING HOLIDAY SHOWS IF BALLOT STRIKE IS CARRIED

5,000 Theatre Workers and 42 London Theatres Involved—Actors and Musicians Not Concerned—Minister of Labor Intervenes.

London, Dec. 22.
London may be without shows over the holidays, if the entire workers prevail in their balloting for a strike. The balloting is now going on.
There are 5,000 workers and 42 London theatres involved. Actors and musicians are not concerned, other than in the outcome.
The theatrical workers agreed upon the taking of an immediate ballot whether to strike or not. The Minister of Labor stepped in Dec. 19 in the hope of averting a decision and having the parties reach an agreement. Negotiations just previously between the workers and the managers had broken down.
So far the peace efforts have been without result.

AMERICAN KILLS DANCER.

Ex-Army Officer Then Shoots Himself—Fortune Squandered.

London, Dec. 22.
Two dancers were killed in a "James Hat" when George Augustus Kelly, an American professional dancer and ex-army officer, shot and killed Sophia Eliza Taylor, known as Babe Taylor, a dancer at one time with the late Gaby Deslys and Gaby Compagnon. Following the murder Kelly shot himself.
The couple had been cohabiting but had quarrelled. Taylor is reported to have come into 30,000 pounds which the girl is said to have squandered. But 300 pounds were found in the flat, with Kelly's money.
Kelly is the son of an Omaha, U. S. A., merchant. He was manager of a big dance hall. While an American army officer Kelly was transferred to the British Flying Corps and rose to a captaincy.

RICHEPIN'S PRODUCTION.

Paris, Dec. 22.
The new production of Jacques Richepin was presented by his wife, Cora Laparcerie, at her theatre, the Renaissance, Dec. 18, and was rather well received.
It is entitled "La Matrone d'Éphèse." The leading role is held by Cora.
Armand Haer, scheduled for her chief support, did not appear.

ONE LONDON'S STAND'S SALES.

London, Dec. 22.
Garrigue's Shipping and American news Agency is making capital of its sale of Variety in one year, 2,398 copies.
It is one of the several newsstands throughout London that handle Variety weekly.

BERNSTEIN IN LONDON.

London, Dec. 22.
Freeman Bernstein, an American vaudeville manager arrived here aboard the Aquitania Tuesday. He was accompanied by his wife, known professionally as Moll Ward.
This is Bernstein's second trip to this water.

AGREE TO BOYCOTT.

London, Dec. 22.
At a meeting Sunday (Dec. 19) of the Actors' Association, it was decided to boycott theatres booking with league managers or managers who paid less than the three pounds minimum agreed on by the association and West End managers.

"FOR FATHER" IS REVUE.

Paris, Dec. 22.
Leon Volterra produced a revue at the Gaité-Rochefort, entitled "For Father," Dec. 18, with Maurice Chevalier, Saint-Germain and Nina Myral in the cast.
It was successfully received.

THOMAS DEATH ACCIDENTAL.

Paris, Dec. 22.
The French official investigation on the death of Olive Thomas has been concluded and a decision rendered that death was accidental.

FRENCH MANAGERS QUOTE INCREASES

Object to 10% Municipal Tax. Threaten to Close.

Paris, Dec. 22.
The action of the Marseilles directors in threatening to close if the suggested municipal tax of an extra 10 per cent. is put into operation is generally approved by their Parisian colleagues.
It is contended the cost of running a show is now exorbitant, the increases since September, 1918, to September, 1920, being 320 per cent. for the musicians; 377 per cent. stage hands; 325 per cent. auditorium staff; 312 per cent. electricians; 312 per cent. general labor; 215 per cent. picture lantern operators, and from 150 to 200 per cent. for small performers.
Other costs have risen 300 per cent. for insurance, 100 per cent. for electric power, 300 to 500 per cent. for printing, supplies, lamps, advertising; 100 per cent. poster tax, 200 per cent. for keeping material repaired, costumes, scenery; 400 per cent. for film renting.
These extras are in addition to the poor rate (10 per cent.), and the "war tax" of 6 per cent. legitimate, 10 per cent. music halls, and an average of 20 per cent. for pictures which pay on a sliding scale according to monthly receipts.

WALTER CROTCH INVOLVED.

Authority on Dickens in Farrows Bank Failure.

London, Dec. 22.
Walter Crotch has been arrested and charged, with others, in connection with the Farrows Bank failure.
The charge is that he was concerned in circulating and publishing a report and brochure about the year knowing it to be false in certain particulars, with a view to inducing persons to advance money and valuable securities as customers and depositors of the bank.
Crotch was reported to be constantly peddling heavy ball-toss parties in clubs and personal society of £2,000.
Accused is a well-known Dickens authority and a director in the £1,000,000 Alliance Film Co. He recently visited America.

OPERETTA AT APOLLO.

Play of Trivial Plot Fairly Well Received.

Paris, Dec. 22.
After having been open only as a dancing establishment during the summer M. Patis inaugurated his theatrical season at the Theatre de l'Apollo Dec. 18, with an overture by Darhlay, deffosse and Phila Pourtrain, entitled "La Cigogne de Venise," in which Albert Brasseur appears.
The musical work was only fairly received. The plot is trivial, Venus and Mars come to Paris visiting different resorts seeking a last flit.
Fernand Frey and Albert Brasseur, clever comedians, make good; Miles Simonne Judic (granddaughter of the famous Varlet actress), André Akar, Marthe Doriel and Odette Myrtil hold the feminine leads.

FONTANES' NEW PIECE.

Paris, Dec. 22.
Fontanes, director of the Châtelet, presented for a winter on Monday a new spectacular show by Henry de Vienne, billed as "L'Épave 1920," or the marvelous adventures of Benjamin Picouffe, which will hold this stage well into spring. It is traditionally well mounted and dressed.
The play will please young and old. It is another big effort of the Châtelet.
The show is fair.

HIMMEL NON-SUITED IN LIBEL ACTION

Promoter of "Mammoth Corporation" Loses in Paris.

Paris, Dec. 19.
The suit brought against the "Cinéma Cinématographique" by Andre Himmel, to compel that organ to insert his reply to an article headed "Phantom Trust," has been settled in favor of the editor, La Frapier, who, however, promised to use a response couched in more parliamentary language.
This reply appears in the last issue, with a leading article again doubting the real existence of the Franco-American Film Corporation, of Delaware, with one hundred million dollar capital, registered July 29, 1920.
Himmel, whose name is given as Himmelstark, asserts the company was registered in New York Aug. 1, 1920, by Nevins, public notary, and corroborated by the first meeting of incorporators July 29, in the office of the United States Corporation Co., 65 Cedar street, New York.
Himmel, who signs as vice-president and general manager, states he will give out particulars of this organization when he judges proper.
Himmel sailed for New York on the "Aquitania" this week.

ORCHESTRA MANAGER TELLS OF FAILURE

Lorimore Examined in Bankruptcy—Liabilities £7,000.

London, Dec. 22.
William Lorimore, proprietor of the Southern Synchrograph Orchestra, was examined in bankruptcy. He stated he came here in 1919, under contract to Andre Charlot at 600 pounds weekly.
The performances were an artistic success, but owing to abnormal conditions here and the heavy payroll it proved a financial failure. The provincial tour was successful until the musicians struck for more money, necessitating summer contracts. During the Philharmonic Hall season the musicians struck again because salaries were in arrears. The debtor then ceased his connection with the organization.
Liabilities are estimated at 7,000 pounds and failure is attributed to theatrical depression, lack of capital and the strikes.

"JUNGLE SALE" HIT.

London, Dec. 22.
"Jungle Sale," produced at the Vaudeville, Dec. 16, is a big success. The show was stopped frequently by applause.
Minnie Hale achieved a personal triumph.

"THE TEMPEST" REVIVED.

London, Dec. 22.
Viola Tree will revive Shakespeare's "The Tempest" at the Aldwych late in January.

COCHRAN POSTPONES 'LEAGUE'

London, Dec. 22.
Charles Cochran's reopening of the Oxford with "The League of Nations" has been postponed until early in January.

Two New Productions.

London, Dec. 22.
The next production at the Prince of Wales will be a poetic drama by Hauser.
The same firm's next production at St. Martin's will be a new play by H. G. Wells and St. John Ervine.

Arbuckle on Way Back.

Paris, Dec. 22.
Roscoe Arbuckle has sailed for New York.

RADZIEWSKI CAN'T AGREE.

Chicago, Dec. 22.
Katherine Radzewska (Kate and Wiles) charges her husband, Emil Radzewski (Emil and Wiles) with cruelty and desertion.
The wife wants a divorce on those grounds and has started suit.

PEGGY O'NEIL
SAVOY THEATRE,
LONDON

BERLIN.

By C. HOOPER TRANK.

Berlin, Nov. 20.
STAATSTHEATER.—"The Woman Without a Shadow," new opera by Richard Strauss, and opera repertory.

SCHAUSPIELHAUS.—Excellent revival of "Richard III." with Kottner and classical repertory.

DEUTSCHES THEATER.—Former Reinhardt company, now under management of Felix Hollander, in classical and modern repertory; Hausmann as Thyestes and Othello.

KAMMERSTUHL.—Former Reinhardt company in intimate theatre, modern repertory.
GROSSES SCHAUSPIELHAUS.—Three thousand capacity, stage in midst of audience, like stadium; former Reinhardt classical productions and "Danton," play of the French Revolution, by Romain Rolland; occasional success. Reinhardt should do it in America, at the Century, New York.

DEUTSCHES OPERNHaus.—Popular-priced opera; first class.

LEHNING THEATRE.—Dance-show repertory.

KONIGS RATHERSTRAHE.—Modern repertory with Maria Orska, a Nazimova type with a dash of the Theda Bara. She should make money for some enterprising American manager.

VOLKSTHEATRE.—People's theatre, with classical and modern repertory; good.

SCHILLER.—Classical repertory; mediocre.

NEUES VOLKS- THEATER.—New popular-priced theatre; productions of "Major Barbara" and Shakespeare's "Pericles." Amateurish.

KUNSTLER.—"The Inverse Trip," amusing comedy with Max Adelsbert.

KLEINES THEATER.—Revival of Hauptmann's "Griseida." Top notch.

KLEINER SCHAUSPIELHAUS.—Wedekind's "Pandora's Box." Excellent fair cast.

THIRUNE.—Wilde's "The Importance of Being Earnest." Amusingly done.

REINDECK.—Reinhardt's latest, "The Friend." Stupid piece, badly acted in muddy old barn.

THANON.—"A Wife's Romance." New. Humorous attempt at suggestive farce.

KOMODIENHAUS.—"The Trouble with Lola," with the comedian, Max Pallenberg.

THEATRE AM NOLLENDORF PLATZ.—Revival of Gilbert operetta, "When Love Awakes." Good company.

WALLNER THEATRE.—"The Soldier from Laguna." Latest Gilbert operetta.

BEHLNER THEATRE.—"The Last Waltz." Musical.

THEATRE DES WESTERN.—"The Golden Time of First Love." Musical.

KOMISCHES OPER.—"Love on the Run." Musical.

FRIEDRICH WILHELMSTADT.—"Her Highness the Dancer." Musical.

METROPOL.—"The Little Dutch Wife." Excellent operetta, with Clara Dietz, the opera singer.

ZENTRAL THEATRE.—"Madam Harbort." Musical.

THEATRE IM KOMMAND.—"The Rejuvenated Adonis." Musical.

NEUES OPERETTENTHEATER.—"Harmonia." Musical.

WALDHALLE.—"The Crazy the Better." Musical.

ADMIRALPALAST.—"The Red Moon." Musical.

WINTER GARTEN.—Variety.

APOLLO.—"Garden Night" and Variety.

ITALIA.—Variety.

Vaudeville, or variety, as they call it here, is in a sad state; it consists almost entirely of juggling and acrobatic acts, with a few singing or dancing turn or a punch-line sketch scattered here and there. The dumb acts are excellent, it is true, but on an evening and three or four in succession hardly make for a stimulating program; moreover, there is often a wait of two or three minutes between the numbers. In layout and in quality present vaudeville in Germany cannot be said to have passed the circus period.
The Winter Garden is still the best variety house in Berlin. One can usually see a good (?) bill there (in the Continental style). The Apollo is a very low grade affair, practically pure burlesque; "Harem Nights," which has been playing three months, is a ridiculously amateurish pantomime, successful only because the upper half of the chorus is exposed. The Scala is a newly opened hall seating 2,000. It is merely a redecoration of the old Leo Palace, and the auditorium is barren and the stage too shallow. The present bill consists of five good acrobatic acts, two bad singers, two bad dancing turns, and a silly sketch.

Prinz Marnary opened at the Berliner theatre Nov. 10 in a new opera by Leo Fall, composer of the "Johann Princeps," called the "Spanish Nightingale." It is a huge success and should be good for J. Edgar Painter in America.

The Deutsche theatre gave Nov.

the first performance of a new German play, "Chausseur Martin" by Hans Reischel. Fair success.

"Europa," a new comedy by George Kaiser, has been given a production at the Grosses Schauspielhaus. The first night was a success of cheers and hisses. The acting was excellent, but the play was a weak burlesque on the Gross drama. Badly handled by the press.

Bernard Shaw joined the German Dramatists' Society last week. The Deutsche theatre revived his "Doctor's Dilemma" Nov. 24, and productions of "Mrs. Warren's Profession," "Pygmalion," "Major Barbara" and "You Never Can Tell" are current here. And in Vienna his latest play, "Heartbreak House," had its German premiere at the Burgtheatre Nov. 14.

Oscar Wilde's comedy, "Lady Windermere's Fan," succeeded in demerit's "The Friend" at the Residenz theatre Nov. 27. Also Sandberg and Arnold Korff are in the cast.

"Chamber Music," a farce by Heinrich Jägerstein, is booked at the Trimm Nov. 28. Eugen Paul and Olga Limburg have the leads.

"The Night Lodging" of "The produced last season in America by Arthur Hopkins, is announced for the Schauspielhaus.

Frans Lehar, composer of "The Merry Widow," has completed new operetta, "Fraskita." It seems to lead in Andalusia and Fraskita is a Carmen-like part.

Melchior Langyel, author of "The plume," played in America at Walker Whitehead, and of "The Dancer," played a short time in New York, has written a new play called "Miss Charlotte."

The film situation in Germany is very odd; all the best actors appear practically unfurnished (some times as many as seven or eight in one film); the scenarios are, after excellent (although tending more towards the tragic than the comic American taste); the scenery, but and natural is usually admirable, but the direction and photography are far below the United States standard, and there are almost no good looking women.

"Catherine the Great," an historical film based on the life of the famous Russian queen, has in its cast Lucie Holthe, Heinrich Schmal, Albert Reichenberg, Fritz Kornel and Paul Hartmann, all famous and the costumes and scenery on first-class, no money spared. However, the continuity and direction are so unbelievably bad that it would be utterly impossible to present it at a better class New York theatre. There are practically no close-ups and the characters are so insufficiently introduced that it is often impossible to place them even after the film is over. In photography it is pitiful to see the absolute lack of lighting effects (plenty here on the legitimate stage) such as has been developed in America by Wilfred Backlund. Moreover, the operator ran the film on fast action consisted entirely of leaps and jumps. Another bad feature especially in this film is that by law there must be a short pause every ten minutes with the lights up. This, of course, forces the introduction of a new act as a climax at each of these pauses and makes it difficult to achieve cumulative crises.

Reinhard Heik, a new Ufa film, has no chance in America; story and direction are mediocre. Ann Nelson the star, however, might be very well; she is a good actress of the Gladys Brockwell type.

The only film yet to be here that would have a chance in America is the "Golem" with Paul Wegener, an excellent production, comparable in many ways to our best. Reinhardt in medieval times the king of an imaginary state orders the Jew exiled from his kingdom. The Jew raised through ancient spells binds to life a clay figure, the Golem (Wegener), who becomes the servant. With his help the rabbi succeeds in getting the king to revoke his edict, but then the Golem turns against its creator, sets his hand on fire and drags his daughter off to the hall. But the monster sees a little girl, picks her up tenderly and the child plucks the star from his breast (his magic life force is there), and he falls inanimate. Wegener's performance is powerful, terrifying and sympathetic by turns; the scenery (all built) is grotesquely effective and the photography adequate. Wegener is also responsible for the direction, which, although not quite up to the Griffith standard, is very competent. In tone the production suggests "Hurryhome," "Mr. Jehyll and Mr. Hyde."
"Anne Boleyn," a gigantic Ufa film of the life of the English historical figure, is in the offing. It is said to be the biggest production yet made here.

FLOCK OF KEITH SUSPENSIONS STIR UP BIG TIME AGENTS

Rose & Curtis, Floyd Stoker and Jack Lewis Temporarily Out of Keith Office—Rose & Curtis Encounter Three Booking "Jams" in One Week—One Act Booked on Two Circuits at Once.

A flood of suspensions from the booking privileges of the Keith office swept down upon three of the big time agents late last week, leaving the other big time agents in an uncertain frame of mind.

Rose & Curtis, Floyd Stoker and Jack Lewis were the agents to suffer. Up to Wednesday of this week no action had been taken in any of the cases. It was stated the Rose & Curtis matters were under investigation.

Rose & Curtis encountered three booking "jams" last week, and the multitude proved too much for the Keith officials to handle without deliberation. The suspension of the firm followed.

The first Rose & Curtis was called upon to explain was the booking of Buckridge and Casey on the Canadian time at \$100 a week. The act showed at the Fifth Ave. the first half of last week and was decided upon as a favorable one for the Keith houses. When the "stop" passed through the Keith office it was noted that Rose & Curtis had been substituted for the act's previous agent, Jack Henry. Henry had handled the turn for several months. Rose & Curtis are reported to have claimed they secured the act in the regular way, and the members of the turn, when asked why they had changed agents, replied that while they were fond of Mr. Henry, he had secured no big time engagement for them.

Edna Aug's Salary.

Another Rose & Curtis matter was the booking of Edna Aug in a middle-western house at \$150, said to have been \$50 above her recognized vaudeville salary. The booking was made through Beecher & Jacobs of Chicago, acting as Western representative for the Eastern firm. Rose & Curtis' explanation of this, according to the story around, is that Miss Aug wired her salary direct to Beecher & Jacobs and they had nothing to do with it.

The third charge, that came up Friday afternoon and brought about the suspension of the agency firm, was the booking of Fields and Gottler in a Wilmer & Vincent house by Rose & Curtis for the same week they had been booked by Irving Cooper for the Loew Circuit. The Loew Circuit is said to have agreed to pay the act \$100, while Wilmer & Vincent signed the turn for \$150. The reported accounts of this seem to agree it was a very mixed up booking.

Cooper, representing the act, signed it with J. H. Lubin of the Loew office without the act being present. Cooper stated he had a booking contract and a power of attorney from the turn to sign his name. Lubin told the agent to produce the power of attorney, which Cooper did, and thereupon signed the agreement. Meantime the act applied to Rose & Curtis for big time bookings. Jack Curtis is reported to have asked Frank O'Brien, the W. & V. booker, to look over the turn. O'Brien did so, is said to have expressed a wish for the act and placed it on his book. When the Loew booking came to light the matter went before Pat Casey of the V. M. P. A., the account says, who informed the turn unless the Loew Circuit released it, it would have to play the Loew date. Mr. Lubin, upon the representations of the act it had four weeks in the Keith office as against one week with Loew, and that it had not been aware of the Cooper booking, released it.

Case of Stoker

The Stoker suspension, it is said, resulted through the advertisement in Variety last week which stated Mrs. Max Hart, in association with Stoker, invited acts to confer with them for bookings. Stoker is reported to have entered into the arrangement without having confirmed Mrs. Hart's permission to book in the Keith office.

Inquiry at the Keith office brought a denial Mrs. Hart had been granted permission to do business with that office through another agent. It was said that when Mrs. Hart applied for permission she was informed no franchises were issued to women to

AMERICAN LEGION AGAINST "BLUE LAW"

D. C. Department Passes Opposition Resolution.

Washington, D. C., Dec. 22. Adopting resolutions opposing the Sunday blue law in Washington, the District of Columbia Department of the American Legion went on record as opposed to it and has appointed a committee to fight such regulations if a hearing is held before Congress.

The measure was passed following the annual meeting of the department and was approved by representatives from every American Legion post in the city.

The resolution pointed out that the Constitution of the United States guarantees freedom of conscience, and also added that "a vast majority of the District of Columbia is bitterly opposed to any legislation that bears the mark of fanaticism."

The entire blue law fight centers on the Temple bill now before the District of Columbia Committee in Washington, which prohibits among other things the showing of motion pictures on Sunday. A tentative date of Jan. 1 has been agreed upon for the hearing of the bill. Together with the National Association, the Motion Picture Theatre Owners of America are directing the movement in behalf of the motion picture industry.

LIGHTWEIGHT CHAMP BECOMES SHOWMAN

Leonard With Timberg, Author and Producer.

Benny Leonard, lightweight champion of the world, has entered the show business and is now associated with the Herman Timberg Theatrical Enterprises.

Timberg will author and produce as before with Charley Leonard, a brother of the fighter, acting as office manager. The new firm is located in the Roman building.

ANOTHER FIRST "BLUE" SONG.

"If They Ever Take the Sun Out of Sunday" is the first "Blue Law" song written, says Billy Jerome. Mr. Jerome should know, as he wrote the "Sun" and "Sunday" number.

Moreover, continues the lyricist, the song was filed with the Music Publishers' Protective Association by himself, in association with Harry Von Tilzer, over two months ago.

book on the floor. Mrs. Hart is reported to have said she did not wish openly to book merely to produce and secure acts, and that she was informed if at any time she thought she had a desirable act it could be submitted.

The suspension of Jack Lewis was brought about, it is said, through Lewis having booked a private entertainment for a Long Island Hills Lodge without consulting with the Keith office club department. The club department is a distinct department in the Keith office. It handles all bookings for clubs or private entertainments, and an agent desirous of placing an act in a club is supposed to confer with it.

Jack Curtis and Morris Rose composed Rose & Curtis. Curtis was an actor previous to his agency career. Rose was an attorney. Stoker has been an agent for several years and previously was connected with theatricals. Lewis before agenting had been of the vaudeville team of Fields and Lewis. Lewis is generally well liked and of late has devoted much of his attention to politics.

MARCUS LOEW CIRCUIT TREATS BOSS BROKER

J. H. Lubin Going Abroad "On the House"; Needs Vacation

Mr. and Mrs. J. H. Lubin will sail from New York Jan. 29 on the Imperator, and are booked to return, leaving Southampton, England, Feb. 12 on the Aquitania.

Mr. Lubin is the general booking manager of the Marcus Loew Circuit. Mr. Lubin is a hard and conscientious worker, as all who have occasion to visit the booking offices of the Loew Circuit have found out.

Mr. Lubin had visions of a week, perhaps, after New Year's, at Lakewood, where he could play pinch and rest, without worrying over the 150 or more vaudeville programs the Loew Circuit plays every week.

Mr. Lubin sent for another pair of glasses, after receiving a note from Marcus Loew. It read:

"Dear Jack—Arrange to leave for Europe whenever you are ready, take a good rest, enjoy yourself, and the Circuit will be only too pleased to bear all of the expense."

Mr. Lubin is waiting for Jan. 29.

BEAT LOCAL CENSORS ON BATHING SUIT

Bob Finlay Contests Second Charge After First Cost \$59.

Kansas City, Dec. 22. Bob Finlay, recently fined \$30 in Emporia, Kan., because some of the girls in his bathing suit failed to appear in stockings, came near being up against the same police judge again this week, when he played a return date at one of the local theatres. The board of censorship had a warrant issued for Finlay, charging him with wearing a bathing suit in public and declaring the costume indecent because it showed his legs.

This time Finlay consulted an attorney, who advised him a bathing suit was no worse than track or basketball suits worn by the Emporia school athletes. The artist decided to contest the case.

The censors, realizing that if the charge should stand, it would make one of their local popular sports illegal, withdrew the complaint and Finlay continued to wear the bathing suit at the remaining performances.

JOHN RINGLING'S OFFER.

Wanted Aquitania Delayed to See Fight.

John Ringling sailed for England last week, accompanied by his wife, as reported in Variety's listings. His mission is said to be to adjust the cancellation of the contract which called for the showing of the Ringling and Barnum and Bailey circus at the Olympia.

Ringling attempted to have the sailing of the Aquitania set back until after the Dempsey-Brennan boxing bout at Madison Square Garden and offered the Cunard line \$2,000 to permit the liner leaving at 12 midnight Tuesday of last week instead of noon of that day. The Cunard people refused. The circus man is a devotee of boxing and is interested with Tex Rickard in the Garden lease.

LEONA EARL INJURED

Falls to Palace Stage, New Orleans, While Rehearsing Aerial Act.

New Orleans, Dec. 22. While rehearsing before the opening performance at the Palace Monday, Leona Earl, of the Aerial Flares, fell to the stage, a distance of some 20 feet, and was picked up unconscious.

Examining physicians state that no bones are broken, and she may be able to resume in several weeks. Body and Borman were brought over from the Orpheum to fill the vacant spot.

DISMISSED IN NEW ZEALAND.

San Francisco, Dec. 22.

Judgment for \$100 was given against Carter "The Great" magician, for the wrongful dismissal of Edward O'Hara, American electrician, who had been in his employ for three years, by a New Zealand court.

TRAVELING EXPENSES ALLOWED AS INCOME TAX DEDUCTIONS

Approved Ruling in Washington of Benefit to Professionals—Receipts and Records Necessary for Production as Proofs in Case of Demand by Government Officials.

PIPEFITTER DEEDS SONGWRITERS HOME

Karl Gustaf Nelson of Northwest Has Idea.

Karl Gustaf Nelson, of Bremerton, Wash., pipefitter and song writer, came to Seattle, got married and announced that he had made his will, which was duly sworn to, witnessed and deposited in Kitsap county.

The will provides for establishing the Nelson Home for Songwriters, to be situated on a piece of property owned by Nelson on Hartstine Island, in Mason county, 15 miles from Olympia.

The place, which the testator describes as "one of the most ideal spots to be found in the world in climate, beauty and natural wealth," is designed as a perpetual endowment for lucky composer.

The will specifies the first inheritor of the home shall be selected by popular contest, which closes Dec. 31.

One paragraph explains: Barred forever from this property are relatives of testator, and relatives of testator's successors forever; also professional music publishers and writers who write for publishers.

The winning competitor will be named by Nelson and a jury of 12 musicians.

In states outside of Washington a similar jury will decide the best compositions, and such verdicts together with the compositions, must be sent to the testator.

The will adds: "In case of a tie between said juries, the testator's decision shall be final, and the testator reserves the right to award the legacy to the writer who, in his opinion, is most qualified and deserving. Preference shall be given to those who are self supporting."

The contest is open to any American citizen, regardless of age, color or sex, and he or she shall write and compose at least two songs, and must be able to write both words and music.

Successor shall pay taxes on property and improve it in any manner he wishes, and after his death it shall pass to the next successor, selected according to the will.

The object of this will is to promote the art of song writing, and jurors and successors should give preference to the most deserving and those hampered by poverty, who if given a fair chance, could give to the world something which only a genius or artist can give.

Nelson is the author of "My Eastern Rose," "My Kentucky Belle" and other songs. He said pipe-fitting has been a necessity, song writing a pleasure.

Mr. and Mrs. Nelson left immediately for Hartstine Island, for their honeymoon.

DISBURSING STOCK

Orpheum Employees Receive Subscription Shares This Week.

The Orpheum Circuit disbursed its stock subscribed for by employees this week in the Eastern and Western offices.

Subscriptions were accepted some time ago by the Orpheum for the stock at \$25 each share, with the employees allowed to pay five per cent. down in cash and 50 cents weekly until the stock should be fully paid for.

It is said that some of the subscribed stock was purchased by the Orpheum Circuit when it was quoted at 27. Monday, when the disbursement started, Orpheum was 23 1/2 on the New York Exchange, closing at 24.

Frank Hearn, the 12-year old son of Julia Hearn (Three Ranges) debuted on the legit stage in "Whitey's Jonathan," Mrs. Fisher's new play.

Washington, D. C., Dec. 22.

Traveling expenses, such as railroad fares, meals and lodgings, if expended for business purposes, are a deduction of gross income, according to a recent ruling made by the Commissioner of Internal Revenue. William M. Williams, and approved Dec. 14 by D. F. Houston, Secretary of the Treasury. This ruling, which is known as article 192 of regulations 45, amended, specifically states, however, that only such portion of the meals and lodgings as would be in excess of what living expenses would be at home is deductible from the gross income.

The first section of the amendment reads: "Traveling expenses, as ordinarily understood, include railroad fares and meals and lodgings. If the trip is undertaken for other than business purposes such railroad fares are personal expenses and such meals and lodgings are living expenses. If the trip is on business, the reasonable and necessary traveling expenses, including railroad fares, and meals and lodging in an amount in excess of any expenditures ordinarily required for such purposes when at home, become business instead of personal expenses if, then, an individual whose business requires him to travel receives a salary as full compensation for his services, without reimbursement for traveling expenses, his expenses for railroad fares and expenses for meals and lodging in an amount in excess of any expenditures ordinarily required for such purposes when at home are deductible from gross income."

The members of the theatrical profession who live in hotels in New York will face a difficult problem in setting forth what they consider their road expenses exceed those of their New York hotel or home life and incidentally the checking paragraph sets forth that: "Claim for deductions referred to herein must be substantiated, when required by the Commissioner of Records, showing in detail the amount and nature of the expenses incurred." This would indicate the traveling actor should secure and keep for ready reference receipts or records covering not only his railroad fare, which is naturally deductible, as stated, but his hotel and meal expenses as well, as when he makes his return, some internal revenue auditor may call upon him to show cause covering his deductions.

The portion of the amendment quoted above sets forth the status of the actors' expenses and deductions. The balance of the act delves into what expenses a traveling man who receives an allowance for railroad fares, meals and lodgings can figure as deductions from his gross income.

The act also tells Congressmen that they must make a return on the mileage they receive from the government in excess of what the actual railroad fare costs them.

NOT SO SURE OF BIRD.

Wire-Walker's Husband Wants to Cooper Set.

Bird Millman, the wire star, will appear in the Zigfeld "Midnight Frolic" atop the New Amsterdam starting Jan. 19. It will be her third appearance in the roof revue.

Miss Millman refused to consider a contract for next season with the Ringling, Barnum and Bailey circus, and her husband, Tommy Thomas, has bet \$50 that she will not be with the big top. Thomas, however, is now considering the chances of Miss Millman changing her mind when she gets the news of the scandal at Madison Square Garden in March and is thinking of coppering his bet.

Nadel's Past Due Vacation.

R. K. Nadel, of the Pat Casey Agency, is going to allow his home town, Elhart, Ind., to get a flash at him this week. The town has been waiting for the chance for the past nine years.

PORTLAND HOTEL MANAGERS ENTERTAIN PROFESSIONALS

Multnomah Hotel on Coast Holding Festival Christmas Eve—Every One in City Invited to Attend Midnight Party.

Portland, Ore., Dec. 23.

A midnight Christmas festival for the entertainment of all show folk fortunate enough to be in Portland over the holiday, is planned by Eric V. Hauser, president of the Multnomah Hotel, the Northwest's finest hotel.

Every professional in the city on Christmas Eve will be invited, regardless of whether the professional is a transient, or a native.

The party will start at midnight and will be held in the grand ballroom and Arcadian Gardens at the Multnomah. The fun is to start with dancing, leading into a real happy festive Christmas tree festivity. A great tree will be decorated and laden with little gifts for each guest, many presented by local stores. A rather sumptuous dinner with entertainment will conclude.

This is the first record on the Pacific coast of a hotel manager entertaining actors.

TATON'S DIVORCE.

Husband Asks Release From Dan-
cer, Who Was Arrested.

Los Angeles, Dec. 22.

Hubette Taton, a 25-year-old dancing teacher, recently arrested on a grand larceny charge and spent some time in jail, followed the dizzy rays of vaudeville fame to the end of the marriage trail.

She is the defendant in a divorce suit filed by her mother-in-law, Lee Abner Taton, of the U. S. S. "Mississippi." Mrs. Taton was arrested in San Pedro, Nov. 18, charged with stealing several hundred dollars' worth of clothing from Jack Dillon, of 903 South Bonnie Hene street, her dancing partner in vaudeville. This is said in her husband's complaint to have caused him great and grievous physical and mental suffering.

Mrs. Taton was released on the theft charges on her own recognizance in Justice Summerfield's court Nov. 24. She and her sister husband have been married but three months. Their marriage took place in San Ana March 4, and they separated June 27. Mrs. Taton said, while in the city jail that she did not steal any of her dancing partner's clothes. "I did take the clothing, but I thought that Jack took \$10 from my purse and I took his stuff only to make him return my money."

BIG WEEK FOR CLARENCE.

Young Mr. Gaskill Has Seven Songs
on Palace Bill This Week.

Clarence Gaskill is as modest as a song writer is allowed to be, but Clarence could not see this week fade away at the Palace, New York, without telling the world seven of the songs he has written as on the stage during the entertainment.

Mr. Gaskill says the Four Mortons at the Palace are singing three of his numbers: "Milk and Honeytime," "Hello Martha, Hello Joe," "The Ghost of the Irish Songs"—Morton and Glass are singing three more: "The Janitor and the Landlord," "I'm a Merry Little Widow," "No Long, Mister Jazz," while Clara Morton must be someone among the family with but one of Clarence's best, "That's How You Can Tell They're Irish."

Immodestly or not, the truth must be applied—young Mr. Gaskill wrote the words and music of all the numbers excepting the Irish number Miss Clara is singing. Tommy Gray bustled in on that one.

KITTY DONER'S INJURY.

Kitty Doner, while playing the Monday matinee at the Alhambra, fell and fractured one of her arms, the accident necessitating her withdrawal from the bill. Miss Doner showed no little grit by remaining on the stage and finishing out the afternoon performance despite the injury.

Clark and Bergman were called in to double from the Hamilton to finish on the week.

AUSTRALIAN FIGHTS BRING COURT FINES

Clay Smith and Tivoli Con-
ductor in Melee.

Sydney, Nov. 29.

Clay Smith, the American comedian, now at the Tivoli, this city, and Chas Downing, formerly conductor at the Tivoli but at present in charge of the orchestra at the King's Melbourne, were the principals in a complicated series of assault charges heard at the Court of Petty Sessions. Smith stated that his weight was about 130 pounds, while Downing, who stands over six feet, appears to be in the heavy-weight division.

Smith said he had arranged that his wife and theatrical partner (Lee White) should attend the matinee performance of John McCormack the following day and asked to be excused from rehearsal on that day. This appeared to annoy Downing, who was relating his grievance with Charlie Wheeler (stage manager) outside Smith's dressing room on the Wednesday evening.

Downing asserted that he would not hold rehearsals for "any Clay Smith or Lee White" saying that he did not see why the two principals should be allowed off while the rest of the company rehearsed. Smith replied that if the managing director (Hugh McIntosh) had been about he would have asked for an afternoon free for the whole company. Downing continued his argument in the dressing room, and was told not to be rude. He persisted. Smith used an offensive term, and repeated it when Downing threatened to "smash his head in" if he did. Downing fulfilled his threat by striking Smith a blow on the head as he was sitting down taking off his socks. In the ensuing melee Smith dislocated his shoulder.

The Tivoli management removed Downing from his position as conductor and sent him away with a company to Western Australia. When he returned a few weeks ago the same management gave him a position at the King's theatre. When Smith went to receive his salary Downing and some friend were standing near the stage entrance. Seeing him, Smith went to a shop nearby and bought a wooden roller used for blinds. Getting alongside Downing, Smith hit him over the head with the stick. Downing got the stick from Smith after a struggle and made a lunge at him, but Smith dodged and the blow caught Lottie Sargent, an actress, on the head. Smith ran up a nearby lane, with Downing in hot pursuit. Smith was fined £10 in default of two months in jail for assault, and Downing was fined £2, or 14 days' hard labor.

WATCHING HARRY HINES.

New Orleans, Dec. 22.

Harry Hines, while playing the Low time, has been panning the Orpheum Circuit during his monolog. His remarks occasioned comment from the press in Memphis, and he will be scrutinized closely by Orpheum representatives when opening here at the Crescent tomorrow (Thursday).

DINNER IN THE HOUSE.

Bill Quaid, manager of Proctor's Fifth Avenue, will surprise the artists on the Christmas bill with a turkey dinner served in the theatre restaurant.

Each individual will also receive an appropriate gift, and between shows the Quaid automobile will be at the artists' disposal.

Nine acts will be played.

I. R. Samuels Expected Back.

The return to the Keith booking office of I. R. Samuels is expected next Monday, Dec. 27.

Following Samuels' recent illness he went to Atlantic City and is now in Lakewood.

N. V. A. AWARDS DRIVE PRIZES TO SIX GIRLS

Elizabeth Mayne Gets Three-
stone Diamond as Leader.

Elizabeth Mayne won first prize in the National Vaudeville Artists' 30-day membership drive. Miss Mayne turned in 104 applications. Therese Valerio was second with 72. Julia Rooney third with 68, Mae Wilton fourth with 57, and Vesta Wallace fifth with 59.

Presentation of the prizes was made at the N. V. A. Club last Sunday night. Miss Mayne received a ring with three diamonds in a platinum setting. Therese Valerio, the wife of Tom Brown, of the Six Brown Brothers, was presented with a platinum bracelet, as second prize. Miss Rooney and Miss Wilton were unable to be present, engagements taking them out of town. Miss Rooney, of Clinton and Rooney, was awarded a three-stone diamond bracelet, and Miss Wilton (Wilton Sisters), a diamond and pearl brooch pin. Miss Wallace received a wrist watch. A consolation prize of a year's paid up dues in the N. V. A. was awarded Alma Grace, who was sixth.

The total number of applications received during the drive was 1,042.

MARKS, SOLE OWNER JOS. W. STERN & CO.

Will Gradually Change Name
to Edward B. Marks Music
Publishing Co.

Through the sale effected last Friday, Edward B. Marks, one of the former partners in the music publishing house of Jos. W. Stern & Co., became the sole owner of the concern. It is Mr. Marks' intention to alter the name to the Edward B. Marks Music Publishing Co.

Henry R. Stern was the principal holder, with Marks, in the Stern house. Mr. Stern is retiring from active music business.

The house of Stern is internationally known. It has published for years all kinds of music, with special attention given to music of productions.

In connection with the statement of the transfer of interest to Marks, it was announced Mr. Marks never bought any stock in the Emerson Phonograph Co.; that what stock he had held was secured by him through having given the Emerson company his services.

CHESS PLAYER TOURING.

Kid Champ Will Go Out as an At-
traction.

Samuel Reszewski, the seven-year-old chess champion, who recently arrived in this country from Poland to tackle America's best, has been placed under contract by Max Rudnick and Max X. Brown for a tour of independent houses throughout the country, as an exclusive attraction.

Since the arrival of the kid champion he has beaten some of the best experts, including the most prominent men of West Point.

According to the arrangements, specially constructed chess boards with lighting effects will be placed in a visible position to the audience denoting each move made by the eight-year-old wonder while the games are in progress on the stage.

His father and mother will, as usual, accompany him on the contemplated tour.

BRANDELL GOING ABROAD.

William Brandell is quitting the vaudeville producing field and leaving for London early in January. He will visit a sister and expects to enter theatricals there.

Brandell bought out M. Thor's office, which specialized in girl acts, about a year ago and has since put on several turns of that kind on his own.

George Choo will handle Brandell's acts when he sails.

PETROVA ENDS 2D SEASON.

Louisville, Dec. 22.

Oiga Petrova wound up her second season in vaudeville Saturday at the Mary Anderson. She leaves Christmas Day to spend New Year's at her home in Great Neck, L. I.

SWINDLER OF ALLIED STAGE UNION OFFICERS CAPTURED

Man Representing Himself as Secretary of Alliance
President Confesses When Arrested in Syracuse
Hotel.

ORTH AND CODY CAN'T SECURE RELEASE

First Instance Reported Where
Producers Fail to Release
Turn Upon Request.

The first known instance this year when the Shuberts declined to release upon request a vaudeville act they had under a play or pay contract arose last week with Orth and Cody, who include in their contract Moran and Winer.

The teams, booked jointly, appeared upon the Century Roof, which they left, it is said, after the opening performance. Frank Orth is reported to have called at the Shuberts' office the following day, suggesting their contract be terminated immediately, to avoid misunderstandings in the future.

J. J. Shubert is reported to have assented, but suggested Orth first see his brother, Leo. Repeating his reasons to Leo, that brother recommended to Orth he keep his contract, according to the story, asking Orth what he was worried about. "We want you," Leo Shubert is quoted as saying, "No what do you care? If we don't play you in a production we will in our vaudeville."

FAY'S SUNDAY SHOWS.

Opens at Cort With 12 Acts—Has
House for 20 Sundays.

Frank Fay has leased the Cort theatre for 20 Sunday nights for his intimate concerts, which opened last Sunday (Dec. 19).

Twelve acts appeared on the opening bill, with Fay working from the audience, introducing them and ad libbing generally.

The house has been sealed at a \$2.50 top. Fay plans to use from 10 to 12 standard acts each Sunday.

Next Sunday he has Paul White-man's Band and Frank Tinney as features.

Fay is booking the acts direct. The concert last Sunday was pronounced excellent by those who witnessed it, with a fair attendance.

REGENT CONTINUOUS.

Change in Policy and Price at Moss'
Harlem House.

Starting next week, the R. E. Moss' Regent, at 7th avenue and 116th street, will change its policy, with the performance continuous except between 6 and 7 p. m., with a bill of vaudeville and pictures.

Acts, however, will play but two shows daily except Saturday and Sunday when three shows will be given. Films will take up the extra time during the day with a feature picture leading that part of the card.

With the change a downward revision in admission scale will also be made. The top will be made 40 cents instead of 50 cents and it goes to 60 cents on Sundays.

DYCKMAN'S SUNDAY SHOW.

Beginning Sunday, Jan. 2, Sunday vaudeville concerts will be installed at R. E. Moss' Dyckman on West 20th street.

The house, which plays pictures during the week, will use six acts and a picture twice daily on the Sunday bills.

Dan Simmons of the Keith Exchange will book the vaudeville.

MARTIN BECK MARRIED.

The daily papers Tuesday carried the announcement of the marriage Dec. 20 of Martin Beck to Miss Louise Peyton Heima, in Philadelphia.

Mr. Beck's first wife died about two years ago.

The Bowmen Brothers are now playing on the Low Circuit.

Syracuse, Dec. 22.

A swindle which had for its victims officers of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators was short-circuited here yesterday when Joseph Swartz, 35 years old, of 178 Bay 31st street, Brooklyn, was arrested in his suite at the Hotel Onondaga. He is charged with having passed worthless checks in various New Jersey and New England cities, and is said by the police to have admitted his guilt in a written confession.

Swartz, who came here to visit his sweetheart, is claimed to have been operating about three weeks, in that time he has got away with various small amounts.

His scheme, as told by the police, was simple. Representing himself as secretary to President James Lemo, of the I. A. T. S. E., he would call upon a local secretary of the alliance in a town, make his pretensions, and then have the union officer cash his check for \$10 or some similar figure. Among his alleged victims are John Clinton, secretary of the Alliance in Trenton, and Secretary Olinger, of Stamford, Conn. Swartz also is said to have confessed to passing a bad check on the secretary in New Haven.

Using Swartz's affidavit as a basis, the police are seeking to learn if he swindled any others besides those mentioned.

EMERGENCY CALL.

Author Timberg Goes on When
Jack Allman Is Ill.

Thursday afternoon at the Fifth Avenue Herman Timberg, author of the Allman-Mayo turn, was in the audience.

Harry Mayo made an announcement that his partner Jack Allman was indisposed. Timberg dashed back stage, jumped into the part and finished the engagement.

Thursday night Timberg picked Brony Leonard, the lightweight champion, out of the audience and dragged him upon the stage. The boxer sang a song, told a couple of stories and otherwise disposed himself as a regular actor.

NASHVILLE BUYS STOCK.

Low Sale Conducted in Southern
City Last Week.

Nashville, Dec. 22.

The Low people claim Low stock was sold to many Nashvillians last week while the sale was being conducted in the local Low theatre. No figures have been given out.

The sale was well handled and much publicity secured.

GLORIAS BOOKED OVERSEAS.

The Glorias have an offer, from Maximo Lowe to appear for six months in England in a piece with a Paris production engagement to follow.

They are now on tour with "Charterella from Broadway," the Shubert production.

Pierce Keegan With His Wife.

Pierce Keegan, formerly of Keegan and Edwards, has teamed with Margy O'Rourke (in private life Mrs. Keegan).

Miss O'Rourke started out this season of the team of Adelphi and O'Rourke. Miss Adelphi was formerly pianist for Janet Adair.

Keegan lately announced retirement from the show business.

Dispose of "Grand Army Man."

Jack Wells and Joe Rogers, who are using the former Foster Fall act, "The Grand Army Man," opened on the Pantages Circuit Jan. 18.

The N. V. A. decided that the team is entitled to the use of the vehicle after Wells showed an agreement giving him full use of the act until September, 1931, with an option for use beyond that time.

Wille Liebling has retired from the vaudeville stage and is now associated with George Wall, in the far business.

MORE ASCHER VAUDEVILLE; TWO HOUSES CHANGING OVER

Ascher Bros., of Chicago, Through Success of Their Chateau, Decide on Others—Opposition in Peoria—Rockford Next.

Chicago, Dec. 22.

Ascher Brothers, controlling several big picture houses in Chicago, and affiliated with the Goldwyns, are turning some of their newer theatres into vaudeville and picture palaces.

The first attempt was the Chateau, one of the most beautiful neighborhood theatres in the country, which has been running for the last 12 months with five acts and a picture. The policy proved very successful, with acts changing twice weekly.

The two latest ones to adopt this policy are the West End, at 33d and Marshfield, which opens Dec. 29, and the New Palace, Peoria, Ill., with a seating capacity of 2,100, also a split week policy. Opposing at Peoria, as the W. V. M. A. has one of its finest theatres there, owned by Felix Greenberg. It is expected that the New Palace for the first half will play the regular Pantheons road show coming out of St. Louis and the last half will be recruited from Chicago. Jimmy O'Neill, Chicago booking manager for the Pantheons (Theatricals), who books the Chateau, will handle the bookings for the two new houses.

It is expected Ascher Brothers will have six weeks in Chicago and immediate vicinity.

Rockford, Ill., is said to be going into vaudeville right after the N. Y. of the year.

QUEBEC GETTING KEITH SHOW

Quebec, Can., Dec. 22.

The Auditorium is to try five acts of Keith vaudeville for full week, commencing Jan. 1. The house has been playing pictures and vaudeville, without either making much of an impression.

Through the large French population of the town, talking turns expected to die on the Auditorium stage and were seldom disappointed, as the English portion of the audience remained as quiet as the non-understanding French, while they were on. No one excepting the theatre management knew who booked the acts.

J. H. Allen, in the Keith office, will supply the five-act shows.

WALTER MEEKIN FRANCHISE

Chicago, Dec. 22.

Walter Meekin, veteran showman, theatre manager and owner, has been given a W. V. M. A. and R. F. Keith franchise to book on the fifth floor of the State-Lake Building.

It is the first franchise given in two years in the above booking agencies.

CAN'T GET RELEASE

Irvine and Jack Kaufman have tried unsuccessfully to obtain a release from the Keith office from their vaudeville contracts to accept an engagement with the Ringfield road show.

Van and Schenck are leaving with the "Follies" on the road. Ringfield wants a similar team to remain in New York at the New Amsterdam.

N. Y. A. COMPLAINTS

James Martin of the colored act known as "The Golden Gate Trio" has filed a complaint alleging another act (white) is using the "Golden Gate Trio" title.

Following a complaint filed by Phil Barker, to the effect Johnnie Harrigan was using Barker's billing of "a bad boy from a good family," Harrigan informed the N. Y. A. this week he would discontinue the use of it.

Andy Barr, against Flannery and Murphy, also alleging the latter are infringing on "Show-bus" live claims to have written for another act.

Barnes and Johnson against Murphy and Flannery, claiming infringement of a song described as "Good up it."

Harry First has formed the stage for commercial business.

PRODUCING QUIET; BOOKERS FILLED UP

No Time Nor "Spots" for New Acts.

Production of new material for vaudeville has practically reached a standstill, owing to the congestion of bookings and the difficulty of finding spots and time for new material when acceptable.

Most of the big time bookers report they are filled up until spring with the exception of a spot here and there. The reported scarcity of material at the beginning of the present season is given as the reason for the congestion.

Bookers, hearing continued reports of a scarcity, routed acts right and left. Many turns that were summering, added to the acts arriving from the Middle West and other territories in answer to the scarcity reports, made a dearth of material which has continued.

N. O. ORPHEUS' DATE SET.

New Orleans, Dec. 22.

An announced several weeks ago the new Orpheum will open Monday, Feb. 1. The singer Magenta will probably headline the initial program.

The lease of the Orpheum people on the old theatre does not expire until September, but it is the intention to keep the house clear until it is turned over to the Shuberts.

Arthur Weiss may be brought back to this city from the Orpheum, St. Paul, to manage the old Orpheum when it becomes a Shubert institution. White managed the Orpheum seven years and was one of the best liked executives this city has ever had.

Loew's Holyoke Dec. 28.

The Victory, at Holyoke, Mass., built by Loew and announced to begin operations early in January, now has Dec. 28 set for its initial performance.

IN AND OUT.

Two acts were forced out of the Palace show this week due to illness. Bert and Betty Wheeler were the first to go because of the inability of Mrs. Wheeler to continue, while Sam and Kitty Morton were also disabled through the latter's illness. De Haven and Nix and Henry Bantrey and Hand substituted.

MARRIAGES

Frank R. Silverwood, business man and song writer of Los Angeles, to Mrs. Haplo Winkler, (Chicago society woman, at San Francisco last week.

Irene Downes, "Hits and Pieces" at Des Moines, Dec. 15, to Maxey Leonard, in vaudeville.

BIRTHS

Mr. and Mrs. Sydney Jarvis at their home in New York, Dec. 17, son. Mrs. Jarvis is known professionally as Virginia Dare.

Mr. and Mrs. Frank Dobson at their home in Pittsburgh, Pa., Dec. 11, daughter. The father is in vaudeville.

ILL AND INJURED

Gertrude Brodie, the author who has been ill almost a year, is reported recovering.

Senator Francis Murphy was discharged from the Lexington Hospital Sunday after a serious operation. The neurologist was operated Thursday of the same week and removed to the hospital. He had no chance of an engagement at the Regent. He resumed his work at Kentucky Alhambra.

Frank, Gifford, (Marion, Ill.) and Agnes, (Chicago) in New York, Monday after two months rest at Blue Lake. He is convalescing from a nervous breakdown and is planning on a return to vaudeville in January.

SONG WRITERS TO FIX THEIR ROYALTY RATE

Will Pass on New Contract Later This Week

The next meeting of the Songwriters' Union is scheduled for the latter part of this week for the purpose of passing on the new royalty contract now being drawn up by a committee. The latter is at work on two distinct contracts, one for the ordinary published song and the other for production numbers. Both contracts will embrace a number of common demands; 50 per cent. mechanical royalties, payment to be made every three months against the half year intervals at present prevalent, and royalty statements to be issued directly from the phonograph companies to the author, with 50 per cent. going to the publisher direct and the balance remitted to the composer and lyricist direct.

The 30-cent song contract is to call for a 3-cent royalty (the 10 and the newly issued 15-cent stuff not being considered at all), several of the publishers only granting a 2-cent royalty to authors on a high-priced number. As for production songs, the rate is to be either 7 or 1 cent per copy, some of the production publishers like Harms sometimes paying as high as 9 and 10 cents to the author. It is these established companies who, though they have proved their metal, are willing to share their knowledge with the lesser known writers and thus protect them and secure the best terms available for the younger blood.

MOSS ATLAS OPENS FEB. 22

House Seating 3,000,000 Will Have 3,000 Seating Capacity.

H. R. Moss' Atlas, 161st street and Prospect avenue, is scheduled to open Washington's Birthday (Feb. 22). The Atlas will be a duplicate of the Coliseum. It will cost approximately \$1,500,000. The seating capacity will be 3,000. The building will occupy 23 city lots. There will be three entrances, one on Prospect avenue, one on 161st street and the other on Union avenue.

The Atlas will play the same policy as the Coliseum, six acts and a feature picture on a weekly split, with an occasional headliner playing a full week. The house will have a large green room for the artists, and shower in every dressing room.

Divorce for Ada May Otis.

Ada May Otis, formerly with the Weber & Fields, Rogers Brothers and Anna Held companies has been granted an interlocutory decree of divorce from Oliver Otis by Justice Finch in the Supreme Court. The plaintiff sued on statutory grounds.

Henry J. & Frederick E. Goldsmith represented Mrs. Otis.

PRODUCTION ENGAGEMENTS

Ruth Wells, for Jimmie, to Apollo, New York.

Virginia Plummer, lately in vaudeville, with "Jim Sam Jones" May Janine is playing Rose in same performance. Miss Janine as the original "Little" of Hunkler and Gille. Alice Richter, "The Cat," Rena Lawrence for "Doin' Up" (vaudeville), King Cider, Ralph Hoyt "Always You" (vaudeville) (Leslie Morrison edict).

Helga Adams, prima donna of Ringfield's "Midnight Frolic" is reported as leaving the road show tomorrow (Saturday) night. Miss Griffith, late of "Poor Little Girl" started rehearsing the road Monday.

Dora Brady has signed with the Shuberts under a three-year contract. She will appear as a specialty dancer in the new Century, Broadway, ad. revue.

Layman and King the original educational dancers, with Mary, have signed a three-year contract with George M. Cohen.

Pierre J. LeMay, who was for months leading man for Minnie Dupree and later in Montreal, having returned from service in France, is now located in Montreal, Quebec, conducting the Pierre J. LeMay and the Automobile Co., which has the property for the Columbia Rex.

NEW REHEARSAL FOR

THE BRIDGE AND BOWLING SHOW

VINCENT LOPEZ

and His

KINGS OF HARMONY

and Pat Rogers

CLUB SHOW IN REHEARSAL.

Radiant Revue May Get Broadway House for Hospital Benefit.

The Radiant Club has put into rehearsal song and dance numbers which will be features of its annual show, to be given in the grand ballroom of the Hotel Plaza Feb. 26. The entertainment will consist of a dance and revue, the dance numbers of the latter being under supervision of Jack Hine. Charles Jones is in general charge of rehearsals.

The club contemplates taking over a Broadway house for presentation of the revue, the proceeds to go to the Beth David Hospital of New York.

N. Y. CENTRAL WINS; 34c. RATE RESTORED

Allowed to Resume Charge Within New York State.

The former differential on rail lines intrastate within New York was automatically brought back last week when Justice Handbrook, sitting at Kingston, N. Y., dismissed the injunction secured by the Public Service Commission which had until then prevented the roads from charging the new 34 cent per mile rate authorized by the Interstate Commerce Commission (the federal body) early in the fall.

The decision last week upheld the I. C. C. increased rate within the state of New York and ordered the New York Central road, which had been fighting the injunction, to increase its rate at once. How soon the N. Y. C. will be able to revise its schedule is not certain.

When the 34 cent rate becomes effective, however, a differential between the N. Y. C. and other lines will operate. It will be cheaper to travel on the Lehigh Valley, Erie and Delaware, Lackawanna and Western. The latter three lines, for instance, will charge \$15.41 from New York City to Buffalo as against \$17.65 for the New York Central. The difference in the price of the tickets will be \$2.24.

The Public Service Commission has been fighting for a retention of the old pay-war rate of two cents per mile for trips within the state and secured an injunction some weeks ago denying the right of the Federal Commission to make the rate within the state. A similar battle has been carried in Illinois.

In like manner to the Buffalo rates, it will be cheaper on the other lines to travel to Rochester, Geneva and other upstate points.

RECORD CO.'S SUIT.

The Victor Talking Machine Co.'s suit for an injunction and an accounting against the Harry Pann Co., based on alleged patent infringement arising from the manufacture and distribution of the Gramophone records by the Starr Co., is on this week in the United States District Court, before Justice Learned Hand.

Kenyon & Kenyon are attorneys for the Victor and Kerr, Page Cooper and Howard for the defendants. The case started Monday, and was still in progress Wednesday afternoon, with a prospect of continuing for several days to come.

NEW ACTS

The Watson Sisters may return to vaudeville in the near future.

William Le Maire in "A Classy Play" assisted by (Miss) Carrol Martin and Jack Goodall. (Howe & Curtis)

Patricia Cameron (Francis and Cameron), single.

Tom Wain will offer a new sketch to vaudeville opening at the Alhambra, Dec. 27.

Mary and Martine new song and act.

Bobbie Weston and Rebekah Gable, comedy player (M. R. Bonstons). Miss Gable was last with Alvin, and previously in support of Al Johnson.

Angene Strong and Walter Perceval will appear in a new vaudeville comedy dramatic sketch by Thelma and John Peter Tunney, called "The Unhappy Ending" (Beth Novell) will be in support.

The "Revol" three people, featuring Laura Wiles.

Don E. Mack (Daddy Mack and Daddy) with Peggy Hensley (Gibson and Hensley), two-act.

Sam Lewis and Arthur Thornton in "The Great Lover" talking and dancing.

CUTHIE'S CORN-FED WIFE TRYING TO RUN THE ACT

Con Has Real Trouble on the Road—Adam's Coming Back

Dec. 21, 1920

Dear Chick:

Cuthbert's corn-fed wife is harping into the act just as I told you she would when he married her. He has been dragging her out for hours all week and she has taken so many heads she's getting hump-backed.

And what a smart Jane! She thinks Dan Johnson is president of the League of Nations and that Babe Ruth and Ross Stryker are somehow related.

The other night we pulled a new gag here. I cracked to Cuthbert, "I hear Adam is coming back to earth." He cracks back, "What for?" and I kill them with, "To turn over a new leaf."

The house manager and his eight cousins immediately dashed back stage and made a terrible beef, asking us if we thought we was playing a smother. Cuthbert cancelled a sofa pillow he was making for the manager's wife and we have been getting the chill from the two stage hands and the rest of the mob ever since.

I tried to square it, but Cuthie's wife gummed everything up by bawling the guy out. She cracked that her husband was a ball player and didn't have to be an actor for a livin'.

The manager said he knew he was some kind of an athlete but after watching him dance he thought he was an acrobat.

She came back with, "If my husband would take my advice, he would dance from your theatre right now."

The manager countered with, "If he does it'll be the first break I've had since they wished me into this orchard."

Finally I split them out and charged some act out of a chance to hop in on a disappointment. But can you beat it? Here's a mail that thought grease paint was used on turns a couple of weeks ago and now she's happen on for heads and telling us how we should do the act.

What I can't figure out is how a high class guy like Cuthbert ever fell for such a turnip. He's been playing the chill for two dollar breads all his life and finally dances up to the cat with a dame with a fractured brain.

If she had Jack and held heavy you could label him as a male gold digger, but she didn't have car fare around the block when he saw her and got blind staggers.

Algie won't even stay in the same room with her and threatens to scratch her eyes out if she starts anything with him. I think I'll have to stick her in the Navy and call it a day.

My lighter is trainin and we're not going to let that little red back of last week worry us none. Do you notice how manager when mentions their fighters always say, "We're going to hit on and so." "We'll take as much for our end." Always we, or apt after the bell rings when it's him, we don't get the belts on the much he does.

This kid is a pip and believe me if I ever get him in the Garden they'll want to adopt him. He's faster than an agent opening money orders and he can suck like a pig driver with either hand.

In addition to this he's good to his mother can count over a hundred, and would rather fight than winter in Palm Beach so I ought to get some boxing with him before some other velocipede hangs it on his chin.

At any rate I'm all worked up about him and if he don't cap his first time out, I'll hang crane in his corner and fold up the franchise.

How are all my women behavein? Can you imagine the break I'm getting from away from the big alley on Kansas. I would have been any five to cap last four or five times, pen and a couple of you ladies. Remember me to all the mob and keep your pike buried in the right side until the boys cool off.

Your old world, Ed.

The United Comic Artists, Local No. 109, is to hold its annual ball March 2, next, at the Hotel Waldorf-Astoria. Walter Perceval, Charles Goodfellow, William O'Connor, Phil Grigorian, Charles Caldwell and William Drake are designing posters to advertise the affair. There are around 600 members of the comic artists' union.

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The business of Sully, the barber, slumped, after the expose last week in Variety, but the safety razor market was very brisk. In retelling the inside stuff on how Sully runs a check up from a snappy barber to a five-dollar bill, while he has a customer unconscious in his chair, Variety did not know Sully's closest shaves were unaware of Sully's high cost of being trimmed. Tuesday Sully's business seemed shot to pieces. To keep his barbers engaged, Sully sat in the different chairs and allowed them to shave him. About 3 o'clock Tuesday afternoon Sully's face commenced to show the wear and tear of his dull razors, after his fourth shave that day. He switched to haircuts, one hair at a time. Sully by careful maneuvering has held out 14 of his original hairs, each named after his children. Sully manipulated his pate for years, until now he has separated his remaining hairs until they no longer cluster on his crown—just struggle—which gives him an appearance of a Mutt opera singer, when he isn't shavering or angry. After the barbers had justifiably bartered their hair, face and head, trade commenced to drop in, but in a desultory way that frightened Sully into believing that at last his customers were wise to him. He called up Pat Casey. Sully always calls up Pat Casey. It is a matter of Sully's life history that Casey has never turned him down for a touch. So Sully calls Pat when he wants anything or he's hungry. Sully told Casey his troubles and Pat hauled him out.

Little Sully wears a little hat, but he is particular about it. Billy bought a brand the other day, paying \$7 to have it made to order. Calling for the hat, Billy didn't like the fit. Though a mite of a fellow, he kicked up an awful row in the hat store, and a police officer was called. The cop had to minutely examine the place before he could see Billy, and then the officer told the HT 'an to sue if he had been given the worst of it. Whereupon Billy sought his attorney, Monroe Goldstein, and said he wanted a grand jury against the hatter, if it wouldn't cost him over \$150. He didn't want the hat; he wanted his \$7. Mr. Goldstein told Billy he would donate his services if Billy would donate \$1, necessary to procure a summons. Everyone is waiting to see what is going to be the outcome of Little Billy's midget hat.

The initial meeting of the Overseas Entertainers' Association, set for Sunday, Jan. 9, at the Henry Miller theatre, has been postponed for the present. The postponement was occasioned by a conflict of dates, the Actors' Fidelity League occupying the Henry Miller for its social sessions regularly every second Sunday in the month. Next month it will fall on Jan. 9. The Overseas Entertainers will hold its postponed meeting at the Henry Miller, on a date to be announced later. Since the announcement that the Overseas Entertainers' Association was in process of formation the idea has gained great impetus, inquiries having been received from eligible all over the country.

Joe Jackson's automobile was stolen last Saturday night. It contained several hundred dollars worth of Christmas presents. Later it was picked up, having been abandoned after being rifled of its contents.

Keith's Boys' Band and several Keith vaudeville acts will entertain the inmates on Ellis Island Dec. 25. George Melburn of the Keith office is arranging the entertainment which is an annual occurrence.

Frederick McKay left this week for Boston to join the "Maytime" company as manager, his third season with the organization. There will be but one company on the road this season.

ANOTHER AGENCY CONTRACT WARNING

Week by week actors could be warned against indiscriminately signing agency booking contracts, but apparently it would have no effect. Actors keep right on doing it.

Especially is this true of people in vaudeville. They sign without reading or understanding, and eventually find their booking affairs in a tangle. Most of this trouble follows a vaudevillian's agreement to submit to one person or agency for production bookings.

With so many nondescript "agents" around New York, and they have been around since the revue craze started, there seems no limit to the offers made actors.

The odd thing about it is that these agents, managers or producers, whatever they may call themselves, promise the actors nothing. They don't even agree in the contract to book them, let alone guaranteeing any work. The contract as a rule binds the artist to pay the agent or manager a commission upon any and all production work the vaudevillian may perform within a period of time, often mentioned in the agreement as three years.

These instances are coming up all the time. Only lately it was reported where a person alleging to be a producer induced a young woman to sign a contract that called upon the young woman to pay the manager a stated sum weekly, whenever she was working, without obligating the "producer" to either procure or furnish that work. His contract was simply a lien upon her salary while she might play.

As often as it has been thought of in the past, Variety has warned professionals against these kind of contracts. No player should sign an agreement of any kind that does not agree in it to give the player returns. Otherwise they promise the agent or whoever it is to pay them something for nothing.

When the terms of a booking agreement of this nature are ambiguous or not understood by the player, ask permission to take it away with you to read overnight, then show it to someone, but never sign it until fully acquainted with its contents.

Most of these agency booking contracts that call upon the actor to pay commission or salary are merely trick documents, that usually turn up to cause trouble and expense when the person signing them finds production work. And just as often the person who induced the actor to sign is not the one who secures the production engagement.

We are quite certain that almost any theatrical attorney will, without charge, look over a contract calling for the payment of commission to an "agent" or "manager" and give the professional an opinion on it. Or any of the officers of actors' or managers' organizations will do it. If the professional does not care to do that, come into Variety's office and ask any of the editorial staff for an opinion. They know enough about these things to give one. But don't sign any contract without knowing what's in it, what it binds you to, and what you are going to get out of it for yourself.

AMONG THE WOMEN.

The usual ladies who go out afterwards to tea dances and would change to evening clothes without returning home, a novel scheme was inaugurated on the stage of the American Roof when Katherine King (Gene and Katherine King) made her entrance in a cream colored silk suit, and after her number remained before the footlights to switch about the skirt to its pink side, pull it into side panniers, and into the pockets on designed side the jacket which she rips off to disclose a very fancy bodice in smart doublet underneath! Presto! Change! This is not only quick, novel, and economical, but it offers a solution of changing back into the suit after the formal dance, and sneaking home with the old latch-key so that hubby would never guess there had been much of a party. Another frock worn by Miss King was of white spangles trimmed in blue ostrich and tulle. The blue was a bit cold looking, or perhaps the bad curtain took away its light.

Six Musical Nones were all done up in white satin suits. Four of the girls, who played beautiful silver instruments, wore shepherdess dresses of white satin. Skirts of silk and silver lace were overhung with double drapes of white Pussywillow or some silk equally as soft and shimmering. Nice little hats with white fur pompoms set on top of the crowns were matched by some epaulet arrangement at the shoulder, from which silver strands with white fur pompoms dangled! The girls looked like a snow scene. The two men wore white Pierrot suits trimmed with wide silver bands. The combination was fresh and flashy, and the music just jazy enough.

The young lady in the act of the O'Leons and Houlihan stalked onto the stage in a snappy white leather cow-girl costume, with scalloped skirt edged in white leather strip fringe. A white leather chouch hat, high boots, and a tan cartridge belt completed the effect. She later essayed an Indian, and a most fascinating suede skin suit, heavily beaded, with all the squaw trappings, was highly to be flattered. Woe to the black pseudo-vamp dress she wore in between, however! The skirt was too long, the spangles too tame, and the whole effect without style or sensation. She should always be an Indian or a cow-girl!

Bobby Van Horn disparaged the women in a way that makes this column squirm between the lines, and when he said in apology: "But I really like the ladies—I like all wild beasts!" he was adding insult to injury! His funny ditty about there being five women for every man gave him a start, and the act was successful on the laughs of the men. So, Mr. Van Horn, we shall get even! We, the ladies, did not like your tiny little neck-tie. Why do you men wear such silly things? (Wild beasts indeed!)

At the Colonial a colonial revue, "The Eyes of Buddha," revealed some handsomely gowned Geisha girls. The "pitty" Nippon ladies wore kimono that could not have been surpassed in color combination. Soft crope meter was the material, one of the prettiest combinations being a lavender shot with gold, finished with bands of Nile green and coral. A touch-up number was attractive, and a fan fantasy competing.

The favorite Geisha girl "Takiyami" (phonetically spelled because the little warbler was not on the program) wore in her hair cherry blossoms as fresh and dainty as though they had just been plucked from fragrant boughs. Her hair was correctly combed in true Oriental fashion, with a snappy little point coming down in the middle of her forehead in coquettish style. (So many girls on the stage spoil Japanese effect by wearing a lean coiffure!) Taki wore to match the cherry blossoms a kimono of cherry blossom gold brocade with. This was trimmed in tiny rows of red material and contrasted in bands of green.

A set of chorine costumes in pastels effect contained black and white in bizarre fashion. The coat was black with white cut-out spots, applied in queer designs of half moon, sacred birds, dragons and what not! The pantaloons of the top style were of white material with the same designs applied in black. One gown was developed with Mandarin

FRILLS AND FASHIONS

By ALICE MAC

That wonderful theatrical family. The Mortons head the bill at the Palace this week, and they are certainly all that and then some more, from father to daughter Martha, who resembles Clara quite some.

Clara of this famous family was the first to appear, in a short frock of spangles which was trimmed 'round the hem with brown; the bodice consisted of blue chiffon, with the sleeves short, while showing beneath were knickers of gold cloth fastened at the knee with blue bows, the hat was of pink tulle and feathers of the same shade.

Then came brother Paul and his wife, Naomi, who wore a smart cloth coat of gray, made quite full, with steel buttons down the front; the large collar which fitted snugly 'round the neck and the bell shape cuffs were made of squirrel. Her dress was sweet of gray accordion pleated chiffon, with red, blue and silver ribbon forming a trimming 'round the waist; the hat was turban shape of silver.

Mother Morton wore an evening gown of black velvet that was most becoming, with the top having the one-sided effect of net, and barge trimming of green chiffon hung from one shoulder to the ground. Both Martha's dresses were dainty, the first of rose pink velvet and chiffon, while the last was yellow silk, which opened in the front, revealing a dainty skirt of white lace.

The Harrie sketch, "Half an Hour," with Miss Benson, proved quite interesting. Miss Benson wore a one-piece dress of dark green cloth, male quite plain, with a silk mesh tied loosely at the side, which had two large tan tassels at the ends. Her evening gown of gold cloth was really beautiful, lined 'round the hem with black fox fur, which also trimmed the hem of the long sweeping train which hung from the shoulders. Strings of jet beads formed the shoulder straps. Miss Corlies in the same sketch wore an evening frock of blue and gold, with the bodice of sequins; at the side a large tulle bow of blue hung.

Betty Wheeler wore two attractive frocks, the first somewhat on vamp lines. The skirt of black sequins was quite short, which came to points back and front, from which hung a large tassel; the tight-fitting top was of iridescent sequins, from which the train hung. Her change was quite different in style, of a delicate shade of pink chiffon, which had baskets of flowers worked on the sides of the skirt; the material was gathered at the hips, making it stand out. Satin made up the bodice, which was edged with tiny roses. Different shades of ribbons were caught at the waist.

The Amores Sisters are wearing the same costumes as when seen at the Riverside, and the beauty act remains just as funny, so with a different art acting and sound—an improvement.

Billy Sweet in the Ed. Wrothe show at the Columbia this week wears some attractive costumes, all made on the same style, sort of tunic affairs with trains. The one in the courtesan was indeed handsome, of silver and rose stripes, fitted tight to the figure ending in a sweeping train at the side, which was edged with grey fox fur. Her gown of black chiffon with bands of ermine was awfully striking. When Miss Sweet entered she had the chiffon draped cloak fashion, which she afterwards let fall, it forming a train hanging from the shoulders of a costume of white satin and brilliants.

Teresa Adams' gowns were similar, royal blue velvet patterned in blue beads, with the top of brilliants, was good looking, pale blue chiffon with bands of white fox fur trimming it formed the cape effect at the back; the hat was small with blue feathers decorating the crown.

Grace Fletcher wore a very chilly costume in the scene "The Frozen North." It had the long paces of very short set, with black sequins on the bottom, with the dress of the net coming to the top of the knee.

The girls made a pretty picture in the opening scene, in short dresses of white satin, which had a panel down the front of rose pink; the shoe girls were in the same colored dresses, only theirs were made long with panels at the side.

Very pretty was Grace Fletcher's frock of green tissue, which had three rows of green spangles on the skirt; the spangles also formed the shoulder straps. Tulle and feather trim were latched at the back. Miss Fletcher could have worn her stockings longer; as she kicked one observed her bare flesh.

Next were football costumes worn by the girls and Miss Adams.

Excellent bill at the 5th Ave. this week (first half) headed by Henry Hantrey and his great band.

A dainty act was offered by Earl Gates, with two girls in support. A dark-haired wisp, who were a gown of gold lace, with gold cloth lapels hanging at the side of the waist line, it also forming the bodice, which had short sleeves of lace. The other young woman made three changes. The first was a pretty dancing frock of powdered blue chiffon, with long sleeves ending in a wide cuff that was trimmed with brown fur. Then came a crinoline of silk and shadow lace, and tiny black bows. The pantlets showing beneath were of silk tied at the ankle with black ribbon. Color of the gown was hard to decide, as the stage was dark with just an amber spot. Then, after the dark-haired one had told us in song about cherry blossom land, where the fair one did not talk but walk, Mr. Gates and his partner came out appropriately attired; he in a costume of white satin, and she in a kimono of orange silk, made very short to the knee, which showed blue knickers when she danced.

Miss Regay (McCormack and Regay) wore a nice dress of pale lavender chiffon, trimmed with narrow gold lace, made very short, with knickers and hat to match. But her black frock of sequins became her most, also made short, with a cap of net worn upon her golden tresses.

Costs worn over tight black brocade panel skirts in which huge gold dragons were most prominent.

The last promenade of the girls was for the Geisha auction scene. "Lotus Flower" was loveliest of all in a soft clinging robe of ivory charmeuse with draped edges of salmon pink, and high pearls for a head dress.

"Chrysanthemum" wore a cloth of gold robe trimmed with wooden tassels. The bodice of little "Taki" was a bit top heavy with at least half a dozen white tips, and a tower of pearls—altogether too much for the diminutive little lady whose pretty pose was better suited in light brown blossoms.

"Summertime" was a smart little sketch at a summer hotel where the super vamp of the movies "Geo Carmen" promises to vamp away from the little bride the bunch kid of the groom (who by the way was recognized to be William McNeil, the tall and handsome nephew of Anna Fitzhugh). This male vamp at first resists the willowy vamp in the black clinging headcloth gown, designed so alluringly with a high neck and broad plain bosom. A harum underbody, with double panels embroidered in gold and brass up the side with gilt cord and tassels complete the idea of a perfect camp "ten route" (for this was her traveling costume!). With it she wore a gold and black brocade turban with black Paradise feathers. She was destined to nap, victorious in her triumph in a successful vamp!

Next "Paddy (Lemon and Paddy)" sang, mood frothy in a blonney suit as they waltz with themselves some jump arrangement with Ellen Barker. What in the name of the stars did she want to convey outside of making company, could she be so moved, and lately appeared in men's tops.

Next, the musical number, the ladies opened up production in one year, "Tosses of the fair" seemed intended to throw the face of the earth!

Leon Corlies in his previous evening gown was the mother's idea! The ladies will never again in show the face of "Tombahdy!"

OPPORTUNITY PLAYLETS AT A. F. L.'S SESSIONS

Actors' League Giving Chance
to Youthful Members.

The Actors' Fidelity League will include the presentation of two one-act playlets hereafter during the course of its regular Sunday night social sessions, held the second Sunday in the month at the Henry Miller theatre. The playlets will be initially introduced at the next Fidelity social session scheduled for Sunday, Jan. 2. It is the intention of the league hereafter to make the monthly social sessions more on the order of the club gambols of the Y.M.C.A.

One of the reasons for introducing the two playlets as part of the social session program is to give youthful actors and actresses, members of the Fidelity, an opportunity to show their ability in the club produced playlets, that might not otherwise offer itself by means of a regular commercial engagement. As a rule there are several prominent Broadway producing managers in attendance at the Fidelity's monthly social sessions.

It is pointed out by the sponsors of the Fidelity's playlet producing plan that more than one actor and actress now famous in the legitimate first came to the attention of a manager and received an engagement that started them on the road to their present success through a manager having seen them under propitious circumstances at a gambol. Besides the playlets, the Fidelity's social sessions will include concert and vaudeville numbers.

SECOND ROOF SHOW.

Present Century Roof Company
Following First.

The present Century Promenade Midnight Revue is going on tour after the first of the year. The plan to send it on the road follows the success registered by the "Midnight Rounders" with Eddie Cantor. The present show was the 9 o'clock revue, being moved to the late spot with some revisions when the "Rounders" started out.

A new late revue will be prepared for the Prom, starting at once. There will be about 20 new numbers put on and several vaudeville acts. Jack Mason is staging it. No provision has been made for a new 9 o'clock show.

On Monday the Promenade floor was rearranged, the dance floor being placed back in the middle as originally.

MANY STOCKS OPENING THROUGH ROAD CLOSINGS

Theatrical Conditions Bringing About New Stock
Companies Earlier Than Customary—Picture
People Take Over Empty Houses.

An unofficial survey of the multiple closings of legitimate attractions on the road this fall, has resulted in the chain more shows have closed, leaving the companies stranded or with salaries due, than at any time in the last ten years. The undisputed condition due to manifold failures of road shows, held to high operation costs, particularly transportation expense and the congestion of bookings, has resulted in talk of resorting to the establishment of an unusual number of stock companies, to remain as fixtures for the balance of the season.

One agency dealing in stock plays stated this week managerial inquiry indicated no less than 50 such stocks would be formed if theatres were obtainable. That the number will be considerably less than that is certain, for as soon as gaps are left through the withdrawal of road attractions, the houses have been taken by picture people. Small stand managers having tasted of the possibilities of films within the last season or two have been eager to take on the stock policy.

One of the biggest offices operating about six stock companies in the city of the East consider the situation somewhat differently. It was

GEO. M. COHAN CHARGES EQUITY COUNCIL WITH ATTEMPT TO CONTROL MEMBERS

Says "Equity Shop" Means Actor Must Play Where Ordered and With Whom
Ordered—Asks Actors to Have Respect for Themselves and Profession.

The following statement was issued this week by George M. Cohan, following up previous announcements of Mr. Cohan in which he has pleaded with the Council of the Actors' Equity Association to advise its membership that the proposed "Equity Shop" is nothing more or less than a "Closed Shop" under another name.

Statement from George M. Cohan

It all summed itself down to the question, "Does the American Actor and Actress Want the Closed Shop?" The Equity Council, evidently realizing the fact that the actor really does not want "Closed Shop," has given it another name—Equity Shop. In other words, they are hiding behind the word "Equity."

The whole thing is a palpable scheme to tie the actor's hands—to get complete control of his personal business affairs and to dictate to him just when and where he will play and for whom and with whom he will play.

This has been the main issue from the start, because the contract concessions were a joke, and I want to go on record right now for saying that if Mr. Wilson had not introduced the idea of the closed shop at the meeting of the P. M. A. and Equity Council at the Claridge Hotel a year ago last summer, the meeting would have ended in a love feast instead of a fight.

All the wild talk about the "Big fellows" fighting for the "Little fellows" was a lie. If the big fellows had any feeling at all for the little fellows, why did they walk out of the Cohan & Harris Theatre in New York without even saying good-bye to the forty-odd chorus girls and boys who were playing in "The Royal Vagabond?"

Well, that's exactly what they did and those were the very boys and

"TICKLE ME" FOR NEW WOODS.

"Tickle Me" with Frank Tinney, now at the Selwyn, has been definitely set as the opening attraction for the new A. H. Woods theatre in Chicago. The house is expected to open by March 1.

girls they claimed to be fighting for. No, the little fellows, as they call them, didn't enter their minds at all until they discovered that they had pulled a blunder. Then they got busy and put Miss Marie Dressier at the head of a chorus organization, but they were too late to live down the lie because they had "tipped their hand" and had walked out, leaving the "little fellows" high and dry—without even so much as telling them what it was all about.

Speaking of the "little fellow," as the so-called "big fellow" calls him—I mean the "little fellow" who the "big fellow" is supposed to be fighting for—it's a wonder to me the "big fellow" didn't give the "little fellow" a tumble when Equity Council charged \$11 a ticket for their annual ball. Surely the "little fellow" must have been forgotten again just as he was forgotten when the "big fellow" walked out and "left him flat" at the beginning of the strike.

The fight has been a purely selfish one from the start, because the fight has been made to tie the actor's hands and hold a whip over his head and make him subservient to the Equity Council.

The idea they have in mind is the eventual elimination of what they call the middle man, which, of course, means the production man-

ager. But, of course, they know that cannot come until they have first put themselves in the powerful position of being able to tell the actor just where he gets off.

The members of the council imagine that they can run the business end of the theatre; that the showman, the business man, is in no way needed, and that they, as representatives of the actor, can operate the productions and theatres in a far more artistic and successful way than the present day manager.

The next move, of course, is to bring the authors into the thing and by so doing control the output of material now being written for the theatre—then, of course, will follow in line the stage managers and stage directors, etc., all under the wing of the Equity Association and all working and writing and thinking and acting to whatever price these gentlemen of the council wish to place on their wretches.

In other words, they will control the actor, the author the production and the theatre itself.

That's the sweet dream of the council of the Actors' Equity Association, and don't let them tell you that it isn't. Don't let them insult your intelligence by telling you that "Equity Shop" is not "Closed Shop." Don't vote until you are well aware of just what you are voting for.

I don't ask any actor to take my word. Ask any fair-minded, disinterested person on earth. I don't ask any actor to believe in me, but I do beg every actor with red blood in his veins to please believe in himself and to have respect enough for the honorable profession of which we are all members to protect it against anything or anybody that has any idea of robbing us of our individuality and personal liberty.

\$80 AS SALARY AWARDED.

Helen Link Given Decision in
Lillian Bradley Case.

The case of Helen Link against Lillian Bradley for breach of contract was settled last week. Miss Link receiving \$80 in lieu of her claim for two weeks' salary (\$200).

Howard Kyle, secretary of the Actor's Fidelity League, and Henry Chesterfield, secretary of the N. Y. A., acted as arbitrators.

Miss Link last August was engaged to play in the cabaret of the Buckstone Hotel, Atlantic City, under a Fidelity League standard contract. She was dismissed after one week, and brought a legal action for two weeks' salary, basing her claim on the two weeks' notice clause in the Fidelity contract.

Miss Bradley's attorney suggested arbitration. Harry Mountford was selected as Miss Bradley's arbitrator and Howard Kyle as Miss Link's. Mountford refused to act for Miss Bradley.

TINNEY'S INSCRIPTION.

Frank Tinney presented Joe Flynn a gold watch for Christmas. Engraved on the back of the time piece is "Joe Flynn, press agent for Joe Flynn, from his pal Frank Tinney."

Flynn has a new wrinkle in sending out copy to the dailies. The envelopes are marked "copy" in the usual way, but a question mark is added. Joe figures the query will catch the attention of the editor and at least delay the trip of the envelope to the waste paper basket.

FIDELITY'S OPEN HOUSE.

The Actors' Fidelity League will keep "open house" for its members New Year's Day. A buffet luncheon will be served in the Fidelity Attic, between noon and 6 P. M. Each Fidelity member is entitled to invite one guest.

FRANCES WHITE MARRIED!

A report Tuesday said Frances White, now with "Jimmie" at the Apollo, had been married the day before to Herbert Stoddard, the composer.

Mr. Stoddard composed the music of "Lonesome Lovers."

NEW YEAR'S PRICES SET

Two at \$7.50—Others at \$6.00—
Some at \$3.50.

The prices for New Year's Eve in New York theatres are to range from \$3.50 to \$7.50, with only two houses going to the latter price. It was believed \$11 would be the prevailing price for the big night of the year, but the managers decided that it would be a tariff that was too steep. The majority of the houses are charging \$5.50, the exceptions being a few houses either above or below the mark.

"Tip Top," at the Globe and "The Passing Show of 1931," are the two houses charging \$7.50. The next in line, with \$6.00 as the top are "The First Year," at the Little; "Tickle Me," Selwyn; and "Jimmie," Apollo. The \$5.50 scale will apply at the Astor, Bijou, Belmont, Cohan and Harris, Cort, Casino, Central, Cohan, Eltinge, Elliott, 48th Street, Fulton, Gaiety, Hudson, Hippodrome, Knickerbocker, Longacre, Lyceum, Miller, New Amsterdam, Playhouse, Plymouth, Vanderbilt, Punch and Judy, Times Square and Shubert.

Those houses that are going to charge below that scale are the Frisee with "The Woman in Brown," with \$4.40 as the top; "Her Family Tree," with Nora Bayes at the Lyric, at \$3.50; while the Clarick and the Bramhall will charge \$3.50 each.

BOSTON CHANGES

Several New Shows to That Town
Listed.

There will be changes of bill at six of the big houses in town the coming week. Four are Shubert theatres.

The Majestic will have "The Midnight Rounders"; Plymouth, "The Purple Mask"; Shubert, "The Passing Show of 1931"; "Maytime" will come into the Boston opera house; "One" at the Tremont; "Hurons Are Even" into the Park Square the next Monday, and "It's Up to You," into the Globe.

THOMASHEFSKY'S TONIGHT.

Thomashefsky's National (Yiddish) opens tonight (Friday) with a musical comedy called "The Musical Village."

Alexander Goumansky, choreographer at the Capitol, is putting on the dances.

The music is by Leon Lev, a foreign composer, who was formerly chief director for Cantor Sirota when William Morris brought him to America for the first time.

"VOGUES AND VANITIES" GOES INTO STORAGE

Show Reported in Debt \$30,000—Goetz May Take It Out.

Boston, Dec. 23. There is little prospect of "Vogues and Vanities," the E. Ray show which suddenly closed last Dec. 12, going out again very soon. The Shuberts have moved the production over to the Boston opera house on an attachment for \$10,000, the claim said to be for rent and money advanced. The "Midnight Rounders," with Eddie Cantor, succeeds at the Shubert, next week.

"Vogues and Vanities" is reported to be \$30,000 in the red. The creditors include the Robert L. Miller, \$2,500; Vail Construction Co., \$3,500; New York Cabelon, \$2,500; and Brooks Uniform Co., \$2,500, for considerable advances.

Though the company was a back to New York by the management, salaries are due. Members of the cast were paid \$100 each on Saturday before the show stopped and were promised the balance Monday. It was then said no further money was forthcoming from the backer. The chorus was paid to date, but claims salary because of the failure to post notice of closing.

Bad business and differences between Goetz and Ackerman, its backer, said to be a New York merchant, are given for the show's closing. The attraction was regarded a good piece of property, originally opened under the name of "Fidelity to Broadway," and was called "Here and There" also.

"June Love," a show which closed in Boston along with "Vogues and Vanities" was brought back to New York last week. It was shown privately to several managers. The score by Rudolf Friml was considered the show's strong feature and it was through the efforts of the composer that the showing was given. It is said the piece must be recast and done over before it goes out again.

Ray Goetz, in New York this week, stated that negotiations were on and it is a possibility he may take "Vogues and Vanities" out in the near future, if they are closed to his satisfaction.

20 YEARS FOR ASSAILANT

B. M. Sanford Sent Away for Assaulting Chorus Girl.

Petersburg, Va., Dec. 22. B. M. Sanford was sent to the State penitentiary for 20 years following his conviction for assault in this city Sept. 30 last on Lorraine Clark of Erie, Pa.

Miss Clark was a chorus girl with Gus Hill's "Mutt and Jeff," which played this town.

The assault was locally denounced as a "brutal outrage" and created intense excitement at the time. Able counsel defended the accused. Miss Clark is an orphan.

COHAN COMEDY STARTS

The new comedy, "Love and Learn," written by Vincent Lawrence and Edgar Selwyn, which George M. Cohan is producing, will open next Monday in Baltimore. The original title of the piece was "In Love With Love," and that label may be used when the show comes to Broadway. Mr. Lawrence is a new author whose "The Ghost Between," starring Taylor Holmes, has received enthusiastic notices on the road. The play will come to New York in a few weeks.

The cast of the "Love" play includes Wallace Eddinger, Bob Shopley, James Gleason, Frank Thomas, Edna Marley and Frank Foster.

COHAN'S BERTILLION PLAY.

George M. Cohan has accepted a new play by Augustus Thomas which he will produce in the spring. The piece is a drama. It has the tentative title of "Finger Prints," but as that name has been used before, another title will be chosen.

The author has promised his play upon the possibility of impossibility of tampering with the fingerprint system of identity as originated by Bertillon. The new Thomas opens is not a mystery play, the audience being in the loop throughout.

NEW SYMPHONY LEADER HOLDS REHEARSAL

Coates Cheered by Men—Conducted in Aeolian Hall.

Behind closed doors Albert Coates, conductor of the London Symphony and the Royal Opera at Covent Garden, made his first appearance at Aeolian Hall in a private rehearsal with the New York Symphony Society. He arrived in this country early this week as the guest conductor of the New York Symphony, with whom he will make several appearances, beginning Thursday matinee, Dec. 24. At that time Walter Damrosch will comply with the formalities of handing the baton over to the English visitor.

At the conclusion of the first rehearsal the New York Symphony men cheered Mr. Coates. He will conduct at his first concert Vaughn Williams' "London Symphony," the "Enigma" symphonic variations by Sir Edward Elgar, and his own arrangement of a Suite for Strings by Henry Purcell.

TAX MODIFICATION SOUGHT

Council for U. M. P. A. Goes to Capitol—Edwards' Order Too Severe.

Ligon Johnson, counsel and secretary for the United Managers' Protective Association, left for Washington Tuesday to confer with the heads of the Internal Revenue Department over the latest regulation on theatre ticket sales through agencies, issued by Collector Wm. H. Edwards in New York. The regulation was to have become effective Dec. 15, but was held in abeyance until a final interpretation could be made, after a U. M. P. A. committee pointed out to Mr. Edwards that a hardship would be placed on theatres if rigid enforcement were carried out.

Though the managers appear to be heartily in sympathy with anything the collector may do to curb excessive prices in the ticket agencies and are working for a universal 50-cent premium, the Edwards regulation has not yet been acceptably solved.

According to the regulation all ticket orders sent by agencies to the box office calls for the latter to stamp the name of the broker and the price paid him by the patron. No system to accomplish that without a long delay in the box office line has been worked out as yet. It has been held that the order itself is not a ticket of admission and therefore if the agency stamped it, the regulation would not be carried out to the letter. Telephone calls from agencies to box offices also provides for similar treatment of tickets according to the regulation. "It is believed the problem will be satisfactorily smoothed out in Washington this week."

The U. M. P. A. moved its offices to 229 West 45th street Monday. Mr. Johnson will headquarter there.

ADLER'S SUIT ANSWERED.

Answering to the \$51,112 action begun by Felix Adler, Inc., against the Physio Studios, Inc., the defendant has filed a general denial other than it admits receipts of \$1,112 as advance payment on a \$2,500 order for scenery for Adler's "Cuckoo" production. The plaintiff is suing to recover the money advanced and \$50,000 damages on the ground that because of the defendant's faulty execution of the stuff the show was forced to close.

Physio was to paint over two sets but when they arrived in Allentown, Pa., for the out of town premiere Adler alleges that they were shoddy and dilapidated and that "various material and essential parts were not supplied." He returned the scenery to Physio, Inc., but was refused a refund of the \$1,112 on demand.

The premature closing of the show on Oct. 25, last, is estimated to have caused the plaintiff damage to the extent of \$50,000.

NEW NUMBERS IN 'BREVITIES'

"Broadway Brevities" will reopen at the Majestic, Brooklyn, Monday with a number of new changes. Ten new numbers have been placed in the show under the direction of Allan R. Fenton.

There will be four featured players: Ben Williams, George LaMotte, George McKay and La Mott. Also in the cast are Nelson and Grimes, Mildred Richardson, Maurice Hammond, Arlene Green, Jacoboff, Alice Mohr, Otto Ardine.

A. E. A. STOPS AMERICAN LEGION BENEFIT THROUGH 3 WEEKS' SALARY DEMAND

Actors' Fidelity League Offered to Furnish Cast, but Time Too Short—"Coo-Coo Cottage," by Myron C. Fagan, Indefinitely Postponed—Object, Legion Memorial Plaque for Dead.

The Actors' Equity Association has become embroiled in a row with the American Legion over the arbitrary three weeks' salary demands on the part of the cast of "Coo-Coo Cottage," a farce by Myron C. Fagan, which was to have opened at the Princess Christmas night.

Ira Hards was staging the show for the Legion. The organization was to have received all the profits for the first two weeks of the run, after which it was planned to turn the show over to a legitimate manager and have it continued by him. In addition to aid proffered by F. Ray Comstock and the turning over to the Legion of all royalties that would accrue by the author, the show was indefinitely called off Monday.

It had been arranged to put the piece on with an all Actors' Fidelity League cast. The Legion expressed its thanks for the spirit with which a number of well known players of the A. F. L. responded for rehearsals, but finally decided it would be unjust to attempt putting on "Cottage" with an entirely new cast in so short a time. May Irwin reported Monday morning, coming up from her home in Long Island, where several persons were ill. Other Fidelity League members who were to have gone into the show were John W. Rannome, Frank Sylvester, Herman Leib, Arline Hackett and, had the plans gone through, Louis Mann had been named for the lead role.

Commander Reedy, of the Walter Heckman Post, No. 22, took charge of the situation Monday. He ordered the money be refunded on \$3,000 worth of tickets which had been sold and immediately ordered a computation of the expenses made. This bill will be laid before the A. E. A. for collection, probably through an attorney, and it was indicated that a civil suit against the A. E. A. over the matter would be started. The post spent about \$1,500 for the benefit. The money which would have

ANSPACHER'S PLAY HERE.

"The New Home" with American Cast—Harrie's Direction.

Under the direction of Sam Harrie, Dr. Louis Anspacher's dramatic production now playing in London will be brought to this country and produced with Richard Bennett in the leading role.

The piece is due to go into rehearsal Dec. 27 and open three weeks later, out of town.

Its title is "The New Home." An entire American cast will play the piece over here.

A tentative title is "Son of Mine."

The cast will include Irene Hotman, Betty Bellairs, Louis Hector, Bruford Hampton, Walter Edman, Louis Sealey, played by Jennie Jacobs.

Richard Bennett is directing the piece.

A. H. WOODS IN COURT

Camden, N. J., Dec. 22.

A. H. Woods appeared in the Vice Chancellor's court here yesterday to defend an action to dispossess him from the Curt (Woods) theatre, Atlantic City. At one point Woods gave way to an outburst to the effect enemies were bounding him. The court reserved judgment.

The plaintiff is the Boardwalk Realty Co., owner of the renamed Curt Theatre which Woods and others hold under a five-year lease. Last week Woods played a picture, "Wild Cats." The owners thereupon brought an action to terminate the lease and dispossess the lessee, contending that the playing of a film constituted a violation of the agreement. Woods denies that there was any bar to playing a picture in the house when it was found impossible to secure a legitimate attraction.

It is alleged Woods sold a half interest in his lease to the Sealey people of Philadelphia. His lawyer is pointing out it is a valid for \$10,000, giving out of this sum an agreement which Woods is alleged to have made with the manager of the house.

been derived was to have been expended for a memorial plaque for the Bronx Division of the American Legion.

The trouble started at Bryant Hall last week when George Trimble appeared there and read a letter from a member of another Legion post which stated the Heckman Post had no right to give a benefit in Manhattan, and the implication was that salaries might not be forthcoming. In spite of the fact that the writer later retracted, what the Equity officials started, the actors in the cast finished.

The Equity members demanded they be guaranteed three weeks' salary in advance and that the cash be put up (about \$4,500) or that a surety bond covering three weeks' salaries be provided. Later one member of the cast is reported to have said the third week's salary guarantee would be withdrawn, provided the show was turned over to the players after the two Legion benefit weeks. This the player tried to explain would guarantee the cast the engagement when the show was taken over by a regular manager. Mr. Fagan replied the cast could buy in on 45 per cent. of the show, but not the controlling interest.

The Legion itself went into the squabble from the outset, but later said it was only a matter between the Heckman Post and the players. Officers of the Legion could not understand why the A. E. A. countenanced the action of the players after it was shown a post of the Legion was behind the production. Commander Burton, head of the Legion's New York county organization, wrote the A. E. A. confirming that the American Legion sponsored "Coo-Coo Cottage." Major Sullivan, head of the plaque

fund for the Bronx division, acted similarly.

To this indisputable proof was added the letter of Major Deane of the American Legion's headquarters and vice-commander of the Bronx Division. Meetings were held in the A. E. A. offices up until Thursday. Mr. Fagan and others representing the Legion were asked to wait while a meeting was held in the A. E. A. council room.

The players were to have received an answer regarding the three weeks' guarantee at 4 o'clock Thursday afternoon. But the parts were turned in at noon and the players never returned for the final answer.

Mr. Fagan said this week the A. E. A. admitted the regular guarantee of salaries for new plays was two weeks. Why the players were permitted to continue with their demands and utterly destroy the benefit to one of the arbitrary twists in the A. E. A. control.

Several members of the A. E. A., including players in the "Cottage" cast, gave the author "friendly" advice to the effect he had better keep out of the mix-up, otherwise A. E. A. players would never appear in a Myron Fagan play. The author, however, placed himself at the disposal of the Post and offered any aid in the recovery of the claims against the A. E. A.

In the cast of the play which rehearsed six days were Robert McWade, said to be the deputy; Willis Sweetman, Charles Laite, Francis E. Conlon, James Sealey, Franklin Hanna, Thelma Magrane, Claire Whitney and Mabel Turner.

The interest of the Heckman P. A. in the producing of "Coo-Coo Cottage" was shown by the advance payment of \$1,000 made to the Princess Theatre in lieu of rent. Mr. Comstock now looks to the Post for an additional \$2,000, covering the rental for the two weeks' engagement. (Continued on page 11.)

YIDDISH PLAY UPTOWN REPEATING CHI'S DRAW

"Wedding Dress" Now in 8th Week at Lenox, New York.

"The Wedding Dress," a play which has set all Yiddish Chicago on its ear at Gishman's Palace, with Joseph Kessler in the title role, is making something of a record in New York. The piece is now in its eighth week at the Lenox theatre at 110th street.

Usually the attraction there is changed every week, but the "Wedding Dress" will run indefinitely. It was produced by Jacobs & Goldberg, who are playing in the piece.

STOCK AT ARCADE.

Attractions Wanted Unavailable—Robert Downing Ill.

Rochester, N. Y., Dec. 22. Once again the Arcade is dark. Manager A. J. Roth booked a return engagement of Robert Downing in "Ten Nights in a Bar Room" for last week, but announced the house would be dark owing to the sudden illness of Downing.

The Arcade is to remain dark until Christmas night, when it will reopen with stock, the Imbelle Lowe Players, for an indefinite run. Manager Roth says he has booked the stock company owing to inability to get the kind of attractions he otherwise would desire.

E. A. Weil will direct the plays for the company.

"BOUNDERS" THIRD WEEK.

Philadelphia, Dec. 22.

The third and final week of Eddie Cantor with "The Midnight Rounders" here ended Saturday, with the gross for the third week just under \$14,000. Last week (before Xmas) was booked on here as the poorest of the season.

In three weeks in this burg the show did over \$75,000. This week it is an Baltimore.

'SALLY' MAKES NEWARK GOOD FOR 'FOLLIES'

\$21,000 Last Week Will Send Girly Show Into Jersey.

It is understood that as a result of the gross hung up by "Sally" at the Broad Street in Newark, N. J., last week, Flo. Ziegfeld has given his consent to the future appearances there of the present and future "Follies." Accordingly the present "Follies" will play for the first time in its career in Newark, winding up its tour in May.

With a \$3 top "Sally" grossed \$21,000, falling \$2,000 below Al Jolson's record and a few hundred below Fred Stone's gross. This despite a poor Wednesday matinee and a benefit performance Monday for a local organization. The highest record established for a scale at \$2.50 top in Newark was done by Fay Bainter in "East Is West."

3 MUSICAL SHOWS NOW IN BALTIMORE

Two K. & E. Bookings—One Shubert.

Baltimore, Dec. 22.

Baltimore has but three musical comedy productions on view this week: "Jittery Koe," with Raymond Hitchcock; "The Midnight Rounders," with Eddie Cantor, and the new Moore show, "Century Midnight White." The latter two are similar in production, both having taken their idea from the Century road shows of New York.

The Cantor attraction is Shubert-booked; the other two are booked by the K. & E. office.

WEDDING ENGAGEMENT

Fay Bainter's Dinner Dismisses Romance—Schoolmates When Young

Boston, Dec. 22.

Maudie Fulton, who closed at the Plymouth a week ago with "The Humming Bird," her own show, and Robert Ober, of "East Is West," at the Shubert, announced their engagement at a dinner given by Fay Bainter in her apartment.

It appears Miss Fulton and Ober were schoolmates in St. Louis in their younger days. In the same class with them was Edward Abner and G. M. Anderson, the producer. Miss Fulton and Ober did not meet again after their school days until during the war period in London. They met for the second time in this city about 10 days ago and from then on events moved rapidly.

Several theatrical people were in attendance at the engagement dinner.

Melbourne's Dramatic House

San Francisco, Dec. 22.

A new theatre which will have a seating capacity of 2,000 is being constructed in Melbourne, Australia, by private enterprise, for a dramatic house.

N. Y. STATE INCOME TAX MADE HEAVY BY OPERA STAR

Metropolitan Singers Gold Mine for Treasury—Picture People's Deductions Not Allowed.

Albany, N. Y., Dec. 22.

Returns for the New York State income tax reveal that one picture star deducted \$1,100 for housing, although an investigation of her pictures revealed no bedroom or other scenes requiring such a display of silk.

Three or four stars charged off between \$5,000 and \$6,000 for the operation of their cars, making no distinction between operating expense for their picture work and for their personal use. The claims have not been allowed.

The returns prove that photographic work is very profitable. The statement of one young woman, formerly a singer in a very small country church, showed she had specified \$12,000 for her records.

The income of the stars is proportionately higher. The Metropolitan Opera Company is a gold mine for the State. Practically all the stars are non-residents, receiving huge salaries. The tax on non-residents is 1 per cent. for the first \$10,000, 2 per cent. for the next \$10,000, and 3 per cent. on all sums over \$50,000. In addition, they pay a tax on the royalty for their records, which amounts up in the thousands. The returns from the Metropolitan are the most prompt and accurate of any received from the theatrical profession.

While not to be expected that Caruso and the other artists pay any attention to such arid details, some one at the opera house who is an expert on tax matters does.

XMAS WEEK NOT SO BAD; SIX NEW ONES NEXT WEEK

Current Figures on Long Pre-Holiday Period, High and Low—"Sally" Over—"Lady Billy's" First Good Week—"Cornered" Doing Well.

The current week figures up as the longest pre-Christmas week in a decade. With Christmas falling on Saturday the managers are none too optimistic that the pre-holiday full will last until next week. The demand is in and out for Saturday, some attractions claiming a better advance than figured and others reporting the reverse.

That some attractions not closed with the out and out hits should show a jump in the advance for Christmas furnished a surprise. But there is little question that the real hits are holding up and have been but slightly affected in the last three weeks.

The demand for New Year's Eve, however, has not to date shown the vitality it should. Some managers who lifted the scale above the high tide of the others are wondering whether they have not boosted prices beyond the limit. The decision to take up New Year's Eve tickets is patent along the line and the high scales are held responsible.

Another attraction jumped into the \$2.70 top class for New Year's Eve, which the Globe, with "Tip Top," occupied alone. It is the new "Passing Show of 1931," which the Shuberts will debut at the Winter Garden next Wednesday night. The Monday premiere was called off after the out of town opening in New Haven this week. It will be the only Shubert attraction to charge over \$5 for the performance. One attraction produced by an ally and playing a Shubert house was refused permission to top the "Eve" scale at more than \$1.

The Globe has established another record in the price charged for the house for the New Year's Eve show. There are six houses each holding six seats and the price at the box office for each seat is \$68. That gives each seat a price of \$11. With the tax added the house cost \$68.

"Sally," the new Elgfeld show at the New Amsterdam, won excellent notices as expected on the premiere Tuesday. It is predicted the show will last until next season's "Polter" is ready.

Much interest attended the debut of "Deberna," starring Lionel Atwill and which David Belasco opened at the Belasco Theatre Thursday (last) night. "Mary Rose," the Harrie play, had its opening at the Empire Wednesday, while the fourth of the new pre-holiday openings was German grand opera at the Manhattan. Up to Wednesday no unusual occurrences attended the resumption.

The two Henry W. Savage shows which arrived in advance of the holiday card are both well regarded. "Miss in 'Lady Billy,'" at the Liberty, drew \$14,000 for its first week with Monday out (Tuesday opening), and the gross is encouraging considering the period. "Cornered," with Midge Kennedy, went to around \$12,000 at the Astor and showed much promise this week, being ahead of last week's gait, indicating a \$12,500 total for the current week.

The holiday card for next week which spans Christmas and New Year's and regarded as the season's biggest seven days, had half a dozen new ones. Nora Hayes will come into the Lyric with "Her Family Tree," "Miss Lulu Bell," Brock Pemberton's second production, will take the Belmont; "Bigger's Opera," the attraction imported in total from London by Arthur Hopkins, debuts at the Greenwich Village; "The Passing Show" lights up the garden, and Franz Lieber arrives at the Lexington with a Shakespearean repertoire. In addition Mr. and Mrs. Coburn in "French Leave," which leaves the Belmont Saturday will again appear in "The Yellow Jacket" for special matinees at the Cort. It was this piece which brought the Coburns to much attention several seasons ago, the show being lifted from a matinee card to regular presentation.

The tendency to play extra matinees next week has been somewhat modified. While a number of houses will try a performance every after-

noon, most of the hits are content with four afternoons, the matinees being daily beginning Wednesday.

"Way Down East," at the 46th Street, will offer a "midnight" performance New Year's Eve, the third show starting around 11 o'clock. The scale for that night will be \$3 with the boxes priced at \$5.

Four buys for new attractions coming on Broadway and the renewal of two buys for attractions already here was the record in the agencies this week. The buys for the new attractions are about 500 seats a night for "Sally" at the New Amsterdam, which is to run indefinitely; 350 a night for four weeks for Lionel Atwill in "Deberna" at the Belasco without any return; 350 for four weeks for "Mary Rose" at the Empire with 25 per cent. return permitted, and a buy of 500 a night for the "Passing Show of 1931," which opens at the Winter Garden next Wednesday night.

The renewals were for "Prince and Pauper" at the Booth and "The Broken Wing" at the 46th Street. The former starts next Monday and runs for four weeks, while that for the 46th Street attraction is for an additional eight weeks. The initial buy for "The Broken Wing" was for but two weeks, however, at the conclusion of that buy the backers were convinced that the demand was "in the air" and they renewed for eight weeks with a 25 per cent. return.

For the current production there are 25 buys, not counting the Winter Garden which starts next week. The complete list includes "Cornered," (Astor); "Deberna," (Belasco); "Prince and Pauper," (Booth); "Afgar," (Central); "Nora," (Century); "Bad Man," (Comedy); "Ladies Night," (Edinger); "Mary Rose," (Empire); "Broken Wing," (46th Street); "Woman of Bronze," (Frasco); "Enter Madame," (Fulton); "Heartbreak House," (Garrick); "Tip Top," (Globe); "Just Suppose," (Miller); "Monstrous Man in the World," (Hudson); "Mary," (Knickerbocker); "Lady Billy," (Liberty); "First Year," (Little); "Spanish Love," (Majestic); "The Hat," (Morosco); "Sally," (New Amsterdam); "Little Old New York," (Plymouth); "Tickle Me," (Belwyn); "Greenwich Village Polter," (Shubert); and "The Miracle," (Times Sq.).

The agencies are reporting that the business this week is rather unusual for the week prior to Christmas and that the Christmas Day matinee tomorrow is to be a real surprise in the matter of gross. New Year's Eve, however, has not as yet developed a real demand for seats. There is some selling here and there, but there does not seem to be the general rush for seats as in previous years when the prices shot way over the box office mark.

In evidence of their contention that the current week is fairly good is the cut rate list. Usually the week before Christmas finds nearly all of the managers unbending in the cut rate office, but this year the number of attractions on sale corresponds with those of the few weeks just past.

At cut rates there was offered "Jimbo," (Apollo); "French Leave," (Belmont); "When We Are Young," (Broadhurst); "Jim Jim Young," (Cort); "Just Suppose," (Miller); "Pitter Patter," (Longacre); "Three Live Ghosts," (Hayes); "Hah," (Park); "Thy Name Is Woman," (Playhouse); "Little Old New York," (Plymouth); "Tuddy Dumpling," (Belmont); "Tickle Me," (Belwyn); and "The Miracle," (Times Sq.).

ELFIE PAY REMARRIES

It was reported Tuesday Elfie Pay had married Samuel Armstrong Bower, at one time vice president of the Export Steel Co.

Mrs. Bower gave her age as 35. It is some years since she was on the stage, having been absent from America for a long while. Her first time she was in England and Australia. Last year Miss Pay secured a divorce from her first husband, Eugene Rosenblatt.

SEEK TO CUT DOWN COSTS IN TRANSFER

Truckmen and Employers Set Wage Compromise Meeting

The meeting scheduled for last week between a committee of the transfer chauffeurs and drivers' union and the boss transfer men was postponed until Thursday (yesterday). Wednesday there was a general meeting of all members of the union to consider the truck owners' appeal for a reduction in the wage scale.

The owners have asked the men to agree to a scale of \$1 per day less than now in force and have also asked the scale for night work be reduced from \$15 to \$10 per man. At present chauffeurs receive \$7.25 per day and drivers \$4.50. The lowered scales suggested would place the wages back on last year's basis.

Complaints by managers over the high cost of hauling and the reply of the owners that they were not making a profit even with the increased charges for hauling brought the matter to the union for serious consideration. As much theatrical hauling is accomplished at night, the hauling charges have been extraordinarily heavy. Men on night jobs have been able through the system of extras to jump their pay to \$21 per man. The periods between 5 and 8 both morning and night permit the charges over the \$15 night scale.

AUTHOR'S INCOME TAX

Representative Consults with Treasury Dept.—Went Conventions.

There is a possibility of the lessening of the income tax on playwrights and authors, according to information given out at the headquarters of the organization. Following a visit to Washington by a committee representing the Dramatists' Guild and the Authors' League of America, represented by Albert T. Field as chairman of the legislative branch, and Eric Schuler as secretary, it was learned that they were in conference with officials of the Treasury Department. As a result of this meeting they were informed and were given a promise that hearings would be permitted in the near future, in the event that specific cases of the playwrights and authors were massed together in preference to individual cases.

It appears that when the Federal income tax law was framed it struck the playwright and the author with more force than it affected the regular business man. His was probably due to the fact, it is declared, that throughout America there were no more than 300 (at the most) men and women making a substantial income through a source like royalties; and that when the law was shaped it was not found to cover their business. It was also explained that the tax as it affects the playwright is bound to exhaust his or her profits by the numerous subsidiary taxes, whereas the same author who had made a substantial amount in one year might not be able to duplicate a success for a certain length of time following. It is this problem, principally, around which they are trying to secure the co-operation of the Treasury Department.

The Treasury Department has asked in turn that specific cases be reported to it, but that they must be massed together so that time might be saved.

The visit was also concurrent with the object of introducing in the future certain copyright measures, but more specifically to amend the American copyright law, so that the United States might enter the International Copyright Union. It is not yet a member.

Arriving from Ottawa and en route to England, the Authors' League reported the arrival in New York of G. Herbert Thring, secretary of the Society of Authors, Playwrights and Composers, of London. Mr. Thring's mission is to confer with them on matters pertaining to the copyright law existing between Great Britain and the United States. He is also here to confer with various representatives of concerned representing British interests. His visit here will undoubtedly be copied with some progressive measures in regard to the future of copyright law, it was said, but that it was premature to speak definitely on the subject at present.

"FRIVOLITIES" ORDERED STOPPED IN K. C. BY EQUITY'S MAN

Performance Halted After First Act—Money Refunded Patrons—House Manager Explains to Audience—Sheriff Holds Show's Effects.

Kansas City, Dec. 22. G. M. Anderson's "Frivolities" stopped in the midst of the performance here at the Shubert Saturday night. Salary claims brought it about, the show being taken over by the cast, but the performance stopped, the players claiming they were not getting the proper cut. J. Marcus Keyes, the Chicago representative for the Actors' Equity Association, came here to arrange for the taking over of the show.

The manager was not a member of the Producing Managers Association. Complaints, however, filtered in frequently from the players, who complained of playing nine performances weekly, but receiving a salary for eight.

The closing was hastened by the arbitrary action of a representative of the Actors' Equity, who stopped the show after the first act, compelling Manager Joseph R. Glick of the theatre to refund several hundred dollars which had been promised to the actors and chorus girls for giving the performance.

The troubles of the show have been accumulating for some time. It had a long string of one-night stands which failed to prove profitable and the management got behind with salaries, but the show was dated for St. Louis and Kansas City and it was thought the two city dates would put things O. K. At St. Louis the attraction was well received by the press, but business did not materialize and the show was brought here C. O. D. Manager Glick guaranteeing the transportation charges, some \$500. Upon reaching this city some of the people demanded advances before going on with the Sunday performance, which were given them. The opening was a good one, but every paper in town panned the show the next morning and business fell off to practically nothing during the week.

In the middle of the week several of the girls appealed to the free legal aid bureau and stated they were broke and that they had not had any salary for two weeks. As a result suit was brought for them and an attachment filed against the box office receipts. Others of the company notified the Equity of the company's condition and Keyes came here.

Upon his arrival, it is claimed, he found a number of the members of the company were not members of the Equity and immediately took their applications and advance payments for dues, upon promise, to pay their hotel bills, their railroad fare to New York and to get them their back salaries. Keyes at first was not going to allow the two Saturday performances, but finally decided to let them be given, the company's share of the receipts to go to the people. The matinee was played without interruption.

At night the first act—as given as usual, but when the curtain dropped Keyes ordered the people not to finish the show. Manager Glick in a clever little curtain speech explained the difficulties that had been brought upon the company by the action of the A. E. A.'s representative, and instructed those in the audience to go to the box office where their money would be refunded. This was a new experience for Shubert patrons, and after heartily applauding Manager Glick's speech they proceeded to get their money back, or in a number of cases, taking tickets for the following attraction.

In explaining his action Keyes first stated that he had telegraphic instructions from the New York office of the Equity to give the story and all the facts to the newspapers. After his arrival here he says he proposed to Manager Hill of the company that the latter wired G. M. Anderson requesting authority to sign a note, upon which the Equity could advance \$5,000 to pay up all back salaries and borrowed money. This, Keyes says, Hill would not do, claiming that he was in receipt of a wire from Anderson stating that he was sending \$2,500 to take care of the claims, but the money failed

to arrive. Keyes then caused an attachment to be run on the company's property, and the scenery, costumes and other effects are now stored in possession of the sheriff. Relative to his move in stopping the show in the middle of the performance, Keyes says he was assured he would get all of the Saturday receipts, but that when the time for settlement came the actors' pay the theatre refused to give up part of the money, some \$200, which was covered by the first attachment in favor of a couple of the chorus girls.

Sunday Keyes assured Variety's local representative that he was in receipt of a draft from headquarters sufficient to pay all hotel bills and railroad fares to New York and that he would get the people out Monday.

The claims of the various members turned over to him for settlement or collection are as follows: Hazel LeRoy, \$20.00; Gerald Phillips, \$20.00; William Kane, \$1,000.00; Marion Clements, \$70; May Korda, \$20; Nellie Bowman, \$50; Dolly Dool, \$400; Leah Gray, \$104; Jean Livingston, \$55; Lucile Thomas, \$115; Frances Lee, \$70; Maybelle Holmes, \$70; Irene Vernon, \$50; Della Baquer, \$50; Ray Beard, \$70; Carlton Chase, \$20.50; Kittie Kelly, \$25; Dorothy Clayton, \$70; Connie Baquer, \$114.25; Lillian Gerald, \$70; Viva Delmar, \$70; Betty Omestead, \$70; Helen Morgan, \$55; Radio Moore, \$70; Marion Taylor, \$25; W. R. Goodall, \$102.50; Marion Kanger, \$70; Daisy Wolf, \$50; Miss Schaff, \$50; Julie Kelley, \$70.

The stage working crew, musicians and some of the principals did not present any claims to the Equity representative, although he says all have back salary due them.

P. M. A. NOT REPRESENTED

Dramatists' Guild and A. E. A. Matter Left Open.

Answering the invitation of the Dramatists' Guild of the Authors' League of America, Inc., in which committees of both the Producing Managers' Association and the Actors' Equity Association were invited to confer with them on the establishment of the closed shop, it was reported that only a committee representing the Equity was present. This response came following the meeting held at the Cafe Boulevard Dec. 14, at which the Authors decided to defer any action on the question of the closed shop until a gathering of the three committees could be had simultaneously.

As a result the matter is still in abeyance, and it was ascertained that nothing would be done until the committee representing the Producers agreed to convene with them.

According to official sources of the Guild it was explained that it was "merely a question of gathering Equity and having it explain why they wanted the closed shop." No conclusion had been reached, it was explained, and the meeting might be regarded only as a preliminary one.

Representing the Guild were Edward Childs Carpenter, chairman; Eugene Buck and Augustus Thomas. For Equity were present a committee of two.

TANNEN LEAVING BAY

Julius Tannen will leave the New Haven show Jan. 2, after playing with it in New York for the initial seven days. The reason for Tannen's departure is not known. He may return to vaudeville.

Fred Raymond will replace the monologist. Raymond was placed with the Hayes production by Jack Jacobs.

BLACKWELL OUT OF SHOW.

Carlisle Blackwell will leave the road company of "My Lady Friends," now playing through the South, New Year's night.

Mr. Blackwell is supposed to make a film based on the story of the play, but it is not known just when the start will be made.

SHOWS IN N. Y. AND COMMENT

"Alger," Central (17th week). Last a performance Thursday night through slight accident to the star, Alice Delays. Should figure strongly on holiday card.

"Bab," Park (10th week). Has another week to go. "Brimine," a George Tyler revival with Francis Wilson and De Wolf Hopper, succeeds Jan. 2.

"Bad Man," Comedy (10th week). A hit that looks good immediately. Has been getting around \$12,000 weekly and has not been hurt by pre-holiday slump.

"Broken Wing," 40th Street (4th week). A new comedy able to get around \$9,000 so close to Christmas ought to land for a run.

"Carroll," Astor (3d week). Midge Kennedy, starred here, is siding in the lead draw broadly shown by this drama. Looks good for a run.

"Daddy Dimples," Republic (3th week). Whatever chance this comedy has will be shown in the next week or so. Its appeal to children should win it business then.

"Deburse," Belasco (1st week). Lionel Atwell starred. One of the biggest of Belasco productions. Adapted by Granville Barker from Maucha Guitry's French original. Opened Thursday night.

"Enter, Madame," Fulton (10th week). Wally agency call dropped because of pre-holiday slump. The box office easily sold all returns and the gross went past \$15,000 early last week.

"First Year," Little (10th week). Figured one of the best pieces of theatrical property on Broadway. Judged from the demand, it will run two years even if later moved to a house with larger capacity. Around \$12,000 for last week.

"French Leave," Belmont (7th week). Final week. Not set when this show goes on tour. Starting next week, Mr. and Mrs. Coburn start with special matinees of "The Yellow Jacket" at the Cort.

"Gold Diggers," Lyceum (44th week). While their smashes have sent out road companies, the Belasco management holds to its policy of sending only the originals on tour. That, with steady box office, should aid in keeping this comedy in for rest of the second season.

"Good Times," Hippodrome (15th week). Just coasting until the holidays start. Management is looking for \$15,000 gross between Christmas and New Year's Day.

"Greenwich Village Follies," Shubert (17th week). Shows its class by getting \$10,000 last week. Looks good until March.

"Honeydew," Casino (10th week). Another musical success that looks good until spring. \$10,000 claimed last week.

"Irene," Vanderbilt (17th week). For a solid year this musical comedy has bettered \$15,000 weekly, which means standing-room throughout. May possibly slip under mark this week, but is sure to grab a new record for runs among musical shows in New York.

"Jim Jam Jem," Cort (11th week). Has another week to go; then tours. "Transplanting Jean" succeeds Jan. 2.

"Jimmie," Apollo (6th week). Pace after the first of the year will determine whether this musical play will continue in town. Around \$13,000 lately, which pace is not strong enough for attraction of the kind.

"Just Suppose," Henry Miller (6th week). Getting a good feminine wave, with around \$9,000 weekly the mail. Off but comparatively little last week when \$9,500 was in.

"Ladies' Night," Eltinge (20th week). This is the winner of the first flock of A. H. Woods' productions this season. Getting a strong play and pace last week of around \$14,000 makes it look good until summer.

"Lady Sully," Liberty (3d week). Stars Mitzel, who was accorded excellent reviews from the critics. Over \$14,000 for first five days (opened Tuesday).

"Little Old New York," Plymouth (10th week). Off last week like the others: around \$10,000 in. Should regain pace starting next week.

"Lightnin'," Gaiety (115th week). Run leader shows little signs of wear. Figures to be among top demand attractions for holidays. \$14,000 the recent pace.

"Mary," Knickerbocker (10th week). This hit as big as box office as anything on Broadway.

"Mary Rose," Empire (1st week). The new Barrie play, with Ruth Chatterton in role originally offered Maude Adams. Is one of three shows arriving week before Christmas.

"Meanest Man in the World," Hudson (11th week). No longer as George M. Cohan remains in the cast this attraction sure to hold up with non-musical leaders. Over \$14,000 weekly.

"Mecca," Century (11th week). Big business sure for this spectacle for holidays. Has four weeks more to run, then goes to Auditorium, Chicago. "The Night Watch" listed to succeed.

"Pitter Patter," Longacre (13th week). Has another week to go, then opens on road. "The Champions" the succeeding attraction for New Year's week.

"Prince and Pauper," Booth (8th week). Matinee draw here has been stronger than nights lately, which is the way of four afternoons for next week. "The Green Goddess" may get tenancy of house after holidays. Broadhurst not available, with "Over the Hill," a film, getting the house, starting Sunday.

"Samson and Delilah," 20th Street (10th week). Second week uptown (moved from Greenwich Village) showed strength of this attraction, getting close to capacity: \$12,000 for first week uptown.

"Spanish Love," Marline 121st (20th week). Has been consistently getting heavy trade on the lower floor. Better support upstairs would have put this one with the leaders.

"The Cat," Morocco (10th week). The leading smash of the non-musical shows. Playing to standing room right along. Weekly pace for eight performances over \$12,000.

"The Tavern," Cohan (13th week). A real novelty among comedy-dramas. Flagg has lifted to fairly good grosses and the place has consistently beat \$11,000 weekly. Stood up last week and drew \$11,500.

"Rollo's Wild Cat," PUNCH and Judy (10th week). Looks like a solid success. No falling off last week, the little house going close to its capacity.

"Sally," New Amsterdam (1st week). New Zigfeld musical show; opened Tuesday night with Marilyn Miller and Leon Errol featured. Drew strongest kind of notice on road premiere weeks.

"She Came," Albee (10th week). Gaietyworthy success in London has stood up well to date.

"The Name is Woman," Playhouse (6th week). New drama that is among the successes, though its grosses are not with the leaders. Matinee daily next week.

"Tip Top," Globe (12th week). Only attraction on the list that held up in demand at the brokers. Figures to establish a new record next week. New Year's Eve scaled at \$17.50, Broadway's highest.

"Three Live Ghosts," Hayes (13th week). Pace after New Year's Day will decide how long this comedy will continue. Has done well to date. Around \$7,000 last week, showing a profit at that.

"Tinkle Me," Selwyn (19th week). This attraction rates with the best of the season's revues. Has been off with the others for past few weeks, but is due to rebound from Christmas on.

"Woman of Bronze," Frazee (10th week). Perhaps the strongest offering yet given by Margaret Anglin. Banks with the dramatic successes after being on tour all last season.

"Welcome Stranger," Cohan and Harris (10th week). Reported partial settlement of garment workers strike may send gross upward here. Should rate with big money takers next week.

"When We Are Young," Broadhurst (10th week). Final week. Did not stand a chance. House goes into pictures next Sunday. "Over the Hill" moving over from the Lyric on an eight-week arrangement.

"Way Down East," 40th Street (17th week). Over the Hill, Lyric (17th week). \$10,500 last week. Moves to Broadhurst Sunday.

BUSINESS NORMAL
IN CHICAGO TOWNHoliday Slump Not Felt—
Many Transient Shoppers.

Chicago, Dec. 23. With only a week before the holidays, the present shows running have shown surprising strength. The weather has become cold and snappy, and the theatres, which are all within walking distance of the transient hotels, have not been hurt by the holiday spenders.

In fact, 50 per cent. of the Loop theatregoers are the small towners from the surrounding territory who have come in for a 3-day shopping tour and make a week-end of it by taking in as many shows as possible. Box office estimates.

"Deceit," (Pawnee, 11th week). \$14,600. To be followed in another week by Lenore Ulric in "The Son-Daughter."

"Gaiety," (Colonial, 14th week). "Follies" opening Sunday, Dec. 19. Very big. White's show slipped badly on its last week.

"Irene," (Garrick, 3d week). \$12,400. The star, Helen Shipman, talk

SALLY

There may be devious ways of expressing the verdict on the new Zigfeld production, and Marilyn Miller in particular, but one word summed it up at the New Amsterdam Tuesday evening—"over."

That much was evident after the first act, which contained the solidest demonstration from the audience of the evening. The cause was a dance, placed near the finale of that stanza, as done by Miss Miller and Leon Errol, who are the co-stars. It was a spontaneous outburst of such tremendous proportions it seemed then and there a repetition of anything similar to it would be unlikely—and there wasn't. Marking the crest of the whole evening's performance, even unto the co-stars themselves, isn't much of a guess to say that when Miss Miller stepped before the curtain alone, following the ballet number in the last act, there in front were still thinking of that particular dance while paying tribute with their hands to the girl who will always be thought of for her dancing and smile, but whose accomplishments have gone beyond the singular bounds of the terpsichorean art.

It was an individual triumph for Miss Miller with her dancing, and it's too bad there wasn't more of it. Her singing, which was most pleasing, and her acting, which you will get in the final minutes of the second act, were also in her personal score; but it is fortunate for the performance itself that a comedian of the caliber of Mr. Errol is there to carry on when Miss Miller is absent. It was noticeable Miss Miller was at her best when with Mr. Errol before the lights. Incidentally it was always he who stepped back to allow his young partner the major portion of applause, but which in no way could detract from the credit due him. It was not the achievement for Errol that it was for the young star, but it was an equally successful evening for both, and together they stood far above all the other qualities of the show combined, with the possible exception of the production end.

Flo Zigfeld has given "Sally" the inimitable costumes and scenery associated with his productions, in which Joseph Urban is personally marked through his design of the garden scene, perhaps the prettiest stage picture now on Broadway. The book and lyrics are credited to Guy Bolton and Clifford Grey, neither of whom has outdone himself; the music, sponsored by Jerome Kern as the composer, was not especially useful, having only two melodies that are liable to become popularized, and certainly Edward Royce has not lived up to his past performance in staging the dances. Mayhaps one has grown accustomed to expect too much of Mr. Royce in the line, but it is a fact he hasn't reached some of his past efforts. He is using the "fade in and out" device in a different form, as done in "Irene," a show that "Sally" is bound to be compared with through

of the town. Local capital figuring on starring her with a Chicago revue in the summer.

"The Hotter," (Cohan's Grand, 3d week). \$14,500. "Mary" listed to come in Jan. 30 with the same company at present playing Pittsburgh. This show is figured to run from January to the latter part of April.

"Smile Through," (Cort, 9th week). Around \$13,000 without Sunday performance, though three matinees.

"Girl in the Spotlight," (Eltinge, 3d week). Around \$13,000. This is considered important money for this time of the year for a theatre out of the Loop.

"Way Down East," (Woods, 1st week, 8th). On eleven performances \$15,000, including a \$10 premiere Monday night opening. Hereafter there will be fourteen performances. Newspaper critics passed up the opening, but getting plenty of boasts by word of mouth.

"Abraham Lincoln," (Blackstone, 13th week). Around \$12,000, with only one more week to go. Was supposedly to run for six months.

"Guest of Honor," (La Salle, 3d week). \$10,000. Better than last week and making money. William Hodge, the star, a real box office attraction here.

"His Honor, Abe Potash," (Central, 3d week). Receiving no publicity whatever and in a bad theatre upstairs and out of the Loop. If it lasts four more weeks it would be considered a good run.

"Bonie," (Princess, 6th week). An artistic success, but a financial flop. Doubtful whether it touched \$1,000. Show closing after this week to be rethought. House dark for one week. "The Rat" opening it and will try for a run of the rest of the season.

"Gaiety on Broadway," (Stu-Ackley, 3d week). A little better than \$12,000, and that only on its reputation as a Winter Garden show.

"Happy Go Lucky," (Playhouse, 7th week). \$17,000. A real hit and no end in sight.

"The Storm," (Olympic, 10th week). A little better than \$10,000. The oldest show here, outlasting them all, with no end in sight.

the somewhat similar story told, if nothing else.

The tale has to do with the placing of a girl as dishwasher in a cabaret by a settlement worker, allowing her a chance to dance before the patrons and eventually becoming a star in the "Follies," with the dancer enquiring a rich man's son at the little Church Around the Corner in the bargain and as an aftermath, that didn't allow the final curtain to drop until 11.45, after having rung up three hours and ten minutes previously. A story that has 18 numbers interspersed in the telling, exclusive of the "Follies" butterfly ballet scene, with special music by Victor Herbert (who conducted the orchestra) is too long. The one big flash of costumes provoked the "Ahs" until Delores glided forth to a gasp by the audience with an enormous wing spread similarly, as to idea, employed up top in the "Follies" by her.

As to the remainder of the cast, Walter Catlett stood out above the others in a role programmed as a "theatrical agent," who is later responsible for putting "Sally" across and having opposite him Mary Hay, who took care of the initial number of the evening assigned to her. Outside of presenting a most cute and pleasing appearance Miss Hay seemed a bit disappointing. Irving Fisher as the juvenile handled what he had to do acceptably though not conspicuously, failing to obtain as much out of "an only son" as the possibilities hinted at. Delores was at all times star, y (how could she miss with that height), delivering her lines well, and seems "set" as a principal for productions from now on.

What difference does it make as to which particular means to be responsible for putting a show "over" so long as it gets there. That "Sally" will draw at the box office and is here to stay for some time is foregone.

It may not be amiss to say that no matter what degree of success the show may obtain it will be purely due to Miss Miller and Mr. Errol, a combination that if kept together, will no doubt rival, and perhaps surpass, the prestige of that other mix'd duo of musical comedy fame in their time—Donald Brian and Julia Anderson.

"WAKE UP, JONATHAN."

Atlantic City, Dec. 22.

Obviously planned and executed for general consumption, "Wake Up, Jonathan," a new comedy by Hatcher Hughes and Elmer Rice, was offered for the first time by Sam H. Harris, with Mrs. Fiske in the principal role. Its reception was cordial. Developed in a vein of rib and at times brilliant comedy, it is nevertheless woven essentially of strands of tragedy.

"Wake Up, Jonathan," is very charming and sweetly sentimental, and yet under it all rumbles the discordant note which power has taught both men and women to believe.

This new piece is superbly staged—a flawless, welcoming living room in an old country house, perfectly arranged and expressing delightfully the atmosphere of the home.

Mrs. Fiske's role gave her room for all her grace and subtlety of expression, a role in which she was so perfectly assured and so quietly enchanting that it did not seem to be just a part. In support and offering one of the best portrayals ever seen here was Howard Lang. His Adam West was a triumph of poetic moods, tempered with a sense of material values. Charles Dalton offered his usually excellent picture of a bluff, emotional business man, whose head has been affected by commercial success. And four child parts were admirably played by Frank Henry, Lela Bartlett, Nadia Gary and Freddy Goodwill. Little Freddy, of the four, gave evidence of a remarkable talent and unusual powers of mimicry. His Jeanne Fiord, an orphan, was splendid.

Critically, the piece betrays the influence of the box office and the fear that shiftness might cloud understanding. This is markedly shown in the writing of the character, Jonathan Blake, for, as drawn, though standing for the figure of a man who cannot understand things unless said with money, it caricatures the sort of person he really ought to be. In Mr. Dalton's hands, probably not all due to Mr. Dalton, he became more of a bow and dandy than of a man of power, an egotistical, blustering bluff.

That so charming a first act and so convincing a second should have been marred by so trifling an ending seems hardly reasonable. A man for 20 years case-hardened in the cynicism of business cannot in one moment become malleable, nor do children usually reach the stage of prodigy achieved by the authors in the last few scenes.

Still, critically speaking it would seem that here a compelling, powerful idea has gone burrowing in the tall grass of the box office, for there is no doubt that "Wake Up, Jonathan" will find immediate favor and deservedly should find it. At any rate, there is no one who can or will regret seeing it.

Schaum

A. E. A. VS. LEGION.

(Continued from page 9.)

ment. He stated a show was booked into the house for the holidays but that the Post held to its plan for a benefit.

The Princess claim may force the Post to attempt recovery from the A. E. A. Ordinarily a player or an entire cast might wait out within ten days after the signing of contracts, that being provided in the contract which gives either party such right. In this case the demand for a guarantee of a third week's salary may give whatever claim the Heckman Post may make a standing in court, aside from the provisions of the contract.

The company rehearsed about eight days. Since it was not to go out of town the position "taken by the players and the A. E. A. officials was not understood. Mr. Comstock denied he had guaranteed the salaries for two weeks but said enough tickets had been sold to cover the players in every way. He verified the statement no royalties were to have been paid the author and said every penny taken in outside of rent and salaries was to go to the Post's memorial fund.

The letter which started the trouble was alleged to have been sent the A. E. A. by Sidney Gumperts of the Legion's Draw Post. The writer doubted the right of the Heckman Post to come into New York for a benefit performance. This brought the county organization of the American Legion into the matter and it was shown permission for the Bronx organization had been given as the proceeds were to be devoted to memorial fund purposes. There was reluctance from the Legion officers to become embroiled in the argument early this week, they saying the matter concerned the Heckman Post.

When Fagan and Mr. Bondy of the Heckman Post called at the A. E. A. headquarters last week, mention was made that there had been trouble with "Self Defense" in Chicago. This show, while written by Fagan, was produced by Edgar MacGregor. Salaries were \$14 up for a time but full settlement made. Fagan said the A. E. A. people forgot to mention that the opening night in Chicago one of the players demanded double salary and refused to go on without it. He said that another player demanded and was also given an increase.

STOCKS.

Albany, N. Y., Dec. 23.

The Chester-Grant Players will inaugurate stock at the Regent, Rome, N. Y., Christmas. The company, managed by Chester Grant Smith, will stay until Jan. 22, and may remain longer if successful. It is the first time stock has been tried in Rome. Plays will be changed Monday and Thursday.

Gertrude Gervens will be leading woman, Nina Saville, Viola Grant, Fred Harrow, Donald MacGregory, Eddie Waller, Bob McClung are in the cast. Kevin Wilkinson is director, and H. Albert Amend, scenic artist. A number of the company have been with the Park Players at Utica.

The Regent is playing road shows at present.

Albany, N. Y., Dec. 22.

The Colonial will take on a picture policy commencing Jan. 1, following the close of the Colonial Players stock.

For their final week the players will give "The Girl From Out Yonder."

YOUNG LACKAYE ACTING.

Wilton Lackaye, Jr., 11-year-old son of Wilton Lackaye, will make his debut as an actor in pictures shortly, with the Winnie Productions, in a picture now in course of production called "The Foreigner." The Winnie pictures probably will be released through First National.

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ORPHEUM, FRISCO

San Francisco, Dec. 22.
The long current Orpheum bill, with nine acts, is rather tiresome and below the average. Comedy again predominated, although dancing played an important part.
Florence Ames and Adelaide Winthrop, in "Alice in Wonderland," brought laughs with their snappy comedy impersonations of Russian and Indian life. Closed to good applause. Edith Clapper and boys proved the class. With excellent dancing it went big. Miss Clapper is pretty, graceful and has an elaborate wardrobe. The two boys made a hit with interpolated songs.
Herbert Clifton, female impersonator, received tremendous applause for his character impersonations. He has a fair voice for the work and pretty gowns, and brought laughs with comedy attire. Billy Dale and Benny Birch, an attractive woman, got something substantial for their comedy talk, having good material. They close with a dance. Pistol and Johnson caused continual laughter with minstrel comedy and went extra good with the "who" talk. Bert and Lottie Walton, who opened the show, started only fairly, but closed to big hand for their dancing bits. Barnes and Freeman, a comedy talking and dancing team of men, were on second and closed well. Walter Ward and Ethel Doolery, a fast acrobatic team working with bicycles and ropes, made a strong closing number and received well merited applause. Victor Moore-Emma Littlefield and Co., a hold-over, repeated well.

HIP, FRISCO

San Francisco, Dec. 22.
The Hippodrome has its usual bill and drawing capacity.
Mooney and Capman open to applause, while Olinere and Castle, blackface, second, got the audience with a nifty dance and their "Old Crow" medley.
Hawthorne and Cook, with meaningless conversation and gags, received continuous applause, almost stopping the show. They close with various musical instruments.
Lee Boggs and Co., two men and two women, did well with a horse act. Olga's Leopards, in which five well trained beasts are put through stunts, closed well.
"Body and Soul" film is the picture.

PANTAGES, FRISCO

San Francisco, Dec. 22.
Pantages bill is a good one. The headline, Wood and Phillips, in "Rolling Along," closed the show. The act, which includes a couple of men and a quartet of girls, did fair with its songs and comedy. Mr. and Mrs. McBurne, in "On the Sleeping Porch," was big with good songs. Chedy-Dot and Midge, two women and a man, were a knockout in third position, having good comedy songs and piano accompaniment. The girls were pretty gowns.
Billy Broad, in blackface, on next to closing, was the hit of the bill with his comedy monolog. Juggling Nelson opens the show with a clever routine and gets good applause.
Although billed to appear, Harry Belafsky, so-called "master mind" in the local liquor scandal, who was found guilty of violating the prohibition laws, cancelled temporarily on account of the court's finding.

OVERSUPPLYING TAFT.

Local Fight Brings on Two Musical Comedy Companies.

San Francisco, Dec. 22.
Entering Taft with a musical comedy and taking over the old C. & C. theatre, the Grog Amusement Co., which owns and operates theatres in Bakersfield, several weeks ago commenced a small quarrel which has since developed into a genuine "war" between Claude Langley, owner of the Taft Hippodrome, and the Grog people.
As the result of Grog's opposition in Taft, Langley instituted a permanent musical comedy in conjunction with the vaudeville, giving Taft two musical comedy houses.
Local theatrical men are satisfied somebody stands to lose.

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"CHU" GOT \$62,000.

Two Weeks at Curran—Stage Bill Biggest Yet.
San Francisco, Dec. 22.
With top at \$4 plus war tax, "Chu Chin Chow" did \$62,000 during its two weeks at the Curran.
Last week \$31,000 was taken in. Incidentally, the stage bill submitted to the Curran for the production was the largest ever in the history of the house.
The advance sale for "Chu" at the Mason, Los Angeles, for last week was \$25,000, it is reported.

CHRISTY HOUSE SHOWS.

Purchase by Levey May Mean Use of Vaudeville Policy.

San Francisco, Dec. 22.
That the purchase of the Christy circuit by Bert Levey will result in a general revival of vaudeville at several houses between Portland and Southern California, as well as numerous ones throughout the Middle Western States, is the promise of Levey.
Ben Bertley, road representative for the Christy circuit, is covering this time. Ely, Nev., is playing a four-act bill from the Levey office.
With the Hurst Brothers competing houses at Fallon, Elko and Winnemucca, the main line jumps, including Reno, will be particularly desirable, Levey asserts.
All bookings over the joint time will be given at the San Francisco office and a branch at Salt Lake City.

BUYS SAN CARLOS WEEK.

Price Impresario Also Signs Appearance of Pavlova.

San Francisco, Dec. 22.
John J. MacArthur signalled his return to his desk after a four weeks' illness by signing contracts for the presentation in January and February of the San Carlos Grand Opera Company and Pavlova.
MacArthur was forced to buy the opera company outright for the week at his Oakland theatre, but Pavlova will play a four-day engagement on terms.
MacArthur is also making final arrangements for the production of "Marrying Mary," the musical show in which May Yohs will be starred for an indefinite season commencing Dec. 25. The company includes Ida Gold, Ned Doyle, Florence Spurrier, George Roth, Bert Wiggles, Howard Evans and ten girls. Paul Ash, conductor of the Liberty orchestra, will be musical director.

TOO MUCH "BEDROOM."

San Francisco, Dec. 22.
Only a fair house greeted "The Girl in the Limousine" at its opening night at the Curran last week. So many bedroom attractions here of late, with many more booked, is given as reason for lack of interest.
Last minute reports, however, show "Nightie Night" is doing an exceptionally fine business along the line. Howard Gale is traveling in advance of that show.

LOEW'S CASINO.

San Francisco, Dec. 19.
Very good bill this week. Laugh from start to finish. The vaudeville, although consisting of only four acts, was better than the average. Another one of those funny sunshine comedies preceded the vaudeville, which was opened by Frear, Baggett and Frear in a unique juggling act. They closed substantially. Robb and Whitman, a mixed team in "one," were the comedy hit. Dressed as school kids they brought laughs throughout. The girl is attractive and cute and has a pleasing voice, while the male member knocked out a hit with his original schoolboy stuff.

All Rajah Co. went fairly well with their concentration work. Long drawn out and becomes rather monotonous. Jack Kennedy and George Martin, two men in blackface, scored a big hit with their comedy talk and dancing.

John P. Medbury, local author, registered another hit through his latest play, "Hitched Up," this week's offering by the Will King Co. King is a wealthy bachelor, like Leachinsky, a victim of amnesia, and while under one of those spells, is married, but when again himself cannot recall his wife. Lew Dunbar as Mike, his friend, finally discovers they're wife, who proves to be a widow with about ten children, all piling into Papa Ike's room as the curtain drops. Reece Gardner as El Floribus Unum does a dope feed who is anxious to sell his business and uses real dollars as his business cards.

The settings were good, while the costumes again brought many favorable comments.

MUSICAL STOCK TO HONOLULU.

San Francisco, Dec. 22.
A musical comedy company under the management of Bob Dalton and having as its principals Jim MacGrath, Charles Orr, Jim Gordon and May High, will leave here for Honolulu Dec. 24 for ten weeks on the islands.
The company also plans to go to Australia.
Joe Kubel is financing the enterprise, while MacGrath will handle the producing end.

Kelb and Dill May Go \$25,000.

San Francisco, Dec. 22.
Kelb and Dill opened to a fair house with their "High Cost of Living" at the Columbia last week. Looks like \$25,000 for the two weeks.

FRISCO NOTES.

San Francisco, Dec. 22.
Walter Messenger is in San Francisco this week in advance of "Breakfast in Bed," which will soon play the Curran.

Shubert is setting the western route for "The Passing Show of 1918."

W. A. Ruman, one of the owners of the Georgia Minstrels is back in San Francisco and will soon establish permanent headquarters here. All bookings for the show will be made here. Reports from the road show that the company has been doing good all along the line.

J. J. Woods of the Redding theatre, Redding; C. H. Douglas of Merced, Charles Thall of the California, Turlock; Harry Poole of the Liberty, Klamath Falls, and M. Hance of the Victory, San Jose, visited here last week.

Eddie Horton, organist and piano player of the Bay region, who two weeks ago secured his services with the Oakland "Arcadia," the new \$250,000 dance hall, will soon be organist at the Strand theatre, this city.

Allie Gentle, mezzo-soprano of the Metropolitan Opera Co., is touring the Pacific coast, making stops at various California cities, where she is delivering concerts. Jeanie Colbert is managing the tour.

A number of members of the Thomas Ince Co. are here at the Hotel Plaza. They are Robert D. Ayers, George Barnes, H. E. Durham, G. Glover, M. Stenger and I. McFadden.

Mrs. Gertrude MacArthur, wife of John J. MacArthur, theatre manager and producer of Oakland, is at her home in Berkeley after an absence of six months, during which time she visited in England, Ireland, Scotland and France.

Paul Ash, leader of the symphony orchestra at the Liberty, Oakland, and one of the state's leading exponents of jazz music today, announced that he has signed a two-year contract with the Loew-Acherman-Harris interests to lead the orchestra in their new bay region houses. Ash leaves the Liberty the first of the year and will take up the duties of leader of the orchestra at Loew's State in Oakland. He will supervise the music at the new Loew house in this city when it opens.

Charles Rose, late principal with the Portola-Odeon cafe, is now with the Foster Music Co.'s local office.

Latest arrivals from Australia comment on the success of Bill Bailey and Lynn Cown in Australia.

Nancy Fair, leading lady with "The Girl in the Limousine," now playing at the Curran Theatre, was doing a single at the Pantages on her last visit in this city three years ago.

Mabel Turner, submer at Purcell's cafe, left this week for a visit to New York, accompanied by Mrs. Lester Mapp, wife of the proprietor of the famous colored cafe.

H. E. Brown, formerly assistant manager at the T. & D. film house at San Jose, has been elevated to manager, replacing A. M. Miller, who was given the managerial reins of the Oakland T. & D. house last week.

Dave "Boatley" Goodman, formerly with the Alcazar stock, and well known in local theatrical circles is the new "supervisor of fun" at Herbert Myerfeldt's "Cedar."

TRYING "SONG BIRD" AGAIN.

"The Song Bird," a play by Fred and Fannie Hatton, starring Marguerite Sylvia, will open at Fur Rockaway, L. I., the latter part of this week, and will then head west for Chicago.

This is the second attempt for the Hatton play. It was tried on the coast sometime ago with Jane Court in the lead. Harry France is the producer.

MAJESTIC, CHICAGO.

Chicago, Dec. 22.
A whimsy bang of a show with plenty of comedy, novelty and probably the greatest vaudeville revue ever produced on the two-a-day, the Santos and Hayes Revue.
Klasmus Berley topped the show, but why will ever remain one of the big mysteries of vaudeville.
If there ever was a headline act, this revue is a top-notch, without any running second. If Eva Tanguay is "The Man of War of St. George," then here is the Man of War of production. It holds everything from a royal flush down. Here is the difference and the right and wrong of vaudeville.

Miss Berley, long in vaudeville and identified with a certain kind of song, is trying to do something that she can't. While on the other hand, the Santos-Hayes revue is building vaudeville up to a new level.

The show was opened by the Arenas Bros., a small time tumbling act without special merit. Stanley and Elmer, introducing themselves with a neat, up-to-date song with a patter for a chorus, danced their way into a well staged hit, and should have had fourth position, and Babcock and Dolly, who held this spot, moved up or even off, which would have helped considerably.

Franklin and Miss Jean Telf added the necessary class with violin playing and a touch of grand opera, finishing with a popular duet. They were followed by Babcock and Dolly, which looked like an old time olio act. The man tries hard for comedy with some risky neck falls that throws the dust in the audience's face, while Dolly tries hard but vainly to burlesque a French submer. She does make two changes with gowns that brought a gasp.

The Santos and Hayes Revue appeared next, and when they walked out there was no doubt who drew the crowds in. They were one howl after another, followed by "ohs" and "ahs" of astonishment at the drapings and costumes. With a few more dollars spent and the act lengthened out it could be a Broadway production.

Though Santos and Hayes were the outstanding hit and feature, plenty of credit should be given to Will Hingie and his Russian dancing, to Robbie Tremaine in her classical dancing and to Paul Marshall for his en travesty and manner of introducing numbers and capitalizing, not forgetting due credit to the pippen chorus.

After plenty of canons, bows and bends, Val and Ernie Staton made their appearance. Another sure-fire hit. This is one of those perfect next-to-closing acts.

Klasmus Berley and Benny Fields, assisted by Sam Miller and Gene Cass, followed, and suffered accordingly. Miss Berley has always had a certain niche in the hearts of the vaudeville goers as a sympathetic songster. She was an excellent comic chatter, but why try to get away from this? She has built her own production and she has a Benny Fields, but Klasmus herself, the Blossom of old, isn't. And if it were not for Fields working up her number and his own specialty, it would be no act at all.

Tote closed with a 100 per cent. audience seated, and all of them in for the finish. It was probably impossible to place him anywhere else. This hurt his applause, though it couldn't hurt his act—nothing can hurt such an artist much.

PALACE, CHICAGO.

Chicago, Dec. 22.
A fast moving bill to a capacity house. For some unknown reason everybody came early and stayed late. The opening act can never complain that the audience was not seated. They were there ready to be entertained and were. The Nacyle, a man and a woman, with a vocal act, showing the interior of harem, with the man dressed as Mephisto. They do some sensational electric and fire tricks. It's been a long time since a novelty act of this nature has played the big time, and in the showmanship style that it was presented, this act should play a long, healthy route. They have a novelty that will cause an audience to talk and will bring many repeatings to non-believers. The man is a good showman, while the female member,

though only acting as an assistant, makes a very nice appearance.
Margaret Ford, though in the deuce spot, showed ability like a next-to-closer. She is out of the ordinary as a double voice singer, as both of her contralto and soprano notes are well near perfect. She brings back a reminder of Clara Rochester in her prime. Harry Holmes and Florio La Vera, with a novelty talking and singing act by Tommie Gray, also proved their worth when they went from one and a half to full, then back to one and a half, with a couple of wins cracks that pleased immensely. Kane and Herman fooled them. The boys have played around here quite consistently, but never got through, and walked off with another hit.

Lillian Shaw was hurt by having Miss Ford precede her, and though a tremendous favorite in this town, did not deliver with her usual knockout. She has replaced "Love Him" with "Palooka." There was no question but that Miss Shaw would do much better on her evening show. Her songs, Madrigals, giants of entertainment, were a big stand panic. When she considers the many things these miniature-bodied performers do and do well one thinks of the time and patience of their director. Their executive staff reads like a grand opera board, while they feature uniforms by Marshall Field, ladies' costumes by Jane and Arden of Paris, scenery by Joseph Urban and Robert Law Studio, while dancing directed by Ned Weyburn. Bert Fitzgerald, assisted by his brother, Lord, daffodilled them, poked fun and then played a xylophone and a piano for a good measure. Being cheered, he produced a plunger in a box, who put over a ballad in a nice voice, but does not mean or add value to the act, being only a plunger. Mr. and Mrs. Gordon Wilde, and assisted by Camille Wilde, did their veteran likeable shadowgraph work. This is getting to be as much of a standard as Bert Levy's cartooning and kept most of them seated, though the fingers said it.

RIALTO, CHICAGO.

Chicago, Dec. 22.
Chad and Monti Huber opened the show with song and dance, giving impersonations, none getting any consideration from the audience. Garfield and Smith could have gone further on the bill for better results, though this pair went big as any in the show. They have bright talk, putting it over with good delivery, and their early position didn't make much difference with their being the applause hit.

Jack Rogers stroled on with a weak song, then for a lot of old songs, several times, after which he sang another song. He finished with a dance, giving several ordinary imitations.

"Keep It Dark," a comedy played with two women and a man, followed. None of the talk missed in getting laughs. Crescent Comedy Four, the usual comedy harmony quartet, scored high with humor comedy. Four men, in different dress, and they dish their back just the way the flake picture want it, but close with a peer harmony song, ending them off to nothing.

Mathews and Blakely, a man and woman, went through comedy talk, all getting good laughs. Evelyn's Marimba Band, woman and four men, closed with some good marimba playing, holding almost every body in until the finish.

Sending Opera Equipment South.

San Francisco, Dec. 22.
The equipment of the Royal English Opera Company is being shipped from the East (Washington), where the company closed after several weeks of poor business, to Oakland by E. L. Lincoln, manager.

He will return to his old post as manager of the Yo Liberty plays house during Christmas week.

"Listen Lester" Doesn't Get Prices.

San Francisco, Dec. 22.
Despite it played to only \$11,000 during its two weeks at the Columbia here, "Listen Lester" just closed a good week in the Valley.
The business at the Columbia was far below anticipations.

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"FOLLIES" AT \$4.95 TOP FOR CHICAGO RUN

Ziegfeld Show Sets Another High Box Office Rate.

Chicago, Dec. 23. The Ziegfeld "Follies," which opened Sunday, is getting \$4.95 top. It is probably the highest admission charge the "Follies" has ever had outside of New Year's Eve and opening night.

The ticket brokers joined in refusing to handle any tickets whatsoever, outside of Mrs. Couthout, who is selling 350 tickets a night. She has the privilege of a 5 per cent. return.

The outside ticket "antipers" took the stand that as they could not get anything ahead of the 14th row (and for those tickets the box office price was \$4.50) it would be useless for them to handle any.

Sophie Tucker left the Marigold Gardens, refusing to appear Monday. Miss Tucker, who is getting a percentage of the gate, demanded a guarantee. This was refused. She is at present playing the American theatre, an Orpheum Junior house.

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LAST WEEK THE FOLLOWING HEADLINERS ARE HERE

Miss Eagle, Ed Giddens, Billy Jackson, Freddie (BROWN) Buchanan, Curran Davidson, Hans Shapiro, Lila Brown, Harry Ringgold, Len Earl, Irving Fishman, Rex Richards, Jack Pine, Lee Hallish, Earl Giddings.

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MAJESTIC, WATERLOO, ILL.

I. O. U.'s Instead of Salaries—W. V. M. A. Straightens It Out.

Chicago, Dec. 23. The Majestic, Waterloo, Ill., had financial difficulties last week which necessitated the management giving sets at the theatre I. O. U.'s in lieu of salary.

A representative of the W. V. M. A., which backs this theatre, arranged so salaries could be paid. The theatre was originally floated as a stock selling proposition with all stockholders getting a certain discount on their admission.

HIPPODROME, CHICAGO.

Chicago, Dec. 23. Rankin and Rydberg, a man in clown costume, doing whiteface comedy, and a woman, opened. The man assists the woman and also does some good tumbling and should eliminate his attempts for comedy, and the woman does a few contortion stunts. The act is badly routine and should not stall so much.

Alman and Woods came on and walked off as though they were going through a dress rehearsal, not even getting a whisper throughout their blackface comedy talk. Harry Reed and Co. in a melodramatic sketch with bits of comedy took three curtains. Reed is a clever performer and acquires himself with due credit for making this act what it is. Prices Trio worked hard but in vain to keep up the running, walking on with a slow whistling number, then for some aged wire cracks. Later the comedians chirps a comedy ditty, having a poor voice with fair delivery, and came with a supposedly humorous number. The crowd, realizing their unsophisticated act, let them walk off without any attempt to bring them back. "Patches" patched up would be a big-time act. Will J. Harris deserves credit for the idea and miniature production, but he did not pick the best of talent to carry it over. Two girls, one a dancer and the other a singer; two men, one of whom with a few more years in vaudeville will be fit to step into a production and take an active part, the other man having only a voice and not too much of that. The former playing piano and saxophone, making these instruments do everything but talk, dance and put some good lines over, having plenty of personality, looks and everything to go along. The act is gorgeously staged, with a very pretty setting, both girls making several changes throughout the act.

Brown and Jackson called their broken act for a clean sweep, sending the audience bit of the bill. They sing two ballads for good results and close with a song, the man accompanying her, playing a saxophone. Acropolis (Lila), a tooth act, closed with a bang.

Billy Rankin has contracted for a new revue at the Cadillac Hotel to be called "Greenwich Village Frolics." Headlining the show will be Jesse Libonati.

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KENTUCKY SERENADERS SENSATION IN CHICAGO

Drawing in Gate Between \$6,000 and \$7,000 Weekly.

Chicago, Dec. 23. The Edelweiss Gardens, probably one of the finest architectural cafes in the world, though 20 minutes from the loop by cab, drawing from all over the city, was the first cafe in Chicago to put in regular vaudeville shows. Its amusements and special affairs are handled by the Brule Young Agency, backed through the W. V. M. A. It has played stars from \$2,500 down to \$100 "singlins." The last three big features were Ted Lewis, Sophie Tucker, and at present it has the Kentucky Serenaders, with Mary Kelly, beside several vaudeville acts.

The Serenaders are playing the Gardens with a share of the box office receipts. This has been averaging between \$6,000 and \$7,000 a week at a dollar top gate admission. The Serenaders have proved a sensation in Chicago. They are the same boys who were at the Bonus Arts Cafe, Atlantic City, for two seasons, and before that at Rector's, New York, for six weeks. They play for all specialty acts beside dance music, also doing several specialties of singing and dancing for themselves. They are booked indefinitely, and from all appearances will stay here until summer.

The Serenaders are composed of Bob Ray, Louis Fisher, Bill Monroe, Marcelle Klesher, Louis Spetina and Martin J. Miller. While playing here they have been offered vaudeville, but won't listen. The boys are also making records while in Chicago.

STATE-LAKE, CHICAGO.

Chicago, Dec. 23. The State-Lakers saw a change, good big-time bill. Though it lacked comedy, it ran as smooth as a Finesse-Arrow, every act getting its share of applause, and with a good boom act, would have been one of the best bills seen here in a long time.

Henry and Adelaide, in "one and a half," with a very pretty special act with electrical effects, though handicapped by opening the show, got all they wanted and a little more with their clasp, neat, song and dance offering. Adelaide made four very pretty changes in costume, while Henry makes a complete change in dress, dancing simultaneously, getting a good hand on same. Could have held a later spot. Green and Pugh, two colored men, one in comedy dress, satirized their talk and look across like two showmen, the straight man doing some nifty steps, while the comedian put over a ballad in good form.

Janet of France and Charles W. Hamp went on for another hit. Janet getting lots of good laughs out of her French dialect and comedy, and Hamp, with his certified voice and excellent delivery, put over two popular numbers. The act works in front of a very pretty special set in "two." Hamp besides being a good singer, put over some snappy lines. Bernard and Towner also ran high for applause, playing with some comedy, popular melodies and original gags, both boys having pop, vim and vigor accompanying same, and at the finish Bernard doing a never failing dance, forcing them to make a speech. They crack one or two old gags, such as "Pat Burns" which they might eliminate with credit to the act.

Joe Baker in "Flashes" with Folly Walker, Bud and Jack Pearson took all honors of the bill. Joe Baker receiving open-mouthed attention throughout the act, amusing the mob with his changes and his protean talents. Joe has one of those wonderful personalities that seems to hold an audience and to enthrone them to the tenth degree. He is of the B. J. gift and is show man enough not to try to hog the entire act, but to help his able assistants. Folly Walker, a child with a voice of pure gold, a pair of dancing feet and an Iva Claire personality, got her share of honors while Bud and Jack Pearson danced their way into several good hands.

The ever welcome Frances Kennedy went to closing, came back with some new gowns and songs, all of which are up to the Kennedy standard, and "The Cheviot Cuckoo" also ran with the applause. Frances Harris and Harris two men to sport costumes, performed some light hand-to-hand balancing, but are not strong enough to show big-time lifts, and the audience took advantage of this.

Though Hampton and Blake were not seen on this show, it was reported that they were a "hit," as were Thomas Hag and Co.

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200-202 State-Lake Building Chicago Formerly with CHERRY STREET 8 (HARRIS) GARDENS

"RAINBOW GARDENS"

AMERICAN, CHICAGO.

Chicago, Dec. 23. Though the bill here last night was handicapped by a slow start, it finally won out. Toy Ling Foo, with two girl assistants, goes through the usual routine of conjury, magic and illusion work, fooling nobody by the Chinese make-up, though the act makes a fair appearance with a special drop and props.

Sibyl-Bammi Sisters, four girls in evening dress, sang several different harmony songs with no punch nor delivery, and they put so enthusiasm in their work. They all have good voices and would do much better in Chautauque work. Jerry and Gretchen O'Leary were left in tough straddling, but as soon as possible brought smiles to the faces of a beamed crowd. Jerry, a character comedian par excellence, characterized a tramp and old man, getting laughs, a thrub out of his lines and work, while Gretchen, with a million dollar appearance, did her share for an encore and four bows.

"Eric-a-Brac," a miniature musical comedy, with two men and six girls, and plenty of scenery, took the class laurels. Eugene Carver, Donald Hayes and Leon Leonard deserve credit for making this miniature production what it is, especially Miss Hayes, who, besides her beautiful soprano voice, has a sense of personality, looks and appearance, and could at any time step out and do a high grade singer. The chorus is a perfect working one, and also assists in putting this tattered across in high style.

Bernard and Ferris capped the applause honors. Bernard, dressed as a chef and has a healthy bass voice, and Ferris possesses a natural choir boy soprano voice, getting an ovation on each number. For an encore they sang the H-brow classic, "Hi Hi," stopping the show completely. Six Reddies, all boys, closed the show and held the show 100 per cent.

Jack Rose Leaves "Scandals."

Chicago, Dec. 23. Jack Rose, with the George White "Scandals," left the show Sunday, and will play several cafes in Chicago before going east.

It is said that Rose was working from week to week without a contract.

Harry Pearl has been put in charge of the Chicago office of Irving Berlin.

Jack M. Lewis, connected with Golden & Rosen, has gone into the agency business.

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"RAINBOW GARDENS"

AT THE AMERICAN HOSPITAL.

Chicago, Dec. 23. Reported from the American Hospital:

Miss Carmen Clark ("On Fifth Avenue"), operated on for abscesses; Margaret Kemp ("On Fifth Avenue"), operated upon for appendicitis, doing well; Hube Newhimer, electrician, State-Lake theatre, Chicago, operated on for rupture; Paul Hise, operated for intestinal obstruction, doing well; Betty Stanley (vaudeville), operated on for appendicitis.

Joe Williams ("Jollities of 1920"—burlesque), operated on for hernia; Gusie Betinich, soprano, receiving medical attention; Joan Shelden ("Tid-Bits of 1920"), operated on for appendicitis and intestinal trouble; Charles Hinkle (The Hinkle), infection of leg and hand, recovered and left hospital; Dorothy Richmond, operated on for appendicitis, recovered and left hospital; Edward Brenner, formerly with Rowland and Clifford, treated for ulcer of the leg, left hospital in fine condition.

DIAMOND GETS 'EM RACE.

Chicago, Dec. 23. Billy Diamond, general manager of the States Bookings Agency, has taken over the Hime opera house, Frankfurt, Ind.; Auditorium, Connersville, Ind.; Lyric, Vincennes, Ind., and the Opera House, Bedford, Ind.

These houses were taken over by Gus Sun several weeks ago, but left the Sun office to go back with Diamond.

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200-202 State-Lake Building Chicago Formerly with CHERRY STREET 8 (HARRIS) GARDENS

"RAINBOW GARDENS"

"THE EYES OF BUDDHA."

Revue.
29 Mins.; Full Stage (Special Set-
tings).
Colonial.

The idea in back of this latest George Chesebrough production was to create a girl act away from the similar turns. He has succeeded in supplying a wholly different atmosphere, for "The Eyes of Buddha" is set in Japan. Whether Chesebrough has radically improved over former efforts is a matter of opinion.

Three men and two girls form the heads, one of the latter being a specialty dancer. There are eight Geisha girls—at least they are of the Geisha in dress until the changing of costumes and the ultimate parade of distinctly Occidental gown creations, despite the fanciful names given each as they are brought forth.

The setting is entirely of silken stuffs. A Japanese tea shop is in the background and in front of that is a table, an idol, that, when one eye lights red is pleased, and when it shines green denotes the anger of the gods. There is a story hinged on the winking of the Buddha's eyes. Takayama, the prize of the Geishas, is engaged to wed Harry, the youthful juvenile, pleasant of voice. On the scene happens the commissioner of police, a Chin, who has been in America and somehow settled back to buy his job in Japan. He is enamored of Tak, introduced to him first as "Poor Butterfly," the girl whom the American sailor left behind. Desiring Takayama, the commissioner orders the Geisha girls and buys her for 10,000 yen. Just then the idol's green eye flashes and that is the cue for Mister Py-Bleeman to take the air.

The juvenile and ingenue had two numbers together. First they sang "The World Wears a Rosier Blue When Love Comes to Stay." They led a livelier number in "Shake a Little Japanese," which had the shimmy idea. There were several other numbers, one by Jack Henry, who played the commissioner and is the only featured player. The specialty dancer appeared in two of the numbers once on her toes.

The costume display at the close found a gown exhibition that spelled a gaudy outlay of money and several creations drew applause. The girls were introduced as "Lotus Flower, a shimmerer"; "Butterfly, an angel"; "Ming Toy, who spent two years on Broadway," and the like.

The story came from Milton Hickey and Howard Green, the score from Walter L. Rosemont and the art decorations by Watson Barrett. Usually the Chesebroughs possess more of a comedy angle than "The Eyes of Buddha," and strength from that end will improve it. The numbers are pleasant enough, though there is nothing outstanding.

In production Mr. Chesebrough shows the same care for which his acts are noticeable. He has probably spent as much on "Buddha" as with other productions of the same size. It is a flash and has a different atmosphere, the distinguishing feature from the others. *Rev.*

MARSHALL and CONNOR.

Songs, Dances and Piano.
15 Mins.; One.
American Roof.

Two colored men in entertaining songs, dances and piano playing. The shorter does the singing and dancing, the other playing accompaniments on a baby grand. Both wear cork facial make-up.

The singer does a "wrench" bit that is the goods. He also puts over a competent bit of soft shoe dancing, a department in which he shines.

The turn on the American Roof showing will add value to any small time bill, suitable particularly for the early section. The act went over very well, No. 4, on the Roof. *Rev.*

 AJAX and EMILY.

Music and Athletics.
15 Mins.; One and Full Stage.
Hamilton.

Closing the show Ajax seemed to have pulled a "bone" by opening up with an accordion solo that was new plus on "pop," and only served to chase "em from the first chord, until he went into full stage to handle a weight by hand and with his teeth.

It was a k. after leaving the instrument, and that can be done away with at any time, as now it's just something to be forgiven and only makes that much more to be overcome. Especially so following a long bill.

A woman assistant made two changes in dress, which helped, but the slight attempt at comedy by her could go, as it brought laughs that really weren't.

A good closing act, but needs cutting down and speeding up.

MME. BESSON and CO. (7).

"Half an Hour" (Dramatic).
33 Mins.; Full Stage (Special Set).
Palace.

Lillian.....Madame Besson
Mr. Carson.....Wm. M. Carson
Hugh.....Gordon Standish
Paul.....Helen Parker
Mr. Brodie.....Arthur Brodie
Mr. Brodie.....Arthur Brodie
Mr. Brodie.....Arthur Brodie

Some seasons ago "Half an Hour" was used at the Lyceum theatre by Grace George as a curtain raiser. That it was a work of the noted English playwright Sir James M. Barrie may have been the reason why the Frohmans did not particularly care to release it for vaudeville usage, although Blanche Bates appeared in it in the twice daily for a time. Another was the royalty asked by the legitimate office. It is said that \$350 weekly was the figure recently set for the privilege of using it.

Mme. Besson did a service to vaudeville and herself in securing its release for her presentation. "Half an Hour" supplies the opportunity for Mme. Besson's best effort. It fits her to perfection.

To come the recent long plays by Barrie have been difficult to understand. His "Half an Hour" is not so tinged. It has plot, weight, dramatic power and an interest that holds throughout. There are three scenes, the first and third being in the reception room of the well-to-do Mr. and Mrs. Carson, in London. The second scene is the lodging of Hugh Payton, a promising young engineer, who is in love with Lady Lillian, who is wedded to Carson, a man of the middle class, who has become affluent.

At the rise of the curtain the Garsons are quarreling. He brings home to her that she is an aristocrat and she to him that she is a commoner. The wife is stung to retort that perhaps she can find refuge in the love of some one else. Carson threatens that if ever she should bring shame to his home he will make her sorry she was ever born. He will break her and send her forth. Carson leaves to dress for dinner. It is then 1.30 in the evening. What results from the marital squabble is shown within the period of half an hour.

Lillian phones to Payton and tells him if he really loves her she will come to him. She then comes to her jewels and with a note places them in the drawer of the table. The note tells Carson the name of the man she has gone to, at Hugh's request. The scene at Payton's lodging is a happy one. There is the bustle of packing for a trip to Egypt. Payton calls to call a cab to take them to the dock. A loud knocking and a scream soon after prelude the news that Hugh had been run over by a motor bus and had died. Dr. Brodie, a passing physician, offers aid, and when he thinks he knows the truth advises the then unknown Lillian to leave for the sake of the dead man.

The action passes back to the home of the Garsons. It is then close to 5 o'clock. Guests for dinner arrive. Among them Dr. Brodie. Mention of the accident is made, and when the delayed Lady Lillian makes her appearance the situation becomes fraught with expectancy. Carson had found his wife's jewels in the drawer, but not the note. By process of reasoning the incident of the jewels is built on the possibility of a wife having been the woman mentioned in Payton's room by the doctor. Carson's suspicions are aroused. He is too late to find the note which Lillian has covertly extracted from the drawer. The doctor denies ever having seen Lady Lillian before. And so, instead of a scene of marital rage, the drama party proceeds to the dining room. Lady Lillian on the arm of Dr. Brodie.

The tang of the dialects supplies much of the English atmosphere. Mme. Besson's work throughout was smooth and true, as was that of the carefully chosen cast. Mr. Carson made a strong Carson. Mr. Standish was a bright Payton. Clifford Brooks, who takes position as the male lead, was convincing as the doctor, while Helena Parker made a very good Lillian. One detail could be supplied to give the act a foreign touch, and that is the use of the European telephone instead of an American instrument.

There are eight players in "Half an Hour." In case of cast, importance of authorship, cleverness in playing, and dramatic interest, the playlet impresses as being among the best in several seasons. *Rev.*

Bob O'Donnell is back from Chicago where he went on business. Bob says the old town doesn't laugh the same and that the railroad rates are all wrong.

WILLIAM and GORDON DOOLEY

(3).
"Two Vagrants" (Revue).
43 Mins.; Full Stage (Special Set-
tings).
Palace.

Carlton Heagland and Harry Carroll produced the new revue for the Dooleys and the current week at the Palace is a hold-over engagement. It deserved the honor for it is not only a revue but has a corking comedy punch which most other revues or girl acts have not. The turn looked better this week than last. Before Wm. and Gordon Dooley went to London to try their luck last summer they had their own little revue with the Morin Sisters, and they wisely shelved it for the present offering.

The act opens when a tableaux curtain parts to show the bench of a magistrate. Called before the bewhiskered judge are the brothers who caper about with a song which tells of them "being a couple of bums." Asked by his honor how it all came about the boys say they lost their jobs as electricians, and the turn goes into full stage in explanation.

The first of the two full-stage scenes shows the neat interior of a bride and groom's home. There the bride with her six friends are chattering and they go into a lively number, "There Is More Than Sugar in a Cup of Tea." It is about the best number allotted to the choristers.

Comedy action quickly follows, the Dooleys entering with their "buns" to install electric light wiring. They make a wreck out of the "joint." The bit was probably adapted from a similar but not nearly so good a scene in "Words and Music," a revue put on by Raymond Hitchcock at the Fulton several seasons ago.

A Shakespearean bit which succeeds in "one" has a "director" in front. Here the comedy, too, is carried along as well that it is always amusing. William's insistence that he play Sir "Walter Raleigh or nothing" figures in half a dozen laughs.

Back to full stage for the finale in an Oriental scene is given. Gordon plays a "dame" with full length bare back, and the business between the brothers, heightened by bawling in of a fuzzy-looking sailor, adds to the high percentage of fun.

The supporting cast has Arthur Hartley, Helen Patterson and William Furan, all well chosen. The choristers themselves are good-looking, but after the Dr. boys come get into the going 'o' gals are little else but atmosphere.

The costumes are lavish at times. Harry Carroll supplied the tunes and Edgar Allan Woolf the story. The Dooleys are in for a season or two with "Two Vagrants," easily the best revue from a comedy standpoint this season. *Rev.*

ALLMAN and MAYO.

Comedy and Songs.
15 Mins.; One.
Colonial.

Jack Allman has displayed his tenor and his ability as a straight with several partners during the past several seasons. He teamed with Mayo about two months ago. Mayo offers a funny appearing Yiddish comic.

The men start their routine with an argument over the payment of a check at the "Midnight Frolic," which Meyer (Mayo) had settled for \$50, and which his partner has no intention of settling. The chatter moves on to talk of a poker game played when a small boy stood back of Meyer and tipped off his hand.

Allman then offered a mother ballad which drew fair response. Mayo following with a short comic lyric, won more. A wife bit that ended in rhymed comedy was used into a medley duet with Mayo, having lyrics about leaving the bright lights and going back to his wife and the simple life.

The team won a good measure of returns and could have encoored but did not. *Rev.*

TOOMEY BROS.

Talking, Singing.
15 Mins.; One.
Harlem O. H. (Dec. 20).

Comic with rubber tired characters, straight in street attire. The former is carrying a kodak which introduces long unfunny crossfire dialog about photography.

After the straight sales, the inevitable ballad, more crossfire about a menu with familiar gag.

A song is doubled, followed by a soft shoe double dance. The song is pleasantly harmonized and the dancing up to the average, but the material is of ancient vintage.

This pair could handle dialog acceptably if they had the vehicle. Their present one is hopeless.

Con.

JORDAN GIRLS (2).

Comedy Wireacts.
9 Mins.; Full (Special).
51st Street.

Neillie and Josephine Jordan, two members of the exceedingly clever and versatile Jordan Family, of circus fame, present a new wire act at the 51st Street this week. Both of the girls are exceedingly clever performers, look pretty, and work with a snap and vim that entitles them to a place on any big time bill.

The girls have evolved a number of decidedly novel tricks on the tight wire, each of which was fully appreciated, as was evidenced by the applause given to the individual effort. There are a number of turns and twists that are very prettily done. Of course the act is at an advantage because of a set of drapes used for it, which takes away the hardness of the usual garden exterior that most acts of this caliber employ.

Its little touch that is different occurs just before the finish of the act, when one of the girls appears with a long white veil wrapped about her and executes a little pining dance before going to the platform. After unwrapping herself from the veil the second girl appears and the two go into one of the fastest finishing routines on the wire that has been shown heretofore in some time. The result was three well-earned bows at the close of the act. *Rev.*

FLORENZE TEMPEST and Co.

"A Stormy Night" (Songs).
15 Mins.; Full Stage (Special).
Fifth Avenue.

Edgar Allan Woolf wrote the book, Harry Carroll the music, and Ballard McDonald the lyrics of Florence Tempest's new singing skill, "A Stormy Night." With such an array of authors it would seem something worth while would result, but the turn starts missing a few moments after it starts, and with the exception of the period when Miss Tempest is offering her male impersonation and singing, it continues to miss to the finish.

A full stage set shows the interior of a log cabin. It is a first rate background, furnishing excellent atmosphere. A storm is raging outside as the action starts and lightning can be seen through the windows. There is a slight story, at the opening, which has Miss Tempest taking refuge from the storm in the cabin with a male friend (Leiland Conway). He is in love with her and takes advantage of the fact she has entered the cabin with him to get away from the storm to press his suit.

A table scene, in which Miss Tempest smashes three plates to display temper, was evidently suggested by the "Taming of the Shrew." The plate smashing is funny in a mild way, but at the rate of three plates a performance it looks like rather expensive comedy. The dialog leads to a double song by Miss Tempest and Mr. Conway, nicely handled but bringing but fair returns, because it holds little above the average.

The action gives Miss Tempest an opportunity to leave the stage for a change, after which she returns clad in high hat and frock coat, supposedly as her big brother. There is a song that goes with this, done in Miss Tempest's original drawing style. While Miss Tempest was changing Mr. Conway did a single ringing, and accompanying himself on a four-stringed banjo. Conway is a six footer with a magnetic personality and handles the lines and business allotted to him competently. Another change brings Miss Tempest back in evening costume, which she carries extremely well. A double number for closing. Despite Miss Tempest's singing and dancing ability and her talents as a male impersonator, the act fails to completely entertain.

This is because the lines are principally cues for songs or acts and entrances and the whole seems cut and dried. As it stands it can get by No. 3 in the big time houses, but will add little or nothing to Miss Tempest's reputation. *Rev.*

PITT BOYS.

Songs, Whistling, Dancing.
12 Mins.; One (special drop).
Harlem O. H. (Dec. 20).

Interior of coal mine. One member in miner's outfit, other in tuxedo. Miner whistles, other offers soft shoe routine, followed by the miner's solo song, a semi classical, with good baritone. Hard shoe dance by dressed up member, with both dancing at finish.

Some dialog between numbers conveys that straight owns mine or something to that effect.

Good harmonizing, fair hooper, lack of experience evident. Smallest

Con.

RITA GOULD.

"Pictures in the Fire" (Songs).
20 Mins.; One and Three (Special).
Hamilton.

Along similar lines, as laid out to other "singles" that are assisted by a boy at the piano, even to the introductory phrases for each number as uttered by him on the stand, but backed by an especially attractive stage picture of a fireplace, from which Rita Gould renders her selections, and from which she sometimes departs to come down front.

Following the opening bit, which spreads the idea to be carried out, four songs are done, all contained accordingly. The bride and widow lyric was particularly effective, due to a split colored dress that had one side completely in white and the other half as much so in black, even running down to shoes and stockings. (This one should give Alice Mac something to figure out.)

Other bits were a Spanish song, followed by a court room illustration with Miss Gould as the judge, more prose than melody, and another on the same idea as to delivery that had the comparison of humans and animals as its theme.

According to the program, "Pictures in the Fire," as the act is entitled, is by Frances Nordstrom, with Arthur Guttman having written the music, and assisted by M. George Harris at the piano. Mr. Harris handled his lines acceptably.

Miss Gould has now a vehicle which will be even in the larger houses, due to its appeal to the eye if nothing else. Her personal appearance was particularly pleasing, with her method of delivery a shade above the quality of the material delivered.

The turn did nicely Monday night, calling for a short speech from Miss Gould, which, while not altogether necessary, was not out of place.

MAY and KILDUFF SISTERS.

Rural Bit.
15 Mins.; Three and One.
125th Street.

Arthur May was formerly teamed as May and Kilduff, but there are now two girls in the turn billed as the Kilduff Sisters. The present routine has a rural atmosphere, as with the two act, but the new turn has been fitted up with newer or different material.

May plays an old boy stage manager of a country opera house. He tells the girls, who are part of an arriving troupe, that he knows something about acting, and that he has seen Gertrude Hoffman, who doesn't wear much on the stage. They give him a "side" to fitting a missing character after he admits trying to play Hamlet.

The crossfire leading to a "rehearsal bit" brings out some laughs. The old boy doesn't deny he is in his second childhood, and he says he is enjoying it better than the first. He also says the town isn't exactly dry but it's thirsty. One of the girls reappears as an old maid, and in going over a bit with May takes him with a headlock that resembles stranger Lewis. The other girl is out with a trombone. There is a song and some dance finale. The act looks good for the three-a-day. *Rev.*

"HATS."

Dialect Monologist.
12 Mins.; One.
Harlem O. H. (Dec. 20).

Explaining he sneaked on to sell hats to the audience after canvassing back stage, a monologist carrying a hat box goes into a selling talk about hats.

Taking a Scotch Tam out of the box, he explains the dialect goes with it and follows with some Scotch stories and song.

The same procedure for an English character and last a Cape Cod fisherman with a recitation.

The characters are far from clean cut and need modernization. The method of introducing them is deserving of better follow up material. *Rev.*

CORINNE and WILLIAMS.

Comedy Sketch.
14 Mins.; Full Stage.
H. O. H.

An old standard sketch formerly titled "A Tip on the Derby."

The story has to do with a middle-aged couple. The husband likes to play the races and is expecting a telegram with the low down about "Mabel II," a horse he wants a share in.

Wife is expecting a wire from her brother Pat, who is to call on her. The telegrams arrive, each opening the wrong one and the usual complications.

It's a good comedy offering for the smaller houses, the situation appearing new to the present generation of theatregoers, or at least new

Con.

PALACE.

Tuesday night the house was very late getting in. Perhaps it was because of the gift-buying rush. There were some scattered seats unoccupied, a sure sign of the impending holidays. Christmas buying is about the only counter-attraction that could draw Palace patronage.

It was a whole of a bill after some little Monday wrinkles were ironed out and a substitution was made in one case. There was newness, names, novelty, polished drama and an interest that never flagged. The new Dooley revue was moved from the second section of the show to closing intermission, and that gave the show the usual five and four-act division instead of the six and three-act plan as programmed. The changed running order sent Clara Morton to No. 1 and Paul Morton and Naomi Glass to opening intermission. Their respective spots having been at the close of the first part. The changed order got the very best value possible.

That gave the Morton family—the Four Mortons, Clara Morton and Paul Morton and Naomi Glass—the last part of the show to themselves, save for the final act. Just how great a family of entertainers they turn was shown Tuesday afternoon. The Four Mortons' turn was out of the show because of illness of Mrs. (Kitty) Morton, who required a physician Monday night. But she was back in the going for the Tuesday evening performance. That in itself speaks volumes for the mother of the Morton clan. At the matinee Henry Hentley came doubling down from the Alhambra with his band.

Clara Morton led off the family hat with tunes and jig that won the house. She is plumper than when last seen, but she hasn't lost a jot of her ability to pleasantly entertain. The Clara Morton "Dippygrams" is a good idea for breaking a costume wait, which, too, allowed for the trundling into position of the piano. The new Morton and Glass act carried the pace along in fifty style and paved the way to the entrance of the older Mortons. The routine puts into action some current colloquies on things wet and dry and the high cost of apartments, but there is a deal of novelty. The idea of the furnace supplying heat here and something better tickled. The beer against looked and a rivulet ran down the stage, which made the idea realistic at that. Paul's question as to when will prohibition begin was probably adapted from the remark of the royal Neumanian prince who, upon his recent visit, made New York laugh over his phrase on the subject. The novelty dance finish took the couple off to a warm hand.

Ram and Kitty Morton followed in best to closing to deliver the comedy punch of the evening and by the time their four children had entered the going—the Mortons trotted off the bit of the show. The older Morton has the house chuckling from the moment of his entrance. His impersonation of "Taps" Joffre, the famed French field marshal, was excellent, and his dancing possessed the pop of a man many years his junior. The family bit was concluded with "The Ghost of the Irish Song," announced by Paul as a new number and led by Clara.

Mrs. Benson, with a supporting cast of unusual size and ability, brought the distinguished Sir James M. Barry to vaudeville via his "Half an Hour" (New Act), a playlet locked in the vaults of the Frohman office ever since it was used as a certain rouser in a Broadway theatre some years ago. On fourth it held the house all of its 33 minutes. It was the second week for William and Gordon Dooley, who offered "Two Vagrants," a new revue that has a real comedy punch (New Act). Following the Mrs. Benson turn it gave added body to the first part of the show.

De Haven and Nice came doubling up from the Jefferson Tuesday, taking the number four spot left open with the withdrawal of Bert and Betty Wheeler after Monday night. It was the second appearance of De Haven and Nice at the Palace in a month. They continue to add little bits that landed for added laughs. "First-shot Harris," the fly cop in the act, announced the music for the finale number, "Tangled-footed monkey waltz" was written by Volstead and Anderson and was called "The Blue Sunday Blues."

Three French girls, the Amorosa Sisters, made a very good number two after a slow start. Little attention was paid the opening songs and dances, but the house woke up when one of the girls leapt to the trapeze. The hangings, clever lighting and dressing means considerable to the act.

Mrs. Wolff's Animals opened. Two seals, with an interesting routine, winding up when one animal tossed "My Country, 'Tis of Thee" on horse. That sent the act off to a band. The Girard Brothers, with hand-to-hand acrobatics, closed, commanding attention considering the curtain did not drop until 11:12.

"Topics of the Day" was put to extra purpose by being flanked between the Russian and Dooley act and thereby keeping the proceedings in steady flow.

HAMILTON.

Burne it on the holiday season. Business was nearly toward the rear of the house portion of the house Monday night, but much volume of applause poured forth from upstairs

at different intervals. Outside of that, the peculiar feature of the show was the number of speeches made—three in all, of which two were on the level. The conspicuousness through their absence, though programmed to appear of Clayton and Edwards, also of Kramer and Doyle, was another feature. It caused a switching in the running through the Irish Brothers coming down to No. 4 from next to closing and Sylvia Clark, who substituted, holding the late position. Wilson and Larson supplied for the other vacancy, taking care of the dance spot.

Nothing spectacular in the first half, with Radio Boy and the Poylets tacked on to close before intermission. Bryan remains with the family, not overdoing to any extent, and leaving the main portion of the burden to fall on Charlie's shoulders, who is still quite capable of taking care of it. Charlie fulfills the promise he gave of being adept on his feet when tearing up and down the halls of La Salle some years ago. The Poy act pleased mightily and could have done a few more minutes.

Rita Gould (New Act) provided a "flash" in the third interval with her special act and costumes, preceded by Wilson and Larson. Their acrobatics and tumbling stood above everything else. That by some coincidence of a song, dance and some talk pointed toward comedy, but which left something open. The boys might leave in the first two incidents, but the final bit should go, as it glows down the turn to slapstick and sports what would otherwise be a corking fast tumbling turn. The announcing that one of the team about to do two complete somersaults from the floor to the floor and landing about it to the effect of supposedly accomplishing the double turn off stage may be all right, but how many in the audience realize what a tough one that is to do? Only know of one boy—name forgotten—whoever did that particular stunt, and he mightily tied up a Sunday show at the Columbia in its different knots after doing it.

Camilla's birds started, doing nicely, and throughout the remainder of the evening the birds were evident through being audibly off stage. The Irish Brothers, placed just in front of the New Rochelle contingent had smooth sailing, and especially scored with their fast stepping.

"Topics" showed the way for the second half, and seems to be compiling more so each week, numerous chart withdrawals from the different college monthly publications. No less than five were represented on this week's reel.

Clark and Bergman followed the screen episode and were given a reception. They lived up to it and a bit more after it was all over, delivering a new song for an encore that had a "puncher" up in a box to help make it stronger. Sounder very "forte," too. Bergman's bit of a catch line, "Take it easy, Winsie" (Winnie Crisp—Crisp Sisters), was taken up by the house and prevailed throughout the remainder of the show, especially during the closing act. Alvin and Emily (New Act).

Sylvia Clark was meddled in between, and it looked as if things were going to be rather hard for her after the success of Clark and Bergman, but she breezed through, making it look easy, and was "over" after her cabaret number with the Russian lyric. Miss Clark registered high up and came back for a short speech.

COLONIAL.

Business for Christmas week was expected to be heavy, but it probably was a great deal better Monday night than later in the week, when the final period of holiday shopping held the card.

The show was likely framed, with a box office slump in mind, for there were but eight acts. Perhaps, however, a slight miscalculation in the length of several features resulted in the actual running time being under the usual. Covering up, however, in the night performance cleverly spread the bill to the preferred 11 o'clock finale.

Changes in the running order also at night brought out about the best values in the show, which was a brilliant affair until Leo Carillo closed out that score in next to closing. On paper it looked as though two or three heavy-caliber turns had kept down the buying tempo for the rest of the program, and that is the way the playing of it impressed.

Mr. Carillo mentioned that there was plenty of foreign atmosphere ahead of him. He was right, and it made it a bit easier for him. There was an opening Jap act, and closing intermission came George Chou "The Eyes of Buddha" (New Act), a flash girl act with a setting in Japan. The chatter of the Nippon in No. 1 showed that Carillo's China stuff was about on the level. The monologist was an encore, which was "The Hot-plate of Himm." Before leaving he said that while it was war stuff it was given in the spirit of "Let Us Forget." The poem was the last memory of the Carillo routine.

The Russian Cossack Singers were sent from third in opening intermission. Here is an act looking a pinch because it is not continued to the last purpose. The foreign male quartet strikes some beautiful chords. Their voices are undeniably well blended and well trained. The promise of results

indicated by the first number, which was a Russian hymn, were not borne out of the close, when "Old Kentucky Home" seemed unsuited to their best. With "Asleep in the Deep" the men did much better, but easily their leaders were the native numbers.

"Summertime" was moved up from closing intermission to No. 2, where it more properly belonged, and there it registered well enough. Loris Baker's performance as the abused but lucky husband easily stood out. Altman and Mayo (New Act) held the No. 4 spot, and up to that point had the scoring edge.

Ed Lowry and Irene Prince showed here for the first time. The team didn't start anything in No. 2, but the house liked them. Lowry's eccentric dance was something, as did his "Oh, Mother," a comedy number which he announced as only an imitation, a la Harry Hines. Miss Prince looked cute in boy's clothes and surprised by carrying her partner off.

The Nippon Duo opened and amused. The Jap youth at the piano is an excellent player for one of his race. He is something of a wonder, too, with the ukulele, and in a comedian. The act could be improved by speeding the tempo of at least one of the songs sung by the pedal worker before he manipulates the barrel. Alvin De Gorma, a new girl, doing iron-jaw and trapeze, closed the bill.

FIFTH AVE.

Every other week or so Bill Quind frames up some sort of a business booster for the Fifth Avenue. One week it's a "Historical" something, and another it's "All Con. City." This week it's a song contest. Done a thousand times, but judging from the way received Tuesday night the idea still has plenty of life. Three song-busting teams appeared on Tuesday evening, representing Jack Mills, Witmark and Goodman & Rose, respectively. Three different teams representing other publishers are scheduled for appearance each night up to Friday. The winners of each night's contest will hold an elimination contest next Tuesday night.

Tuesday night "Tripoli" a Witmark publication, sung by Billy Pagan, was declared the winner, as judged by applause. The contest may have pulled a few extra patrons in the first half, in that way reducing the expected depreciation in attendance of the five days preceding Christmas.

That business held up as well as it did the first half, however, was undoubtedly due to the presence of Henry Hentley and his Jazz Band. Hentley and his crew of jazz-harmonists did 42 minutes. The house just wouldn't let them off, although Hentley did no jockeying for hours or in any way attempted to prolong his stay beyond the regular closing of his act. It's in a class by itself, this Hentley act, made different because it contains real musicians who can jazz or play any old kind of music, classical or popular, and particularly so through Hentley's delivery of pop songs. He did so many Tuesday night there was no keeping count. Had he wanted to make a speech he could have talked himself blue in the face, but he ducked the "I thank you" and took it out in bows.

Following the Hentley riot it looked like a tough job for Mary and Ann Clark to hold them, and it was at first, but the girls kept at it pluckily, and as soon as the eccentric comedienne reached the stage from the audience it was pie from there on. The laughs came fast and furious toward the latter part of the turn, filling in a comedy punch that was needed to hold up the show, next to closing.

Frank Shields, a cowboy rope manipulator, opened. Shields is a good dancer as well as an expert lariat twister. He combines the two frequently for first rate results. McCormack and Regay, and Florence Tompsett and Co. (New Act) second and third, each just about passing the tempo of the show down. There was considerable singing in both of these turns, and the song contest next piled up six more vocal numbers on top of what had gone before.

Jack Ingles, following the contest, seemed to realize he would have to work fast to hold 'em, and he just jumped right at 'em. Ingles' recitation with the bare an opening that seemed new, with a male assistant interrupting, and some very effective comedy business with a telephone combined to make him a solid comedy hit. The act just kept within bounds, and as done by Ingles is really funny.

Earl Gates and Co., closing, did well with a prettily choreographed and produced singing and dancing turn. Seven acts instead of the usual eight the first half, owing to the presence of the song contest.

81st ST.

This house is holding a strict show this week that for absolute entertainment overtops the majority of the eight and nine act shows in New York vaudeville houses. It is a bill containing all the elements of appeal, with the possible exception that a sketch with a real comic moment might be missing. But vaudeville audiences for the most part do not care for the deep

thought" stuff, and the 81st Street audience approval of the bill offered to them on Tuesday night was most apparent.

Business was not what might be termed capacity, but the lower floor was more than three-quarters filled and the upper portion of the house seemed to be likewise. The applause for the artists on the bill was of a most generous nature.

The Jordan Girls (New Act) opened the bill with a really delightful wire act. Both of the girls took pretty, work fast and have some exceedingly spectacular tricks. They earned applause with the various bits through the entire act, and at the finish scored three bows, which were deserved.

There was a mishap to the second team of the show. It occurred immediately after the opening of the offering of Johnny Yule and Irene Richards. The team is using a drop in "one" with an arched center for their opening. In the arch there is a bench with the back turned to the audience. The pair are seated on the bench with an open umbrella hiding them. The talk that comes is slightly suggestive of a lover begging for a kiss, but the bench that is tried for a moment when the back of the bench breaks off and the two are disclosed arguing over a bouquet, Yule breaking to punch one of the blooms from it. Tuesday night after the breakaway occurred the bench slipped to the stage and the duo went with it. If it were intended as part of the work it was cleverly handled, for the audience, even those sitting in the first few rows, believed it was an accident. The team landed nicely at the finish of their turn, although the earlier section of dancing does not seem speedy enough.

Nat Nazario and Co., with the diminutive acrobatic assistant and the company of two really clever colored youngsters, closed up. These two colored boys look like a real Williams and Walker team of the future. Charles and Madeline Dasher, who followed, were another terrific hit.

Next to closing the first part, the George F. Moore "Fidgely-Fidgely-Bouquet" got over. The act seems to have been speeded up since it played further downtown. One of the outstanding features is Alice Hayward, who handles the prima donna work. She is somewhat heavier than when at the Strand House some years ago, but she is a beauty nevertheless, and as for voice the girl is there. If Joe Weber ever needs some one for "Honeydew" here is the girl for him. It is surprising that she has not landed in a real production, for she does handle lines well, in addition to singing.

Closing the bill, Jane and Katherine Lee practically stood the audience on their heads. Laughs came fast and furious during the lighter moments of the act, and when the crying bit came along the audience held a breath and a dime over with the kiddies on the stage. Incidentally, that crying stuff is certainly well worked up, for Bill Phinney almost makes you want to cry before the kiddies start, so convincing is his story of the dying kiddie.

The King Vidor production, "The Jack Knife Man," provided the entertainment for the second section of the show.

AMERICAN ROOF.

The off business of the pre-holidays was felt in the opening of the American Roof's first half show this week, although the bill was superior to the offerings of a similar period a week ago. The show had more class to it, had a number of acts with dash and pep, and really merited the attention of an audience. In other respects it fell into the usual mold of the type of a turn that had all the requisites of a knockout or one that could stop the show was apparent.

The biggest score was hung up by Friend and Downing. The Hebrew dialect stuff of Friend has some good points in it, while as a tender Downing is not found wanting. Their material in some instances is fresh and deserving of credit, while in the main it is a trifle stale. They pulled a good deal of stuff here that few managers would hardly sanction for the welfare of patrons, with an idea, that comedy doesn't necessarily have to be salacious to get over. Friend is an able comedian and has sufficient stage presence to work off liberos practically two minutes after he and the boards sustain his show better, but that doesn't give him unlimited privileges. They were billed just right, for next to closing in second half, and were followed in the last position by Hart and Nogami, Jap equilibrist, who held their audience. It is an act hardly over eight minutes in length, but each minute is well taken up, and the stunt of one of the natives balancing himself on a reversed bicycle balanced on a steel pole and resting in the lap of the other gave them deserved applause.

James and Jones, colored, next to closing the first half, did especially well, and with some brilliant material which they are supplied found themselves warmly applauded. Some of the dancing is really amazing, and a good deal is learned, despite its being without point. There is no need to take a little time off each day in watching themselves on

speed in repartee, and as a result, might find that they can get over that much quicker. They wound up with an old-time darky song, and with vocal achievements that were harmonious.

The Wheeler Trio preceded them in third spot with fast tumbling and acrobatic stunts that spoke well for the turn in this spot. They are clever, rapid and satisfying.

Mason and Morris opened the show with marionettes. Their own are over from the very beginning, while the comedy could stand a little change. The female member gave the audience a gentle surprise which turned into a boisterous laugh when she appeared in person. Madam weighs—but that would be telling.

Grove and Katherine King held second spot. Miss King does a change of wardrobe while offering the first song and suggesting a wax figure that is very artful. Her songs are very pleasing to the eye. Grove King displays a voice of ability and, together with his partner is an able harmonist. The act winds up in novel fashion with the team singing their way off stage, the perched atop of a tree and he pointing it gently. It scored.

Closing first half were the Mac Medical Men. This act is one of the best, mainly, and is dressed superbly. They are able comedians from the first to the last, and are unquestionably qualified to close the first half of any bill on a similar circuit or may hold the next-to-closing spot. What would do the act some good—if it might be suggested—is the interpolation of some comedy to act as a relief from the strictly musical. They were originally billed as five, but have augmented their number to the half-dozen mark. Their numbers are all popular, with a sprinkling of the semi-classic.

One of the strongest bidders for the honors was Bobby Van Horn, opening second half after intermission. His songs were over with a speedy delivery as well as fast comedy. He works with a great deal of stage presence, and personally might be his middle name, although he does not show signs of being able to rise above the big-small-time culture.

Gleason and O'Houlahan followed. The turn is superior in back and wing and soft-shoe dancing to the average, and is particularly garmented. It is difficult to figure out just what the opening dance means when the biggest appeal of the turn depends on the dancing. The introduction of the accompaniment's specialty, allowing for a change, had no more effect than the preceding dance. It's that and could be eliminated, with the team handling the turn by themselves.

23RD ST.

A fire which broke out in a building four or five houses down the block west of the 23rd Street Monday night, just as Gilfoyle and Lange, No. 2, had started, put the audience in such a uneasy state of mind that it was next to impossible for either the act mentioned or any of the succeeding turns to hold more than passing attention for the rest of the performance.

The Three Melford opened with a fast ground tumbling and relay turn. The three men use clever makeup, and the comedy is of the usual cut-and-dried Continental sort. The acrobatics, however, are clean cut and a couple of thrilling stand out. Gilson and De Mott, a singing and talking team, paired No. 3 with a fairly entertaining line of conversation and songs. The "before and after marriage" medley at the finish, although familiar, was well handled and pleased.

Gilfoyle and Lange had a battle because of the reason mentioned above, but did very well under the circumstances. Gilfoyle to a good light comedian of the fly "kicker" type and Miss Lange carries in strong on appearance and costume.

Duncan and Lyon, two rubes, landed excellent returns with their eccentric dancing. Both handle the characters in a more legitimate way than most vaudeville rubes. The talking routine is also bright, and several of the points registered for solid laughs.

Twelve Sisters and Jarnigan, like the others suffered from the over-coming of those out front, but ran through their turn without a miss notwithstanding by this time the house had diminished considerably.

Joe Bennett, next to closing, held several of the departing ones in the aisles as soon as he started to dance. The talk about the Rimbages also tended to make the uncanny ones forget their desire to leave. Bennett, like the other turns, just did his act, even extending himself to overcome the handicap of the departures. He pulled down a sizable applause hit at the finish, but nothing like he would have received under normal conditions.

The Gypsy Revue closing pleased with various styles of dancing, including some excellent Russian stuff by one of the turn. A female impersonator fooled 'em completely with a barfastic classical dance. By the time the Gypsy Revue finished, however, there was but a couple's worth left. The fire scare having thinned out the house. Attendance was low.

IN VAUDEVILLE THEATRES

R. F. KEITH

GREENWOOD, S.C.
Grand
(Charleston 1931)
1st Half
Singles
Henderson Parker
"Girl With Eyes"
Adams & Thomas
Warren Bros
HARRISBURG, PA.
Majority
A. J. De Marco
Wink & Nida
Hearl D. Hodge & Co
Hearl
Hearl to Bill
3d Half
J & V Jean
Lipton & Harney
"Ladies of Jury"
Hearl & Thomas
(Char to Bill)
INDIANAPOLIS

**Christmas
and
New Year
All**

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DAVIDSON
Helen Burt
Diamond's Penite
Belle & Royce
Hector & Mayce G
Nell Honey
Lynch & Zeller

JACKSONVILLE
Awards
(Seventeenth annual)
1st half
(Harc & Bennett)
F. Kewer & Thomas
H. McCarty & Page
Clayton Venable
"Mystical Vain"

JEROME CITY
R. F. Smith
Southern
H. C. & M. G. Gaudin
Campbell & Wilson
Catharine to 600
2d half
Bernard & Gerry
Roe & Ward
Honey & Henry
Clayton Gaudin
(Others to 600)

JOHNSTOWN
Majestic
(Eighteenth annual)
1st half
Joe Hunt
Edward & Nell
Married Via Wire
C. George Hays

KNOWLES
Majestic
(Championship annual)
1st half
Gladys Yates
Trainer & Travis
"Man Hunt"

LANDING, FLA.
Auditorium
(21-15)
Lo Ferris
Robert and Forrest
Walters C
Wagon Wheel
Edward Travers C
LOUISVILLE
Many Audiences
Lawrence C
Lynn and Raymond
Merrill
Merrill
Jane and Morse
Linda Barry
Lorne Ferguson
Lynn and Neptune
C O'Brien
E.
Recon
Bessie's Family
Bessie's Family
Bob Pitts, Play
Lorraine
Lorraine
Lorraine
Charge
Tel. 911 John
Scott's National
Champion's spirit
in fact
The Whistler
Lorraine
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Lorraine
LOUISVILLE
B. F. Scott's
Sherman and Rose
Nina Johnson
Bud Snyder C
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Woman Head
"Oh That Melody"
Dunbar & Turner
Belmonts
SALUN, MASS.
Dunbar
Dunbar & Green
McClelland & Norman
North Boston Co
June Mills

RELATION
PUEBLO, Grand Canyon
Methu Treado
34 Bar
Wagner & Loney
John Mottolo
Howard & Tate
Walter Taylor & H
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A. F. & C. J. & Co.
 (Two to Six)
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 Pioneer & Great
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 Moore & Grand
CIRCUIT.
 ing. New York City
 Palace
 Rogers & Moore
 Moore & Laven
 Mary Moore
 Mary Moore
 Moore & Williams Co
 York & Moore
 Foster & Jones
MINNEAPOLIS
 (Small one)

Pelletier & Casper
 P. A. O. Walters
 Welch, Mealy & Co.
 Henry Brumba
 Jackson Young
 W. A. N. Moore
NEW ORLEANS
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 Oliver & Co.
 O. H. Haynes
 Rosenblatt &
OAKLAND
 O'Phelan
 Victor Moore Co.
 Herbert O'Phelan
 Edith Clapper
 Barnes & Youngman
 D. L. Walton
 Ward & Johnson
 Wiatel & J. J. Woot
CHICAGO
 O'Phelan

You & Your
Loch Conkey
 Belong & I Dare
 Teach & Clare
 Lord & Peter
 Noble & Nemo
PORTLAND, ORE
 Orphum
 Herbert & Jimmy
 Joe Young
 Fred & Fields
 Lewis & Linda
 Freddie & Frankie
 Lucy & Lillian
 I Believe
SAN FRANCISCO
 Orphum
 (27-59)
 Noble & Bill **PHO**
Conkey
 MI NOT
 "DONOR"
HIPP, CLEVELAND
 WITH & CINCINNATI
 Miss Marie CG
 Helen Nussling
 "Noble"
 Joseph & Lucy
 (11-55) Noble
 Betty Jane & Jim
 Frank & John
 Park & Jack
ST. LOUIS
 Orphum
 Edmund Truesdell
 Louise & Jim
 Fred & Jean Tall

A. E. Wigmore
 Helen & Frank
 Rose Ruth & Rose
 Anna Rose
 Minnie
 Ben Fennell
 M. Elmer & Mary A. C.
 Bob & Ethel
 The People
 Anna Brown
 Virginia Blagoff
 W. F. L.
 Stephen
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Christmas Greetings And A Happy New Year To Vaudeville Artists From The Managers

The past year has been one of contentment and prosperity. The co-operative spirit that exists between the NATIONAL VAUDEVILLE ARTISTS, INC., and THE VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION has been a great factor in bringing about these results.

New vaudeville theatres are being built all over the country by the heads of the different circuits and individual managers, and notwithstanding the great competition that exists between them, the most complete harmony and good feeling prevails where the interests of vaudeville in general are concerned.

Every vaudeville manager in the United States and Canada is doing everything possible to bring about agreeable relationship with the artists, and the many reforms that have been made in the past few years is an evidence of the managers' good faith and a forerunner of what the future holds. Artists have co-operated in the most liberal spirit, as have also the stage employees and musicians. The result is that vaudeville has been raised to a very high standard, and this co-operative work has been called to the attention of the general public in newspaper articles that have been published all over the world, telling of the spirit in which vaudeville is conducted and praising the high standard which the artists and the managers are setting for this branch of the theatrical profession.

This year has seen what I consider one of the most important improvements in our business—the resolution passed at the last dinner of THE VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION, setting aside one afternoon each year which will be known as NATIONAL VAUDEVILLE ARTISTS' DAY, the proceeds of the same to be used as an Insurance Fund wherein every member of the NATIONAL VAUDEVILLE ARTISTS, INC., in good standing will receive \$1,000 insurance. Other important improvements will be made from time to time as the work goes on and I feel that it is safe to predict that another year will bring forth an almost perfect condition as far as harmony, fair dealings and co-operation between the artists and the managers are concerned.

Outside of wishing the artists a MERRY CHRISTMAS and a HAPPY NEW YEAR, the managers' best wishes go forward that the coming year will cement still more closely their relationship.

Artists are invited to wire or write to the VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION, the NATIONAL VAUDEVILLE ARTISTS, INC., or myself on any condition detrimental to their interest, no matter in what part of the country they are, and immediate attention will be given the same.

C. F. Albert

BILLS NEXT WEEK

(Continued from Page 17)

ALBANY, N. Y.
Hawley & Pierce
A. Williams Co.
Morgan & Galt
"The Song Shop"
George Yeoman
Pat & Burns
LITTLE ROCK, ARK.
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"The Song Shop"
George Yeoman
Pat & Burns
BOSTON, TEN.
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CHICAGO, ILL.
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A. Williams Co.
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Pat & Burns

INDIANAPOLIS, IND.
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ST. ANTONIO, TEX.
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Pat & Burns

OPEN LETTER No. 9

Mr. Jule Delmar
c/o B. F. Keith Vaudeville Exchange
New York, N. Y.

Dear Jule:

See by the press New York is just one holdup after another.

Knowing you, and liking you as we do, naturally we fear for you.

New Rochelle is no easy distance and the path is beset with pitfalls and danger.

We respectfully suggest that you employ a bodyguard—one of the actors laying off would appreciate the job—to protect your car.

We expect every day to pick up the paper and read, "B. F. Keith Vaudeville Exchange Robbed." "Two Actors Get Away With Twenty Weeks."

A Merry Christmas and a Happy New Year to you

LEON KIMBERLEY and HELEN PAGE

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OBITUARY.

MRS. BETSY STONE BARTON.

Mrs. Betsy Stone Barton, 63 years old, died in the French Hospital, New York, two days after she was stricken by pneumonia.

Mrs. Barton was one of the famous Stone sisters who won international recognition as concert singers in the 1870's. She and her sister, Agnes, were popular in Europe, and a third sister, Marie Stone, was one of the original stars of "The Bostonians." Betsy Stone began her career in England, traveling with Edward Lloyd, then the greatest English tenor. Later she sang at Covent Garden.

Returning to America in 1884, she made a memorable tour as soprano soloist with Pat Gilmore's band.

JOHN F. AHEARN.

Sunday, Dec. 19, John F. Ahearn, former President of the Borough of Manhattan and Democratic leader of the Fourth Assembly District, died at his home, 298 East Broadway, of fluid pleurisy, at the age of 62.

The deceased was owner of the T. J. Hayes Printing Co., a concern which did a large volume of theatrical printing, and was a brother-in-law of William F. Atwell, the vaudeville booking agent.

Mr. Ahearn was a Grand Sachem of Tammany Hall, New York State Senator for 29 years and leader of his district for the same period.

CHARLES J. NEWMAN.

Charles J. Newman, 57, proprietor of Newman's College theatre, died last week at a San Francisco hospital as the result of a hand fracture of the skull incurred early this month when struck by a street car.

The deceased was prominent in coast theatrical circles, at one time associated with the John Cort interests. He was also affiliated with several leading cafes.

LILLIAN ALBAN.

Lillian Alban, on the Pantages Circuit with "Mammy's Birthday," was recently taken ill with pneumonia and died in a hospital at Denver, Dec. 18.

A sister of Miss Alban brought the remains to New York, where the burial will take place. The act will continue.

ERNEST ALBERS.

Ernest Albers, treasurer of the Republic theatre, died at the Hahnemann Hospital, New York, Dec. 22. He had suffered for some time with heart failure and was confined to the hospital for the past four months.

FRED N. SOMMER.

Fred N. Sommer, an advertising man in Newark, N. J., for 25 years, died Dec. 19, at his Newark home. Mr. Sommer, who was 57 years old, promoted the engagements of noted concert stars as a means of advertising Newark.

Felecia Treway, retired French magician, died early in the present month at Villa Traverserie, his home in Annecy, France. Word of his passing was received this week by Harry Houdini, a friend of many years standing, who was the guest of Treway at his villa last July. Houdini says that at the time he visited M. Treway, the latter, although 72 years old, was in robust health and gave every promise of living for many years more. His death, therefore, was a shock.

M. Treway was born at Angoulême, France, during the revolt of 1848. He was the son of an engineer and was marked out by his father for the priesthood, studying at the seminary of the Holy Trinity in Marseilles. He abandoned his religious studies for the stage, perfecting himself in sleight of hand, shadowgraphy and chapeaugraphy. In his day he was regarded as one of the world's great artists in his particular line of work. He was brought to the United States by Herman the Great in 1885, appearing with him in "Transatlantic." In 1892 Col. John Hopkins featured him in "Hopkins' Transatlantic."

The father of Edward J. Morris, who was formerly of Burns and Morris and Morris and Corbly, died at his home in Jersey City recently. He was 70 years old.

A daredevil posing for pictures atop Loew's new State theatre held up traffic on Broadway for 30 minutes Monday afternoon. The man climbed onto the highest girder of the steel structure and walked the length of it, afterward hanging by his hands with his body in mid-air and also doing some risky bending with his feet hooked beneath a girder. Thousands watched the performance from the streets adjoining.

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OF

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December 31st

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This offer for players at the rate of \$150 for the former Variety size on a present page with nothing but reading matter outside on the page, holds good for any weekly issue of Variety.

News, suggested that the Drama League revive its practice of getting its members to support the really worth while shows which come to town.

KANSAS CITY

By Will R. Hughes.

SHUBERT—"Take It from Me."
GRAND—Robert R. Mantell.
EMPIRE—Musical comedy stock.
ORPHEUM—Vaudeville.
LOEW'S GARDEN—Pop vaudeville.
CLONE—Pop vaudeville.
GAYETY—Jack Singer show.
CENTURY—"Gaiety Girls."
NEWMAN—Film, "Twin Beds."
ROYAL—"Isle of Clay."
TWELFTH STREET—"To Please One Woman."
REXENT—"The Leopard Woman."
LIBERTY—"Madame X."

Arturo Toscanini and the famous La Scala Orchestra of Milan will appear in concert in the Convention Hall here Feb. 26.

Opposition to a state law closing theatres on Sunday proposed by the Oklahoma City Ministerial Alliance was voted by the State Directors Association at their meeting in Oklahoma City this week.

"The Greenwich Village Follies" will play a return engagement at the Shubert in January.

The comedy bit of taking a package of wet goods to the express office in being worked overtime on both burlesque circuits. It has been seen here so many times the regulars know it backwards. The "phon-lifting" business is also getting into the same class.

"In the Shuttle, New York's Sub-way," the opening scene in the second act of "The Powder Puff Revue," is very similar to a scene in "The Greenwich Village Follies," with its oft repeated speech of "Follow the green line."

The Century and the Gayety are both announcing special midnight shows for New Year's Eve.

Robert R. Mantell, who is the attraction at the Grand Christmas week, has one of the heaviest advance sales of the season. The bill will be changed for every performance, not a play being repeated. This is one of the causes for the heavy sale, as many patrons purchased blocks of seats for several of the performances.

The "Take It from Me" company, playing the Shubert Christmas week, came out Sunday morning with a double page spread in the Sunday papers announcing a ticket contest and offering pairs of tickets to the persons making the most "Take It from Me" lines from the letters in advertisements containing pictures of the "Take It from Me" girls.

The Doris, recently acquired by the Harding Brothers, and which has been undergoing extensive repairs, reopened Dec. 22. The stage has been enlarged to provide for special features and a new lighting system installed. "Barbours" initial offering, with the prices 25-50.

Business at all houses has been bad for the week just closing. "All Aboard for Cuba," at the Grand, and G. M. Anderson's "Frustration of 1930," at the Shubert, suffered most.

At the two burlesque houses business was also off, although the Gayety had much the best of it. The Orpheum and other vaudeville houses held up fairly well.

It is thought the week was just "one of those things" and that the business is not a sample of what is to come. "Take It from Me," now at the Shubert, is expected to do a good business return. Following it comes "Buddies."

Robert R. Mantell is at the Grand. He has quite a following here. Top prices will be \$2, as will be those for Walker Whiteside, in "The Master of Illustrious," the following attraction. Jan. 1 same house, "Honey Clark."

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Leon G. Heinsola, D. C.

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Although Missouri was among the last to go dry, and did not do so until National prohibition went into effect, the state is among the first to take up the proposed "Blue" laws relating to Sunday entertainments and the agitators are getting busy. Legislation prohibiting the operation of picture houses, theatres, circuses and "similar forms of commercialized amusements" in Missouri on Sunday, is being sought by the Lord's Day Alliance of Missouri, which has engaged an attorney to draft a proposed state law to that effect.

MILWAUKEE

MAJESTIC—Vaudeville.
PALACE—Vaudeville.
MILLEN—Home Thy Children—headlining; vaudeville.
DAVIDSON—"Buddies."
SHUBERT—"When It Strikes Home," stock.
GAYETY—Girls from the Palace.
ALHAMBRA—"The Strangers."
STRAND—Film, "Kismet."
TOY—"Leopard Woman."
BUTTERFLY—"Flying Pat."
PHANTOM—"Irish Harp."
MERRILL—"Officer 666."

A new box office record was set at the Davidson with "Buddies," the

taking amounting to \$22,000 on the week, which surpasses Jane Cow's record of \$18,000 three weeks ago.

Fifteen Zimballis, the Russian violinist, made a standing offer to Anton Klein, orchestra leader at Hippodrome, of \$10,000 for a rare violin. Mr. Klein refused the offer stating that sentiment prompts him to hold the instrument.

NEW ORLEANS.

By G. M. Samuel.

YULANE—Alexander.
LYRIC—Clarence Bonnetta's Colored Carnival.
STRAND—Viola Dana in "The Chorus Girl's Romance."
LIBERTY—"White New York Slaves."

Leo Tolstoy is breaking the path with a production of "Blind Youth," and will anchor here shortly.

The new political administration has notified the local managers that the law against no standing room must be observed. The effect will result in considerable loss to the pop houses.

Queenie Smith is reported joining Joe Graham's revue at the Grand-wald.

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Cortelli and Rogers came through. Rogers is the sweet singing straight and Cortelli the wop who comes up from the audience. They harmonized off to hefty noise.

The "Whirl of Variety" landed four square because of the appealing girls and general makeup on one tabloid, somewhat removed from the conventional.

OMAHA

Omaha cabarets have been having grief. The Monarch Gardens has been closed by the Board of Public Welfare following an attempted murder and suicide in the place. A jealous lover wounded a woman whom he found in company with another man and then killed him.

HEADLINERS

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ROBERT

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self. The Black Kat - trying to explain to the same old why so many of its patrons appear to be under the influence of liquor.

Omaha has discovered why no new theatre are going up here. Real estate men tried the holdup game—demanding bonuses for making the deals—on two proposed theatres and the embryonic transactions ceased abruptly.

The World Realty Co., owners of the Sun and Moon picture theatres,

E. Galisi & Bro.
 General Contractors
 1000 Broadway
 New York City

has been notified by the fire warden that the Croydon block recently purchased by them, is in violation of fire ordinances and must be corrected. The firm plans to raise the building soon and build a new movie theatre on the site.

Harry de Costa, pianist for Harry Fox, billed in for Harry Stever in the Leo Rose and Katherine Moon turn at the Orpheum here last week and by playing some of his own compositions made a distinct hit.

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Stover, it was announced, had been called away suddenly.

Harry Brader has succeeded Alvin Fiedle as leader of the Rialto orchestra. Fiedle is playing in the pit. The Rialto also has a new organist, Julius K. Johnson from Minneapolis. Manager Lowbridge decided that if he had to stand the wage increase he'd get his money's worth.

Boyd Senter, local saxophone artist, must not shimmy when playing, the superintendent of the Welfare Board has ruled. Senter, he says, may stand up while leading his orchestra, which is a feature at local

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EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO

dance halls, but he must not wiggle. The wiggle, the welfare worker discovered, is catching with the dancers and in Omaha the shimmy is barred.

PITTSBURGH.

By Coleman Harrison.

The Olympic, second local largest film house, is running much of the line of productions that the Grand, the largest, formerly showed. Its new manager, Herbert Wilkinson, is responsible.

Louis G. Auerky and Harry M.

Melrose, local men, will be treasurer and assistant treasurer when the Sam S. Shubert reopens Christmas Day. W. J. O'Neill, who had charge when it was first opened by the Shuberts, will again be at the helm.

William Rock's Revue is holding up fairly well at the Alvin, having played earlier in the season at the Nixon, to only mediocre returns. "Floradora" next.

"Homes Are Even," which played the last two weeks, left for a tour for the balance of the season, the

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SAN FRANCISCO

Beltray's plan being to give it a fall booking for New York. It registered here as the best comedy drama of the season, and one which has a more universal appeal than most of its kind, with chances for success bright as it stands.

"Shavings" is drawing at the Nison. Bishop Dickinson, a New Castle boy, who graduated at Tech Drama School, has one of the leads. The young man's father owns a newspaper in Sharon. "Monsieur Beaucaire" next.

"Not So Long Ago" is meeting with success at the Pitt. Eva Le Gallienne and Sidney Blackmer are both featured, and both do splendid work. Taylor Holmes in "The Ghost Between" next.

The run of "Way Down East" here opens Christmas night and brings with it a new local record in the charge of \$10 maximum price for seats that night. After that, however, the scale will be topped with a \$7.50 price. Though plenty of money is being spent in advance advertising, there is quite a bit of wonderment as to what results the record price will bring, and whether the allotted group of X-rated seats

will be sold, or papered, if necessary. It is admittedly a good publicity stunt.

PORTLAND, ORE.

By Joseph G. Kelley, Jr.

HEILIG—25, 26, "Three Wise Fools." Unusual publicity given by local newspapers created good advance sale.

AUCTIONEER—Amateur theatricals during next three weeks. BAKER—15, Huber Players in

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"Way Down East." New plays do not draw the crowds at this theatre as the old favorites.

LYRIC—Musical comedy comedy.
ORPHEUS—Vaudeville.
PANTAGES—Vaudeville.
HIPPIHOMER—Pop. vaudeville.
CASINO—Musical comedy tab. and pictures.
LIBERTY—Film "Peaceful Valley."
COLD MEAL—"Isle of Clay."
MAJESTIC—Twin Beds.
PEOPLES—"A Romantic Adventure."
RIVOLI—"Once to Every Woman."
STAR—"The Street Called Straight."

Don Flood, part owner and manager of Lyric, is on his way to recovery following a long siege of illness. He has been confined to a local hospital for six weeks following an operation for appendicitis.

Loose Coss Base, dramatic critic of Oregonian, has returned to that paper following a month's vacation spent in the East.

Charlie Starr is forming a dramatic show which he will take on the road. The company will be known as the Liberty Players.

"Rub" Shaw is producing a comedy motion picture at the Lifeograph studio.

Host Gibson, the Universal cowboy, topped a number of prizes at the Fredrickson "round-up."

PROVIDENCE.

By Norman MacDonald.

OPERA HOUSE—"Way Down East." Good business promised for opening of the film spectacle. Although no announcement has been made, an attempt probably will be made to give the picture a run of more than one week, something unusual for this town.

E. F. ALBEE—Keith vaudeville.

EMPIRE—"The Joy Belles."

FAYR—"Society Symphony."

Jordan Family, Jones Four, Charlie Lodgar, Willie and Walker and Jones and Johnson. Picture. Film.

"Out of the Storm."

STRAND—Film, "Silk Hosiery."

VICTORY—"The Daughter Pays."

MODERN—"The Ball." "An Amateur Devil."

RIALTO—"What Women Love."

For the first time since it has been playing legit, the Shubert Majestic is dark for a week during the regular season.

Notes of "Irene" next week

SEATTLE.

By Luis Easton Dunn.

MODER—Vaudeville.

METROPOLITAN—"Three Wise Men." Next week, "Tiger Rose."

LEVY'S ORPHEUM—New musical farce, "From Gay Paree."

WILKIN—Wishes Players in "Come Here."

PANTAGES—Pop vaudeville.

PALACE HIP—Pop vaudeville.

HIPPIHOMER—Vaudeville.

WINTER GARDEN—Film, "Risqué." Opening attraction all last week held over a few days.

LIBERTY—"Dangerous Business."

COLUMBIUM—"Twin Beds" (film).

RUX—"Dead Men Tell No Tales."

STRAND—Held over.

OAK—"The More Excellent Way."

COLUMBIUM—"The Best of Luck."

LITTLE—"Two Weeks."

COLUMBIUM—"Drag Harlan."

CLASS A—"The Jungle Princess."

Harvey K. Smythe, of the Burton-Smythe Music Co. who has been in Spokane, Wash., for some time past, has again taken up his residence in this city, and has accepted a position as organist with the Little Theatre Co.

Ed C. Schmucka and I. Richard Cox, local organ artists, have opened a music staff in the Economy Market.

J. H. Bomer is now sole owner of the Vogue and Auditorium theatres at Keene, Wash., having purchased Mrs. Maude Brebner's interest in the Vogue Amusement Co.

SYRACUSE, N. Y.

By Chester B. Saba.

WHITING—First part, dark.

Last half, "Buddies." All next week, "East is West."

EMPIRE—First half, "At the Villa Rose." Otis Skinner captured the season's curtain call honors on Monday night, called before the footlights six times at the end of the third act. The house was plainly insistent upon a speech, but the star confined his acknowledgments to bows.

The second act, with its murder during the holding of a fake ransom, is gripping. The audience responded to the stimulus, and the applause grew warmer and more spontaneous. But it took the third act, with its almost uncanny fascination, a fascination for which the star is not wholly responsible, to awaken the folks down in front to the realization that "At the Villa Rose" is one of the new season's things of the new season.

The fourth act is a marvelous bit of terrorism. The setting is a room in a hotel in Geneva. The heroine, if you will, is brought out from the dark closet in which she has been confined and calmly told that she is to die. She is to be given morphine first. Then her features are to be destroyed by vitriol, her body sewed in a sack and cast into the waters of Lake Geneva. It is stark, sheer melodrama, of course. But so well is it presented, so deftly painted that your jaw falls, your mouth dries, and your body stiffens in your seat. It is terrorism to the nth degree. The supporting company is flawless. Madeline LeMar as the girl caught in the plotter's mesh is a delight. Success of the big moment in the final act depends entirely upon her. Her emotional ability will carry her far up the theatre ladder in a day not so far distant. Jeffery Lewis as the supercilious woman who falls a victim to the murderer is very well cast, but there were times Monday night when her direction suffered. Miriam Lewis, who created the role of the adventuresome in London, Guiana as heroine in the vindictive maid, Clarence Everett as Henry Wetherill, the actual slayer; A. Humaine Callender as the fake mother; Robert Donaldson, Charles N. Greene, Stanley Edwards, John Rogers, Robert Henson, Eleanor Seybold and James Church are others who claim your plaudits.

And as for Mr. Skinner's personal benefit it might be said that his work at Haines Monday night received the commendation of one of the best Pinkerton operatives in the United States, "which is a perfect tribute. Last half, "Twin Beds." Next week, first part, "The Newheart Sleep"; last part, "The Half Moon."

R. F. KNITH—Vaudeville. Co-operating with the Syracuse Music School Settlement, Manager W. Dayton Woodruff presents a chorus of 200 young songsters in a card program Wednesday, Thursday and Friday nights. It is proposed to make it an annual custom at this theatre.

RANTABLE—First half, "Sporting Widow." With new principals, headed by Al K. Hall, this attraction is back once more as one of the real things on the Columbia Wheel. But that chorus of 30 that press agents raved about doesn't exist. There were 16 girls Monday afternoon. Last half, dark. Next week, first half, "Folly Town." Three advance men this week are billing "Folly Town" like a circus.

TEMPLE—Vaudeville.

STRAND—First part, film.

"Half an Hour." All next week, Otis Skinner's "Kismet."

ROCKEL—First part, "Fella Guy."

The Rockel in its advertising and publicity is strongly boosting its musical features this week. Claude Bartel, violinist, is the soloist.

RAVOY—First part, "His Own Law."

CRESCENT—All the week, "Civilian Clothes."

PALACE—First part, "Youthful Folly."

This picture is being strongly plugged as a forecast of Otis Skinner's tragic fate, the emphasis being upon the lurid features of metropolitan night life. It was criticized here as questionable ethics.

Manager John Major, of the Empire, is giving the local wage some thing to talk about. Over the entrance to the house is a feature sign which reads: "So this is Christmas."

Members of the local Theatre Employees' Union, which won its fight for an \$8 a week wage increase, retroactive to Sept. 5, received the back pay in a lump sum Monday. The regular crew men drew a little over \$120 each.

Beginning Jan. 20, Sunday shows will be given at the Avon, Watertown. The performances will be limited to the evening, and 10 per cent of the gross will be turned over to charity.

The sextet of Syracuse society girls who appeared in "Florodora" at the Whiting last week, received \$20 for their three nights' work. They turned it over to Harmonyville, a hospital and society.

R. Alexander Powell, of this city, war correspondent and author, has turned picture man, according to word received by relatives here. He has just filmed a double royal wedding in Java, when two of the Sultan's grandsons married two of his granddaughters. It was the first time a movie machine was ever allowed within the palace walls.

Syracuse is shortly to have two operatic productions by home talent. Milton Alborn is coming here to put on "Robin Hood" during the week of Jan. 21 for the Knights of Columbus. The Opera Association, Syracuse Club, will give "The Mikado" in February.

Becoming frightened after according to a controversy, relating the Yates Hotel safe of \$247 belonging to the Shubert Company, operating the Whiting here, and hoping to evade arrest by the return of the money in post, Justin McMenon, one of the beneficiaries admitted

his part in the robbery and named a former clerk, Eugene DeBourger, as an accomplice. Both men are under bail for an examination on a grand larceny charge.

Amicable settlement of the wage difference between Local No. 374 of the Motion Picture Machine Operators' Union of this city and the local film houses is announced.

As was the case in the wage controversy between the legitimate houses and the Theatrical Employees' Union No. 9 the differences were settled by arbitration in New York City, the arbitrators awarding an increase of \$5 per week to the machine operators.

This increase is retroactive to Sept. 5 and is \$2 lower than the figure asked by the movie union when it presented its contract to the employing theatres through the Syracuse Theatrical Managers' Association. The increase is based on the existing conditions in September. The contract was presented in July.

Approval of the plan to take over the Lyceum in Ithaca for a community project by forming a stock company to which citizens of Ithaca will be asked to subscribe, is the result of a meeting of a committee of Ithacans. It is understood that about \$75,000 will be raised by the company to make the project successful.

The lease of the Lowville, N. Y., opera house has been awarded to Ernest J. Wolfe, former manager of the house.

The Avon, Watertown, N. Y., has Arthur G. Forbes, of Philadelphia, Pa., as manager. Mr. Forbes assumes his duties Monday of next week. W. C. Mattern, who has been manager of the Avon, returns to the office of the Hardaway company at Poughkeepsie. Robert Burr, his assistant, also returns with him.

Four new members were added to the Mozart Players, at Elmira, by Owner-Manager Harold Hevia. They are Harry McKee, who directed the Mozart Stock Company in 1915 and who will again fill that post; Frances Homer, who comes as leading woman; Jack McKee, son of Harry, who replaces Earl Simmons as stage manager; and Dorothy M. Pennington, who will benefit by the second woman in place of Elma Arby Crawford. The departing leading woman is Hazel Burgess. This week the company is reviving "St. Elmo."

The Park, Utica, closed its stock Saturday and will reopen Dec. 25 as a film house. The house has been running stock for three seasons.

Morton A. Rosensky will open their new film house in Oswego Jan. 1.

Their parents wouldn't let them. That's why Syracuse's younger social set still claims Miss Katherine Denton, daughter of Mr. and Mrs. Henry D. Denton, of 3413 James street, and Miss Marion Papworth, proclaimed the prettiest girl in Syracuse in the New York State Fair beauty contest last September. That's why they're not off with "Florodora" as members of the "pretty maidens" sextet.

The two Syracuse beauties appeared with a local sextet, introduced as one of the novel features, which marked the presentation of "Florodora" here. The sextet was a hit. Facing two prospective vacancies in his professional sextet, Manager R. M. Evans offered the two Syracuse damsels a contract at \$100 per week. They were "just crazy to go," but their parents stepped in with a firm veto.

Syracuse is to have a new producing and booking organization, according to an announcement made by H. A. Bowman, of this city.

The new venture will be styled the Pantheas Amusement Co. and will be launched, it is planned, during the coming month. Mr. Bowman will be general manager. The company, it is said, will own and control independent lines of vaudeville and dramatic productions. The first enterprise will be a musical and vaudeville troupe, now being recruited and whipped into shape here.

WASHINGTON, D. C.

By Hardie Mackin.

KNITH—Vaudeville. The unusual this week. Four acts sharing top-line honors, namely, Trilite Fingerson; Lena Abrahams; Lew Dicks; and the fourth, Osa Massen.

FOLDS—"Aphrodite" attracted splendid house for opening Sunday.

SHUBERT-DELANCO—Cecil Leon and Cleo Mayfield in "Look Who's Here." At National last season.

SHUBERT-GARRICK—Dark until Christmas night when F. C. Whitney will present for its first showing "High Noon," a play of American life by Catherine Chisholm Cushing and a cast consisting of Ethel Winnwood, Julia Dean, Louise Huff, Olive Murray, Dorothy Lewis, Orrin Johnson, Kenneth Hill, Charles Eaton, Corlie Giles and Harry Gibbs. The piece is billed to continue through the week following Christmas closing its engagement Jan. 1.

NATIONAL—Joseph Cawthorn in "The Half Moon." Opened Monday to excellent house.

COMOS—"The Luck of the Totten;" "Knight's Rosters;" Francis, Clark and Brown; "The Grill" by a Washington playwright, Dr. George W. Johnston; Harry and Sophie Everett; Russell and Dewitt; Camille Tris. Feature films.

MOORE'S STRAND—Fred La

Reine and Frank Hartley; Willing and Jordan; Dae and Neville; Brady and Mahoney. Film.

GAYETY—"Tartan Whirl." POLLY—"Naughty-Naughty." This house is still continuing to present American wheel attractions and features a wrestling match every Thursday night. At the theatre last night, however, it was stated that this was the last week, the house closing Saturday night.

LOEW'S COLUMBIA—"Isle of Clay."

LOEW'S PALACE—"The Misleading Lady."

MOORE'S RIALTO—"Oh! Lady! Lady!"

MOORE'S GARDEN—"Hello tropes."

CRANDALL'S METROPOLITAN—"Unseen Forces."

At Central High School, Dec. 20, 31 "The Washingtonians" will present "The Chimes," styled a three-act opera.

It is reported the French Opera Company that shared the week here with the Washington Opera Company last week at Ford, because of an exceptionally poor week experienced some difficulty in getting everything and everybody out of town Saturday.

"Aphrodite" is announced for one week only although no attraction is listed for the coming week. All the large attractions having been staying here for two weeks.

Harry Crandall filed suit last week to restrain any one from the sale of stock in the Crandall Theatre enterprise. It seems that during his recent absence from the city some one in authority sold considerable stock which Crandall says they did not have the right to do.

After all the controversy it appears that the British flag did adorn the inside of Ford's during the recent operatic season of that theatre. Edmund Albion, director general of the Opera Company, stated the flag was not omitted and pointed it out to those inquiring regarding the incident. It was there all the time, said Mr. Albion, who declined to discuss the story given such a prominent place in the Washington Herald nor would he discuss the withdrawal of Lady Godden, the wife of the English Ambassador, from the list of patronesses.

Evidently referring to the recent appearance here of Earl Carrall's remarkably beautiful play "The Lady of the Lamp," a Chinese citizen of the District of Columbia, took objection to the play and termed the entire proceedings "an outrage" and not depicting the real China. His complaint was addressed to the Editor of "The Evening Star," a local publication, who gave it considerable space in its columns.

Washington, D. C., Dec. 24, 1920. The undersigned, citizens of the District of Columbia, do hereby certify that the following is a true and correct copy of the petition filed in the office of the Secretary of the District of Columbia, on the 24th day of December, 1920, for the purpose of establishing what is known as "Blue Sunday."

PRODUCERS! DISTRIBUTORS! EXHIBITORS!

Certain self-appointed individuals and interests at Washington are threatening the existence of, the future, and the stability of the entire motion picture industry by means of legislation to establish what is known as

"BLUE SUNDAY"

To prove that the American people have no desire to eliminate happiness and legitimate recreation for the one day in seven which is devoted to rest and peace—that the American people have no desire to enter either a mental, spiritual or physical slavery at any man's dictation—we must submit at once a written protest of American citizens who will demand that they be not denied the privileges of the free air of God on the golf course; neither will they be denied the Sunday newspapers and magazines on their own veranda—nor shall any legislation be enacted which will deny them the privilege of silently witnessing a screen production of the master authors or artists of the world.

No legislation will ever enforce or impose

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RIVOLL

The Rivoll, sister of the Rialto, had a pleasing show all this week, although not one of its seven units might be considered exceptional. Particularly one of the most interesting contributions came from Charles Urban with a microscopically enlarged lecture on the wood ant, which was not only entertaining but educational as well. A rare combination. This is an item in the scheme of things Mr. Urban proposes to show in what he aptly describes as a "screen chat." If what is to come proves as interesting as that which was shown here, the public schools and other elementary institutions may well afford to throw away its text books and give the benefit of the doubt to the screen. The magazine held other interesting events, quite superior to numerous adult incidents that usually find their way in somehow or other. The Christie comedy "Shuffle the Queens," is one of the liveliest emanating from that studio to date, and while revamping a stale idea on which to balance the subsequent action is nevertheless effective. There is too a vast improvement in the photography in this Christie production.

The features of the auditory entertainment began with the popular "La Voz del Destino," played here with a reflection for the first time. It is Verdi's and its measures are not contradistinguished from this composer's efforts in "Rigoletto," and others which he has written. Mr. Stahlberg conducted, that's all. A novel arrangement was the "Spanish Dance," of Sarasate, for two violins. Willy Stahl and Joseph Waldman gave the audience a taste of the colorful Spaniards' "stiff," and seemed to impress their listeners with their ability, although they are far from being mature concert artists. In a picture house they can do away with it. Last, Eduardo Albano rendered the prelude to "I Pagliacci," and carried away the honors with a voice that was smooth in style and refused to be drowned by an impatient audience walking out. At the conclusion an outburst of applause rewarded his efforts, and without exaggeration the enthusiasm of this response has not been equalled in a long time by any presentation at either house.

The afternoon's business was off, but in the evening the customary stand audience with standers were in evidence. Louis Weber's production "To Please One Woman," was the feature. It is reviewed elsewhere.

Rep.

RIALTO

The Rialto has had much better shows, and much better, but few worse. If the attendance was no larger than the one which showed up for both the first and second shows Monday night no greater capacity should be anticipated, for the major artistic requirements in the customary six and seven units of presentation were lacking in entertainment qualities.

The performance began with "Overture Triumphant," by Maurice Baron, the composer being one of the moderns to whom second prize was awarded in a recent contest in which 25,000 votes were submitted to Dr. Heisenfeld. Five hundred dollars was the prize money. Whatever beauty the composition possessed or originality of thematic structure seemed lost through a spiritless performance under the baton of Mr. Vandenberg. The orchestra forgot. It was the expression, the significance of tempo, and the brass was less resonant than one is accustomed to hearing.

A young baritone, Carl Rollins, whom the legitimate interests might observe, sang Russell's "Young Tom O'Devon." He has a voice unique in a natural quality and possesses clear diction. He shared a place in prominence of a sort—with Gladys Rice, soprano, who rendered "Oh, Dry Those Tears," of Del Riego. Here is an appealing voice and drew a considerable measure of applause.

A prima color scene, "The Royal Family of Newland," was saturated with interest for the traveling via the film. A Mack Bennett comedy, "A Pivotal Revolver," had some extravagantly funny episodes despite pressure of humor. The Rialto magazine had another of the Charles Urban chats, this one offering a playful Persian kitten trying to ascertain what the motive of a mouse might be when brought into proximity with one another. It was funny.

Rep.

STRAND

This week's feature at the Strand was a prima scene prolog, entitled "Way Up Yonder," made up of colored picture visualizations of icebergs and kindred "inhabitant" of the far north. Just prior to it the Strand Male Quartet, clad in furs and backed up by a most artistic cello and Mergence setting, sang about the frozen north. By the time the feature itself is reached one begins to shiver, and when reel after reel of "snow stuff" is unwound the spectators all have their coats wrapped around them. Fortunately freezing weather prevailed outside. The overture is a melody from Victor Herbert's "Babes in Toyland," recalling the numerous hits in that musical comedy. It was

well applauded, and when at its conclusion Carl Edwards, the musical director, bowed low to the audience, his hair came down over his eyes, just like all the other musical directors of picture house orchestras. In the past Mr. Edwards consistently adhered to the regulation haircuts affected by ordinary human beings.

The Topical Review is made up of cuttings from the Pathé, Fox and International news weeklies, some of which were shown in other houses of lesser importance the latter part of last week.

Estelle Carey, soprano, rendered effectively "Wonderful World of Romance." She has a good voice, but no exceptional personality. A mermaid comedy, "High and Dry," was for its principal comedian an acrobat who is quite agile, but quite painful in his efforts to imitate the maniacisms and life of "business" created by Charlie Chaplin. Coronation March from "Le Trophée" was the organ solo utilized as the "chase."

TO PLEASE ONE WOMAN.

Alma Granville.....Clara Windsor
Oscar Granville.....Edith Kennedy
Freddie.....George Macdonald
John Panam.....Edward Davis
Lola.....Mona Lisa
Her Husband.....Howard Gay
Loren Wainwright.....C. Shawway
Bobby Granville.....Gordon Griffith

This Lois Weber (Paramount) production unraveled itself at the Rivoll Sunday but failed to make much of an impression either for merit in direction or distinction in story value. It had been accompanied with a plethora of expectations, was billed with an all-star cast, which is exaggerated; and the fact it was the finished product of a lone hand in direction and authorship—a woman's at that—made for some eagerness to view it.

Miss Weber, notwithstanding, has achieved some highly illuminating points in the denouncement of this extravagant story, and part of this credit must undeniably be shared by its interpreters. Nevertheless, such fine points as may be spoken of anon only show themselves far and in between the multitudinous episodes, and certainly a scant number like those cannot overshadow the inadequacy of a feature picture when the balance is on the other or negative side.

Miss Weber must have had a false intelligence on metaphysics for her venture into the cinema world, for obviously she tells us in "To Please One Woman" that the course of mankind may be changed by a single stroke or thought of an individual. This is a fundamental truth which few, if any, will oppose; but at the same time, while Miss Weber is possessed of such fundamental truths when they are not applicable in a pictorial version as presented in this picture, the result as experienced is flat.

The story briefly illustrates the wake of calamity which follows in the track of one woman, who, comes unannounced into a community. By what one may describe as a sinister and vampirish charm she causes the death of one boy and is morally responsible later for the death of her husband, whom she has egged on to limits without the law to gratify her vanity. She also disturbs the harmony between two lovers, one a doctor whom she enviously and actuates such other incidents as vain women are capable of.

This direction gives credit to Miss Marion Orth as responsible for the idea; and this idea is handled poorly. It is hard to agree with Miss Weber that the doctor could possibly be influenced by this woman, although the ways of Man are many and this is a question open to debate. But the insincerity, mendacity with which this character of the vampire is shrouded does not lead one to suppose that any student of medicine could be made of the clay which it suits Miss Weber to presuppose; nor is the bicycle incident, in which the boy rises from a sick bed to fetch the doctor at the behest of the vampire, logical. These and more are so far fetched.

On the other hand the picture is endowed with a supreme dramatic moment in the realistic touch given to the death scene, and the natural quality of it does evoke a tremor if not a tear. And yet another supreme moment comes in this picture when against a background of blossoms Clara Windsor and Edward Burns interpret the significance of love. There is not an overdose of a much scene, just two people kiss each other as gently as the summer wind might caress the branches of a tree. It takes a woman, probably, to interpret a scene like this, and it is a touch of poetry.

By far the major part of the acting honors are Miss Windsor's. It is a long time since the screen has had one figure who has been able to suggest that certain winifunness, that intelligence in the knowledge of an awakening between maidenhood and womanhood; yet she must not lead her eyes for a close-up shotters some of the illusion she is unquestionably cast well.

He is Edward Burns as the doctor, unaffected and real in the part. The main role on which so much cause and effect in this story is pivoted has been allowed to the somewhat dubiously named Mona Lisa as Lola. She is utterly at the mercy of a part that is never convincing, is unnatural and one which is hard to give any sort of credence. You will feel the same about the part played by her husband, who is Howard Gay. No man yet has lived to the picture that looks Howard Gay and could be the man (?) Miss Weber has drawn. Miss Edith Kennedy is effective in her scenes and scored with the audience in serio-comedy work. The unaffected Gordon Griffith is worth watching further. He has the Ray characteristics.

The titles have merit, the photography by William C. Foster is distinguished in spots, is even throughout, but never supreme.

Rep.

OH, LADY, LADY!

May Barber.....Miss Daniels
Rita Underwood.....Harrison Ford
Wendy Fink.....Walter Hays
Milly Farrington.....Charles Woods
Mae Farnington.....Lillian Langdon
Alice Ford.....Jack Deel

It is very doubtful if the present film version of the former musical comedy success of the same title will duplicate the success of the latter. In summary of this Reelart feature, starring the delectable Babe Daniels, there are approximately a half dozen or so humorous situations which justify the term, comedy. In the quaintness of that word. For the rest it is stuffed material, padding, et al., and the feeling is one that the vehicle of Guy Bolton and P. G. Wodehouse, the gold-dust twins of musical comedy, depends more for its response from the auditory standpoint than the visual.

The scenario of Edith Kennedy may have been better than the di-

rection of Maurice Campbell, for certainly the direction is the last word in proof of the finished product. But it is quite obvious that he fails to score his points, for the comedy, like the comedy of the legitimate stage, must have at least two principal factors. These are cause and effect. Miss Kennedy's vehicle supplies the cause, while Mr. Campbell's direction is futile in the effect.

The story is based on the inadvertent separation of two lovers through the intervention of an enmeshed flame, grown in the present sense to an actress of reputable charm, who believes that she will save her former lover from an unhappy marriage by posing as one who has first claims. She is in-approached or actuated in the scheme by a former press agent. On the misunderstanding which follows the separation hinges the action.

Walter Hays, who has proved a comedian of ability in the past, seems to be misused, and here is one of the principal causes for the ineffectiveness of the picture in scoring. The part should have been entrusted to Harrison Ford, who could look every inch the part of the lover, and who, it seems, should have been the juvenile type instead of the retentive Hays. Miss Daniels cannot be said to achieve any great merit, but is really secondary in the role. This small cast is augmented by Charlotte Woods, who seemed capable of what was required of her, and a stern mother by Lillian Langdon had its many fine points, although part of them were left to the tiling.

The manner in which the Spanish dance is introduced to give Miss Daniels an opportunity to show what she could do in this topical charade bit was as amateurish as if an eight-year-old boy had been asked to interpret the scene.

The art direction of Una Nison Hopkins supercedes any of the diversified elements in the making of this picture. Mr. H. Knowles Martin's photography is commendable, if not exceptional.

Rep.

ISABEL, OR THE TRAIL'S END.

Sergeant Billy McVeigh.....Horse Power
Isabel Boone.....Jane Novak
Scottie Boone.....Edward J. Hall
Corporal Buckley Smith.....Tom Wilson
Thomas Palmer.....Bob Walter
Tom Blake.....Richard Leland
Little Mystery.....Pearle May Horton

"Isabel, or the Trail's End," the current week's feature at the Strand, is a George H. Davis production, based on a James Oliver Curwood story of the great northwest. It is not up to the standard of pictures usually shown at this Broadway house. The story, while good, is drawn out to unnecessary lengths. Mr. Curwood's novel, "Isabel" was a picturesque picture of the life followed by the northwest mounted police, but the screening has altogether too much "snow stuff," all of which has been seen before, and most of it better done.

The captain of a whaling vessel attempts to ravish the wife of one of his mates, a light canoe, and the captain is struck and falls overboard in the melee. What the wife was doing on such a trip is not explained, nor why the mate and his wife should take to an open boat after the scuffle. They do, and hide for a year or so in an Idaho village in the frozen wastes "north of sixty."

Sergeant McVeigh of the mounted police finally discovers their hiding place and goes to apprehend him on the charge of murder. The young wife deceives him by pretending her husband is dead and he promptly falls in love with her. As the sergeant is played by Horse Power and the wife by Jane Novak it must necessarily culminate by the husband actually dying, so he can win her at the "clinch."

Barring the long-drawn-out development of the tale to an inevitable conclusion and too much of the snow scenes, the direction by Edwin Carewe is well handled. The cast is an excellent one.

Rep.

"Your Cursed Pride Did That!"

And the boy, soul-sick at the wreck of his love, flung out of his father's home and sank to the depths.

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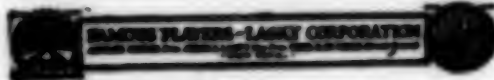
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FILM STAR'S AMBITIONS.

Master Kenton's Ambitions the Seven Ages in Pictures.

Los Angeles, Dec. 22. Buster Keaton says that this is what a film star's seven ages of ambition are:

To break milk bottle over nurse's head.

To play with T. N. T. and custard pie.

To be "cut up" in school.

To get a job as extra in a studio and have all the breakaways fall on him.

To move heroine from comedy heavy and receive promotion.

To get married, divorced; married, divorced, etc.

PICTURES IN ITALY.

Italy has no motion pictures of American make, or at least is not showing them, according to a Times Square man who returned this week from a six months' sojourn in part of Italy and Sicily.

In Messina, he declared, the pictures in the Hall of Italy were mostly of French and Italian make and the minimum charge was five lire. It costs 2,000. The price of a fair seat to hear Toscanini in Naples at the St. Carlo was 25 lire, under normal exchange worth about \$1.

Naples has a prominent picture house built under the Arcade, a subterranean theatre, and like Messina pictures of Italian and French make are only shown with the admission for the lowest seat 5 lire. It has 20 picture theatres in all, he declared, with the highest admission price at 20 lire. Strangely enough, Pompeii has no cinema theatre, while Rome can compare to New York in number of theatres playing pictures.

CLOTHES IN PICTURES

Agnes Ayres, playing "Folly Vallance" in "The Furnace," makes an excellent appearance in the way of clothes, such as a "Frolic" girl who married a millionaire would be apt to indulge for her wedding and first mad plunge into society. Her wedding gown was a dream of real lace, with a long square cut train, edged with a lace-bounced effect. The bridesmaids were charmingly frocked in fluffy white lace and tulle. The bride wore a high tiara of diamonds and pearls, and lacked nothing in right royal raiment. The honeymoon is by airplane, and a very practical helmet aviation costume was worn. (Some ladies who fly in pictures dress more as if they were going for a dip at the seaside.) Monte Carlo next was viewed, and a regal gown for extreme décolleté, designed of thick spangles on sheer transparent lengths draped for a sweeping train made the little bride look the million dollars she almost lost at the roulette tables. An egypt of coiffure feathers looked like a fan of sharp agitation of dark color.

At the magnificent country estate the artificial life is endured only by delicious change of dresses and hats, and mad carnival and dancing scenes such as only the nouveau riche like to stage. At her costume party a most dazzling array of gowns is introduced, and here happens to be the same she wore on the stage before she became Mrs. Millionaire. It was of Turkish trouser effect, with black chiffon wired out, with bands of spangles over the tunic. A very gay head-piece topped with shimmering plumes completed the costume in which she danced.

A very rich formal gown was designed with a French bodice of crystal beads, with strands and tassels hanging from the deep décolleté. A garden party frock of white net, with a taffeta bodice and brief tunic, was trimmed with long, straight strands of daisies. A fascinating hat of white net, and a parasol completed the effect. A terrible shower came up and the sight of the women flying skirt-high to escape the storm was worth the whole picture. Miss Ayres actually allowed the rain to ruin her make-up and take the starch out of her gown.

A smart gray chinilla satin afternoon frock was cut with a high neck, and tiny self buttons lined up the front. A scarf collar was wound about the neck, and it was lined with a contrasting material.

No trousers are complete without, and perhaps nothing is more of interest than the bodice things. For her chain lounge lovely clinging robes were worn, and one negligee of gold and black patterned chiffon was draped with a train and finished with a round neck with martens fur.

One thing most noticeable throughout the picture was the pretty shoes and stockings, and be it confessed, the little "Folly" did not mind crossing her feet a bit too high occasionally to show them off! Even that is

another trick of the ladies of high society. Newport, of course, everyone knows takes more during photographs than any chorus!

"Patricia Brent" was played most naively by Betty Francisco. She was quiet and demure, the real type for a daughter of an exclusive family, whose strict, dyspeptic father and gray-haired mother (Helen Dunbar), with a legnette ever ready, give her little chance to splurge with gay clothes or make eyes at young men.

Jane Novak in the title role of "Isabel" (sub-titled "The Trail's End") gave further evidence of the beauty of her blondness, if so it may be phrased. She is in snowy regions, where seldom a white woman ventures with the Eskimos. A huge fur coat with a hood cap and a thick band of fur framing her face gives excellent advantage to photography. In the rude log hut where she seeks refuge, occasion comes for the splendid release of hair, which she combs out in sunny ripples and raves takes the eye of "Sergeant Billy," who has not looked upon the face of a woman for ten years. Far from liking the hermit life, he admits: "Life is not earth and sun and stars—it's just woman."—"Among the Women" that is a pleasing admission to record.

Isabel, who behaves like an ideal heroine, braves blizzards and death for her fugitive husband. Little opportunity is given for effective clothes, and not until after her husband's death, when she has returned to Montreal to live in the home of a relative, does she make an appearance in modern clothes. She chooses wisely for this scene a cleverly designed gown of white net and lace, and the lovely blond hair is neatly waved into a marvel coiffure. A little girl (Pearlie May Norton) does some excellent acting in this picture, and her hair is as golden as Miss Novak's. Indeed "Little Mystery" proves to be her own baby, and in the last, by reunion with "Sergeant Billy" on the lawn of the lovely Montreal mansion the little wears the cunningest white dress, with very short petticoats, and bloomers peering out underneath. The baby is just adorable!

In the snow scenes baby boots are worn, with a smugling fur coat and cap, such as any three-year-old in town would have to be a baby Rockefeller like the Lee Kids to own!

One can easily call Lillian Gish "The Queen of Tragedians" after witnessing her performance in "Way Down East." In all her dramatic scenes Miss Gish is a revelation.

For once she is able to wear handsome gowns. In her evening dress of velvet over a beaded foundation, which also forms the attractive top, Lillian looked charming. The head-dress was odd, forming a Spanish comb effect of net and pearls. As a bride for her mock marriage the frock was simple, of grey velvet fitted at the waist with pockets on the hips, with this a large hat that was worn. Pretty was a white chiffon afternoon frock, which had three wide black velvet bands on the skirt. Lillian wore the large hat trimmed with roses and black ribbon. Her negligee worn on her supposed wedding night was particularly elaborate. The top was of soft shadow, which was caught into a deep band of silver tulle at the hem, with it ending into a sweeping train at the back.

Mary Hay, a cute miss, was in a summer frock of muslin, with the three frills on the skirt edged with lace.

At the finish of the picture are seen three types of brides, of course, the prettiest, Lillian, in chiffon and frills, with the wedding veil arranged somewhat after the style of a Dutch bonnet, with sprays of lilies decorating the sides. Mary Hay was another wedding maiden, with her gown of taffeta, made rather full, with the hem scalloped. The bodice was tight fitting, with little frills of chiffon edging the puffed sleeves. The last bride was the old maid, who had been courted for over 20 years, and that's what her dress looked like.

"To Please One Woman" are two kinds of Vamps, a regular, played by Mona Lisa, and the young sister, who thought she was one until told by "the other man" she "wasn't even pretty." What a blow to a woman!

Chloe Windsor as Sweet Alice, "the most beautiful girl in England," was well named. She made a lovely picture against a background of apple blossoms and wisteria in her summer frock of white net, which had numerous frills on the skirt. The material was creased in front for the bodice, edged with narrow lace. The hat was becoming, large and floppy, of straw, with a dark shade of ribbon binding the edge of the brim, rose resting one side of the crown. A black wadded sweater was awfully good looking. It was worn with a plain white serge skirt and straw hat, sailor shape. Very smart was a hatted hat with the brim of satin, which came to almost a point one side.

Mona Lisa was really bewitching in her nights of lace and ribbons, resting in her scrumptious bed of endless pillows and beautiful chidrens, eating her cake parrot as only vamps can. Her suit of black satin was attractive, worn with a silver fox scarf and hat of gold, with black paradise sweeping at the side.

Miss Windsor wore a blue serge dress that was plain but neat, with the only trimming the collar and cuffs of pointed lace, and black buttons at the waist line.

From the beginning of "The Little Grey Mouse" until nearly the end, Louise Lovely's dresses mean very little as far as style is concerned. They all have that home-made look. If they hadn't, no doubt hubby would never have strayed away from home in the picture. One of the dresses was of grey satin, made full, with a lace scarf falling over the shoulder, caught in at the waist with a belt and the ends hanging to the bottom of the skirt. The hat was close fitting, of black velvet, with puffs of tulle in the front of the crown.

Bowdery Thoby was beautiful in the ball scene, in a gown of silver cloth draped to the figure, veiled with sheer net heavily trimmed with silver spangles. The head-dress was of brilliant in the form of wings.

Miss Lovely really did become her name in an evening gown of silver sequins made on perfectly straight lines, with roses at the waist. This was worn under a handsome wrap of mink. Her summer frock was, also sweet, of shadow lace, with the bodice of satin. She wore another evening gown at the close of the picture, of silver fringe, with the top of net. It had flowers trailing down one side of the skirt and forming the shoulder straps.

"Fagan Love" deals with the love of a Chinaman for a beautiful white girl, who, because she is blind, is unaware of his nationality and returns his love. After an operation her eyesight is restored and her love turns to hate. This role is well played by Mabel Hatten. She wore simple glass-ham dresses, except for a navy blue serge coat and skirt.

The funeral of Togo Yamamoto was a beautiful sight.

Anna Q. Nilsson appears with Robert Bosworth in "The Brute Master" (from the story by Mrs. Jack London). The whole picture is reminiscent of "The Sea Wolf." There is no wardrobe to count in this film, and only in the early fashions in Miss Nilsson given an opportunity to wear regular clothes.

INSIDE STUFF ON PICTURES

The \$5,000 prize contest running in the New York American, offering \$1,000 as first money for anyone naming the complete list of half-mashed pictures of film stars published daily has become a circulation maker for the paper.

The contest has been on for a couple of weeks. The paper prints two pictures daily. Fifty will be published.

Those who are in earnest about going out to collect top money are cutting the pictures from the paper and taking them to friends in countless to have them assist in the identifying process.

It Wasn't So Much WHAT She Said as HOW She Said It—Nor Yet So Much WHAT She Did, as HOW She Did It—That Turned Jack Craigan from a Woman Hater to a Cave-Man Lover

SHE WAS REALLY SO MISLEADING!!!

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Mr. BERT LYTELL IN THE MISLEADING LADY

And Learn What It Is That Makes Some Men Rough and What Can be Done with a Girl Who Won't Behave

Lois Zellner's Screen Adaptation of the New York Stage Success by Chas. Goddard and Paul Dickey

Directed by George Irving, under the personal supervision of MAXWELL KARGER

"RATING SYSTEM" IN FILMS MAY SUPPLANT ADVANCE DEPOSITS

Meeting Held to Confer Over Matter—Most Important Just Now—Legislative Action Threatened.

What is to strike the most radical and important situation thus far accomplished between exhibitors represented by the Motion Picture Theatre Owners and the National Association of the Motion Picture Industry, Inc., occurred at the meeting held yesterday when sub-committees conferred with each other on future relations on equitable contracts and advance deposits.

In addition to the blue laws and other matters that have been pending since both organizations decided on a convention for meeting, this has been the most serious problem presented. From insiders it is learned that the members of the Motion Picture Theatre Owners came out frankly with the request that the producers waive the deposit system on features all over the country, also they would seek to involve legislative measures respectively throughout the country along the lines of New York State, which prohibits advance deposits.

A few days in advance of this final meeting which is to decide the question on the substitute for advance deposits, it was learned from official sources that the advance deposit system is to give way to what is termed as a "credit system." In other words, the exhibitors are going to begin the formality of being "rated," and when found that their credit is good, they will be given pictures without the system that has been in vogue hitherto.

The committees that were appointed on Business Relations, Equitable Contracts and Advance Deposits are represented for the National Association by E. J. Ludvig, Louis Inman, Gabriel L. Hova, C. C. Pettibone, and Ralph Kohn. For the Motion Picture Theatre Owners the list is headed by A. W. Steffen, J. Manheimer, Joseph Hopp, E. M. Fay, Joseph Stern, L. J. Dittmar, E. E. Peters, Leo Brecher, Jon Rhodes, G. Goldman and John Evans.

FIRE ON FOX LOT.

Los Angeles, Dec. 22. Fire did a damage of \$3,000 last Saturday at 8 p. m. on the Fox lot. The real fire started shortly after film scenes of a fire had been taken.

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HOLLYWOOD, LOS ANGELES, CALIFORNIA.

SAYS CENSOR CUTS HURT CHILD FILMS

National Board Official Says Pictures Hurt by Busybodies

Following personal observation after a visit to the Middle West, where he noted conditions in the picture industry, W. D. McGuire, secretary of the National Board of Review, reports that civic interests advocating State censorship there are destroying the entertainment value in pictures scheduled exclusively for showing to children.

Mr. McGuire declared in an interview that as a result of the "dissection" of pictures which are adjudged suitable for children's entertainment, the meat is taken entirely out of it after cutting, so that as a result there is nothing left of a certain picture with which to appeal to the younger element.

He said that he had talked with exchange managers, and, as a result, they are urging the co-operation with the theatre owners of the State as part of the program of the National Board of Review in establishing special young people's performances in the theatres. The National Board, he said, recognizes that the work of the State boards is entirely discredited, and the opposition's side to make pictures suitable for children accomplish nothing except ruination to the pictures. He says that the "real" solution is the establishment of special entertainments where selected pictures for children are shown.

Groups of people throughout the country, following observation, he declared, are recognizing this and are adopting this program rather than advocating State censorship. The Missouri Exchange Managers' Association in submitting pictures to the State Board of Censorship in Kansas are getting reports that their pictures have been injured "simply because their appeal was not suitable for young people."

"This is unreasonable," Mr. McGuire asserted, "because the pictures themselves are entirely suitable for adults, whereas they were never made or intended for juvenile audiences. The only solution, therefore, to the censorship question is the argument of children's entertainments so that the adult audiences in the motion picture theatres may see the work of the greater writers without having to cut and dissect to pieces in the main attempt to make children's entertainments out of it."

NEWS OF THE FILMS

James H. Lusk will arrive in New York from the Coast Jan. 1.

A special audit of the books of the N. Y. Famous Players Exchange is being made by F. A. Lefroy.

Looney Furber is making preparations for a super special to be called "A Race for Millions."

A new picture company to enter the producing field is the Border Picture Film Corporation of Arizona.

Justine Johnston's next picture, now being directed by Jack Dillon is entitled "The Plaything of Broadway."

Ben Blumenthal and Sam Rachmann will leave Europe together, and are expected in New York the second week in January.

John Clark of the Philadelphia P. P. L. exchange, and Harry Wolfberg of the Chicago exchange, visited in New York this week.

May Allison will utilize "Big Game" for her next Metro production, from the play of William Robertson and Kilbourne Gordon.

Charles Emerson Cook departed for Los Angeles three weeks ago on a mission to the William Fox studios. Cook has a contract for ten weeks as a preliminary to one for a longer period.

Harry D. Southard has been signed for the next Eugene O'Brien feature "Received Payment," and leaves to join the company at Miami, Fla., this week. W. P. S. Burle is directing.

The first of the four pictures which Herbert Brenon will supervise is "The Famine Flower," now making, with Norma Talmadge enacting the role created by Nance O'Neill on the legitimate stage.

Wallace Worley, director, has renewed his contract with Goldwyn. Worley was formerly an actor, having played under the management of Charlie Frohman and later with his own stock company.

Arthur S. Hyland, following his resignation Jan. 1 as treasurer of the Famous Players-Lasky Corporation, will move to 344 Madison avenue. Miss Ping-ree, his secretary, will continue in his employ.

Through an inadvertence it was stated in last week's issue that Pauline & Tyrol had a New Jersey First National franchise. Jacob Fabian is president of Associated First National Pictures of New Jersey.

After four years an assistant director, Al J. Kelly has been made a full-fledged director at Metro on the Coast. He will direct the next picture of Vivia Dana, to be called "Home Sweet," an original by Agnes Johnston and Frank Dancy.

"Queen of Sheba," J. Gordon Edwards' special production for Fox, has been assembled and titled and will be released after the first of the year as a super-special at a Broadway house. Betty Hythe and Frits Lieber are co-featured.

Arthur Tarnish, advertising and publicity director of Pioneer Film Corp., is broadening the scope of his work. A few days ago he had the members of the Chome Club as guests at a private showing of his concern's Nick Carter series.

Calvin Johnston, one of the regular contributors to the Saturday Evening Post, is in New York to collaborate with George D. Baker on the production of Johnston's story, "Temple Dusk," which Sawyer & Lubin are presenting as a George D. Baker special.

Rockliffe Follows has completed work opposite Ethel Clayton in "The Price of Passion" and may leave for the west coast soon after the first of the year. Miss Clayton has already left for Hollywood, where she will begin work on a new picture immediately after her arrival.

Monroe Salisbury, the leading man at the head of his own organization, the Monroe Salisbury Players, will start on his second production right after the first of the year. Mr. Salisbury is one of the few stars in pictures that receives over a hundred letters daily from fans.

The Alexander Film Corporation, which recently has taken over the output of Triangle, announces the addition of five well known film sales specialists to its staff. They are "Buddy" Bell and Abe Levy, of the Special Pictures Corporation; Jerry Wilson and Arthur Gershwin, of N. Y. Independent Sales.

OHIO DISTRIBUTOR OPERATES FOR SAVING

Standard Co. Guaranteeing 500 Days, All in State.

Cleveland, Dec. 22.

Interest is manifesting itself here in the Standard Enterprises Co., a new organization with a capital stock of \$500,000, paid in, which has for its object a booking policy guaranteeing 500 days, and through it expect to depreciate the rental price of a picture from 100 to 200 per cent. irrespective of the original payment price on independent films.

Its proposition is co-operative with the organization to handle the bookings for picture theatres, and it is further reported that the organization will take a personal or financial interest in the managers' theatre as a result.

The organization is limiting its endeavor among exhibitors only in Ohio and does not propose to expand in any other territory. It hopes ultimately to have a chain of theatres through this plan, and at the same time does not seek the financial control of any picture theatre which accepts its booking plan.

It has 32 theatres tentatively lined up, and these theatres are located in towns with a minimum population of 2,000 and up.

The Standard has taken over the Strand, Toledo, to be remodeled into 1,000 capacity.

The interest of Bernie Gardner, formerly manager of the Strand, was purchased. Gardner will not be connected after completion, according to the new owners.

FOREIGN MARKET DEAD

The foreign market on films from the American exporters' viewpoint, is at a standstill, according to Louis Amersbach, of the Export and Import Film.

He declares that the situation has never been worse, and cannot be expected to lift itself out of its present inactivity until there is a sharp rise in the exchange value of foreign money. The value of Africa, he declared, had passed a moratorium which has shut off all buying activities of a cinema market since then, and the entire Far East, which includes countries like India, Burma, Australia, etc., are practically the same in the depressing attitude, although no moratorium in the strict sense is effective there.

It is his opinion, too, that the only way that the English block system will be forced from its present grip is by the introduction of super features to make room for the shoddy product in England under contract.

NEGRI AND "PASSION."

The impression in the film industry is that Famous Players has Pola Negri, the continental star, under contract, since Ben Blumenthal was quoted in cable dispatches as having signed her, and Blumenthal is regarded as an F. P. ally.

CLARA YOUNG NOW.

Los Angeles, Dec. 22. Clara Whipple, now Mrs. James Young, wife of the director, is to return to the screen under the name of Clara Young. Mr. Young was formerly the husband of Clara Kimball Young.

changes in title, according to advice from the Coast. Fred Niblo is directing the line feature originally named "Mother" also by the author, C. Gardner Sullivan.

Reinick Pictures Corp. will have three releases in January: "The Chicken in the Case," starring Owen Moore; "World's Apart," a Eugene O'Brien special, and "You Can't Kill Love," with a strong array of screen talent. Production Manager Myron Reinick has assigned Robert Ellis to direct Owen Moore in his next picture, entitled "Tabasco."

Samuel Goldwyn's new year's greeting to authors reads as follows: "We want our authors to give the same time and care to their photoplays that they give to their books and spoken plays. Progressive writers have come to realize that the screen furnishes a distinct medium of artistic expression as varied and powerful as that of the written page or the spoken play. In order to get the close supervision by the authors over their stories we are willing to pay handsomely and to give their scenarios an artistry of production of which they will be proud."

MORE FILM MEN FINED FOR UNCENSORED FILMS

Lester Rosenthal, F. P. Manager, Pays \$50—Used Seal Also.

Baltimore, D. C., 22.

Lester Rosenthal, 33 years old, of Washington District, manager of the Famous Players, was fined \$50 and costs by Magistrate Ralston in the Eastern Police Court on a charge of leasing uncensored films and using the seals of the State Board of Moving Picture Censors. He was the fine. Rosenthal was arrested in the statement of Carville R. Connelman, manager of a little neighborhood picture theatre who said the seal of the censors was on the film when Rosenthal delivered it to him. The charge of exhibiting uncensored pictures against Connelman was dismissed.

The case was prosecuted by Maria W. Prossman, of the State Board of Moving Picture Censors.

Another case of illegal use of the State seal will be heard Friday when Paul Kreiger, of the Fox Film Corporation of Washington, who on Dec. 6 was fined \$25 and costs by Magistrate Ralston in the Northern Police Court for leasing a film that had not been passed by the State Board, will again face Magistrate Ralston on a similar charge. It is alleged by the board Kreiger leased the picture "Should a Husband Forgive?" to Robert L. Hyrum, proprietor of the Princess, pictures, last Thursday. This picture, it is claimed, was never passed on by the board. Mr. Hyrum will also be summoned to the hearing to explain why he exhibited the picture and used the seal.

NEW BENSONHURST HOUSE

Plans have been prepared for a new picture house for the Bensonhurst section of Brooklyn, on the corner of 88th street and 26th avenue, with a seating capacity of 1,500. The house is to cost \$250,000. Building is to start March 1. It will be called the Benson theatre, and play a policy similar to the Strand and Balto, New York.

Herman Becker, vaudeville agent, heads the company which will build. When the house is finished a new corporation will be formed to take over the Montauk, Flushing Park, small picture houses in Bush Beach and the Parkville, Gravesend, now controlled by Becker's associates.

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ITALY'S 77-REEL PRODUCTION, "CHRISTIANITY," ON WAY HERE

Picture Pope Benedict Criticized Will Be Exhibited in the United States—Will Take Fifteen Hours to Run Off.

"Christianity," the 77-reel Italian produced feature, depicting the life of Christ, is on its way to the United States and due to arrive some time in February. Capt. Charles Kimball, who during the past two years has been in close association with the Italian producers, will have the handling of the film in this country. Just how a picture of that length can be handled and exhibited in this country is one of the phases worrying those bringing the film over.

This is the production that cable reports from Rome stated has been severely criticized by the Italian Pope Benedict.

There is supposed to be a certain amount of the Italian Government's money behind the picture venture. It being figured that a venture of this nature would assist in rebuilding the state coffers. It is certain a number of high government officials are interested financially in the production.

Reports from abroad on the production indicate that something like \$5,000,000 were disbursed in its production and some scenes employ as many as 10,000 people. At the time that the production was made an American visited the studio and discovered that the sets for the greater part were built in solid reproduction of Biblical scenes. A period of more than two years was consumed in the making of the production.

Those who saw sketches of the finished film abroad state it is one of the most daring ever attempted. The film is filmed vertically from the creation of the world to the era of the early periods of the Bible, especially the Garden of Eden epoch, are strictly adhered to. The lack of drama in these scenes to what the reviewers at the Vatican held up as one of their principal objections to the film.

The exhibition of the picture in this country may necessitate the cutting of it to a great extent. In its present form it would require about 15 hours to run the picture through. It is stated, however, that some sort of a series of matinees will be arranged for a week of matinees to run the picture through and another series for a week of evenings.

There has been no unusual and big picture come out of Italy since the advent in this country of "Cabiria" about six or seven years ago. At that time a very lengthy production was cut to 12 reels because it was shown in New York. It was a terrific money maker.

DELYSIA ON SCREEN.

"Algar's" Star to Appear in Two Brady Pictures.

Alice Delysia, now starring in "Algar" at the Central, is due to begin work on two pictures to be made by William A. Brady under an agreement made with C. R. Cochran some months ago.

For her work in film the French star is to receive \$40,000. The contract for her appearances in "Algar" calls for a guarantee for six months at \$5,000 weekly. The two contracts will therefore net Delysia \$100,000 for the season.

AFRAID OF HIGH PRICES.

The cutting out of independent producing at this time when all the big plants are shut down is leading the exhibitors to believe they are going to be held up for high prices during the coming spring and summer season by the regular releasing concerns. They figure the big releasing and producing companies will take advantage of the dearth of material in the independent market and force them to pay exorbitant rentals.

Independent producing companies cannot get under way as readily as the big companies when the money market loosens up again and it will undoubtedly be late in the summer before there are independent productions in any quantity on the market. In the meantime the big concerns will have rushed through new productions and unloaded their shelves on exhibitors at increased

N. Y. THEATRE OWNERS EVOLVE TRUST FUND

Guarantee Rental Payments of Members—Distributors Agree

The New York Theatre Owners' Chamber of Commerce has evolved a new plan whereby the deposit system may be entirely done away with as far as the members of that organization are concerned. Four releasing organizations are now party to an agreement with the T. O. C. of C. and within the next week three additional companies are expected to sign. The new plan incidentally has brought to a close the war that had been on between the organization and the United Artists for three months.

During the three months none of the houses in the organization would sign a contract or play a United Artists production because it demanded 100 per cent. payment in advance on the signing of a contract.

Finally negotiations have brought about a settlement on the basis of the T. O. C. of C. guaranteeing the accounts of the membership and the placing of a \$5,000 bond trust fund with which to carry out the agreement.

Under the new plan the exhibitor pays the releasing organization in full for the picture seven days before play date.

The new plan has been reported on so favorably by Robertson-Cole, Vitaphone and Pathé have accepted it as a basis for doing business with the members of the organization.

It is reported Metro, Fox and Technicolor are about to enter in a like agreement.

Famous Players and Goldwyn are the only two of the bigger organizations not yet approached on the new plan. The exhibitor executives that have the matter in hand state that they first will make their comparisons with the other companies so that they will be protected against any movement that might evaluate in the event that the plan was turned down by the two.

With each of the new agreements signed with releasing companies an additional \$5,000 trust fund is created. At present the exhibitor body has \$20,000 on deposit for this purpose for the four existing agreements. The deposit system demands usually that 5 per cent. be paid on the signing of a contract.

"PASSION" DID \$63,000

World's Record For Film at Capital Last Week.

"Passion's" gross last week at the Capital with Pola Negri as the star, hit up a world record for the largest number of admissions and the biggest receipts ever recorded in the history of a picture theatre in the world. The gross was a few hundred dollars with Pola Negri, includes First National's other three pictures with Pola Negri, including among the trio, a version of "Carmen."

Last week arrangements were made to hold "Passion" over at the Capital for this week.

SHERWIN LEAVES GOLDWYN

Former New York Dramatic Critic Now With Tourneur.

Los Angeles, Dec. 22. Louis Sherwin has left the Goldwyn staff and is now with Maurice Tourneur. Simultaneously with his departure, Thompson Buchanan and Jerry Duffy also left.

Mr. Sherwin was formerly dramatic critic of the New York Globe. When he resigned his post on that paper to take up film literary work, Sherwin's change of base attracted much attention.

Extraordinary Minor Enforcement.

Troy, N. Y., Dec. 22.

The enforcement of the law relating to the admission of minors has taken some curious turns here. Last week a man bought a ticket for a boy who was standing outside the theatre. The proprietor of the house refused to admit the youngster and called a policeman and had the man arrested for shooting a violation of the law.

U. S. Hill Managing Albany Strand.

Albany, N. Y., Dec. 22. U. S. Hill assumed the management yesterday of the Strand. He was formerly manager for P. F. Warner of Warner Bros. picture house.

UNEMPLOYED IN MIDDLE WEST REDUCE FILM RENTAL COST

Harry Charnas of Cleveland Gives Examples—Four Picture Houses Closed in Akron—Two in Flint, Mich.—Rentals Down to \$25.

MOROSCO'S HALF-BREED STARS WM. DESMOND

Francis X. Bushman and Beverly Bayne in Support—Morosco's New Coast Theatre.

Los Angeles, Dec. 22.

The approximate cost is \$2,000,000 of the combination vaudeville and picture theatre which Oliver Morosco will shortly start work on, located between Figueroa and Grand streets here, and which will be one of the most luxurious of its kind in the world.

The new theatre will be the home of pictures that will be produced by the Oliver Morosco Picture Co. The first of the productions will be "The Half-Breed," to be started within the next two weeks. The cast will be headed by William Desmond. In his support are Francis X. Bushman, Beverly Bayne and Ann Little. Mr. Morosco says that he will personally direct these pictures.

Mr. Morosco said that he was going to leave New York and make Los Angeles his future home.

SAY MARCIN WILL QUIT.

Leaving Fox by Jan. 1 is Rumor. Salary Now \$104,000 Yearly.

An inside story on Max Marcia's affiliation with the Fox picture interests indicates that he is going to leave them before the expiration of the year. He is getting at the rate of \$104,000 per annum. It is understood that he will devote practically all of his time in the future to the "legitimate." He is said to have turned down recently an offer from one of the large picture concerns a salary estimated in the neighborhood of \$200,000 a year.

Much of the success of "Over the Hill" is attributed to Marcia. At the psychological time he stepped in, slashed the picture from a previously unsatisfactory workmanlike standpoint, and applied what he conceived a better method. In further proof of Fox's appreciation of his services, Marcia was asked prior to the showing at the Astor whether he wanted his name put on the picture. Marcia replied that he did not.

OWNERS' RAIL JAN. 5.

The hall of the New York Theatre Owners' Chamber of Commerce, to be held at the Astor Jan. 5, promises to be the picture affair of the season. All of the houses have been asked. The box-holders are Famous Players-Lasky, Goldwyn, Fox, Select, Vitaphone, Robertson-Cole, First National, Metro, Merit, Pathé, Hutchinson, Reed, United Artists and Associated Producers.

There will be a vaudeville entertainment starting at 9 P. M., the entertainment committee being B. B. Moss, William Fox, Marcia Lewis and Frank A. Keeney. The hall proper will start at 11 P. M., with supper at 1 A. M.

MINOR ACTIVITY IN BRONX.

Magistrate Tobias of the West Farms Court held Raphael Reed, owner of the Morris Park Motion Picture theatre, 661 Morris Park avenue, for a hearing Wednesday, on complaint of J. P. C. officers who charged him with admitting five minors unaccompanied by adults.

A vigorous campaign is being conducted in the Bronx by the J. P. C. Several picture theatre owners have been haled into court during the past month.

LILLIAN OISH FILM STOPPED.

The Freedman Corporation has stopped work on the Lillian Oish production. Two reels of the feature were completed at the time orders to shut down were received. The picture was being made at the Biograph studios in the Bronx, where it was reported this week activity had been discontinued for some time.

Declaring that the picture industry is in a "terrible" condition, Harry Charnas, head of the Standard Film Service Co., of Cleveland, and one of the largest directors of the Federal Film Exchanges of America (with a control of its output in the States of Ohio, Michigan and Kentucky) gave a Variety representative a "down-up" of the industry as it is affected by unemployment in various cities, with consequent depreciation in film rentals.

With headquarters in Cleveland Mr. Charnas said that he had observed the unemployment there, and conditions between manufacturers and the laboring element in such that where employees would average 50 and 55 cents an hour in prior times, they are now getting about 45 and 50 cents. The result of this has been a blow to picture houses with the larger scale of admission.

He was asked if he could give an approximate idea of the depreciation in attendance in the larger picture theatres, but replied that although "it was not so that perceptible," he was not in a position other than that which he had observed, and from what he had learned from persons directly connected with such theatres.

Discussing the unemployment situation in Akron, Mr. Charnas declared there was virtually an exodus "people walking out right and left."

Seven picture theatres, he stated, had or were about to suspend operations entirely, and in all likelihood the closing to be temporary until there is some evidence of industrial recovery as compared to the war period. The theatres he averaged as having a total seating capacity of 7,000. The theatres which had closed were the Rivoli, Miller Royal and the Arlington.

In Flint, Mich., Mr. Charnas said that there were three houses either closed by this time or about to close by the first of the year. He said the depression there was entirely due to unemployment. In that city, most of the laboring element were affiliated with the Ford factories where the assembling of parts for automobiles were manufactured. Mr. Charnas stated the population of Flint was 100,000, and that the unemployment was about 10,000.

In Myrtle, O., 50 per cent. of the laboring classes were walking off in the city.

Film rentals on a reel, throughout the country from \$100 to \$25, Mr. Charnas concluded, with exchange men glad to make terms at the latter figure.

FILM OF IRELAND

"Days of St. Patrick" Opening at Lexington, Jan. 5.

"In the Days of St. Patrick," a picture made in Ireland, sponsored over here by William V. Hart, goes into the Lexington, Jan. 5, for a run. The film is announced to show conditions as they exist in Ireland at the present time.

LIEUT. PAT O'BRIEN.

Lieutenant Pat O'Brien, who had been an aviator in the picture since he returned to this country after escaping from a German prison camp, ended his life in a Los Angeles hotel Dec. 18. He fired a bullet into his brain and a note which he left declared that the refusal of his wife (a picture actress known as Virginia Dare) to live with him caused him to commit suicide.

O'Brien was born in California and reared in a small town in Illinois. He was one of the most spectacular flyers in the World War. He served with the Royal Flying Corps early in the war and won a reputation for daring. Following a battle with a German plane, he fell behind the German lines and was made a hospital prisoner. Later he was interned in a prison camp, but escaped. Two years ago he shot 1,600 feet at Kelly Field in Texas, but escaped with only a broken

DANIEL KUSELL

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NEW YORK CITY, FRIDAY, DECEMBER 31, 1920

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KATHERINE GREY
JOHNNY DOOLEY

TO THE ACTING PROFESSION:—

If a contract is broken there is not much use of relying on a party who has signed it. Therefore, when an artist, as the above have done, signed an exclusive contract with me to be their sole representative, business manager and publicity agent under my agreement drawn up by O'Brien, Malevinsky & Driscoll, with a guarantee of 25 weeks each season, they have a representative who will keep them employed practically every week of the season, providing they place their interests and confide in only one person.

After I have built up players taken from burlesque, vaudeville and stock, as well as road attractions, they oft-times feel that they are worth a great deal more than I can obtain for them and listen to strolling players and unlicensed agents, who collect any amount they can obtain from the artists and place the salary at a figure so that neither the manager nor the artist can make anything on it. They fill the player up with ideas of a Fred Stone, Otis Skinner, Maude Adams, Grace George, Ina Claire or Harry K. Morton salary, and when the average player gets that sort of a figure in his mind, it is better to let that player break his or her contract, continue to tell the next party "nothing has been done," and continue their short-lived path which ends penniless every time.

The player's life today is short. His salary is enormous for the time being, and then, after refusing several worth while offers at a livable salary, he takes a chance with an unknown firm at a large salary, only to be left stranded and lose whatever prestige he has gained to get to the top.

Today there are hundreds of clever available artists worthy of positions, in want. They have lost out, been forgotten and cast aside, because when they first obtained success they let it run away with them. They felt everybody knew who they were, they felt they should live and eat beyond their means, never being out of debt and spending their salary entertaining to "show off." And after it is all forgotten, money spent, position gone, the friends are gone.

SUCCESS is the only word that spells prosperity and you cannot obtain success without hard work, study, dignity and above all, use what the Almighty God gave you to use in this world—a brain. Everybody has the same equal chance to be dead and it's not good luck; it's not a hard world, but as

GEORGE M. COHAN says: "It's you," and there is plenty of room for lots of good actors, for there are plays being cast every minute and happiness in store for everybody who wants it and looks on the real side with the real managers.

Personally, I wish every artist who has not been content with my way of doing business "Success and a Happy New Year." It may not be theirs, because they never stop to look very far into the future, and usually see their names fade away because of ill advice, flattery, ego, poverty and unhappiness, all of which come through quick success and looking for the part that NEVER comes.

The stars of today are all growing older and they must be replaced. New talent must be discovered and made and THEY ARE GIVEN A CHANCE, but they must start right and stay right. There is a bright future ahead for many who are unaware of it and many who are under contract to me are serving out a term in burlesque this year, only, or on the road, and a few of these whose success is assured are Robert Brister, George Sweet, Dolly Morrissey, Lynn Cantor, Harry O'Neil, because despite all advice to the contrary they have lived up to their contract with me, and I intend doing the same with every artist who signs with me.

I will NEVER release anybody and never have. Artists who were formerly under contract with me but now are no longer represented by me, have all left because they were advised by somebody else that they were working too cheap, or that they could get along better being a free lance, or by being personally conducted to other offices by performers, thereby breaking their contracts and friendships as well.

As representative for my artists, my contract reads, and must be lived up to, that they cannot transact business through any agent, library or publicity agent who wants ten per cent. from them, or money to join an agency.

It's strictly business with me, but I must work absolutely alone with the artist, and if my advice proves wrong then I will gladly accept the blame and pay for it. The artist is protected with the guarantee of 25 weeks annually under my contract.

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VARIETY

VOL. LXI. No. 6

NEW YORK CITY, FRIDAY, DECEMBER 31, 1920

PRICE 20 CENTS

-----AND STILL "WALL STREET"

Another Year, With "MONEY" Remaining in the Business, Seeking to Rule, Run and Ruin It—Recapitulation of 1920 With a Warning for the Future.

As we go to press, Al Lichtman has not yet resigned from the Famous Players-Lasky Corporation.

A few men who don't like Al whisper, "Well, that's Variety's opinion of the most important thing in a forecast for the year, eh? They start with that!" Variety replies, the industry depends upon whether or not Al Lichtman resigns from Famous Players. The motion picture business at the present time is symbolized in the figure of Al Lichtman. He is the screen apostrophized. He is Mr. Motion Pictures.

What and why? This and so: When Wall Street came into the business, it began a struggle inevitable and unendable between the cold, hard-headed practical men of the money-counter and the sentimental, imaginative half-artist-half-business man who has, in numbers, built up the motion picture industry to where it was a year ago. Al Lichtman is the motion picture man to the life—enthusiastic, visionary, if you will, even dreaming, if you must, but the maker of better pictures, better theatres, more patrons, because he preaches an optimistic philosophy to exhibitors and exchange men that is translated into more enthusiasm, harder work and more money for all, including more happiness for the photoplay public.

All Agree.

So does J. D. Williams. So does Richard Rawland. So do other picture men to the life like Fred Warren, E. P. Schulberg, Alfred Weiss.

These men as individuals, or the concerns behind them, must fight their battle with Wall Street, or surrender to it; and Lichtman has been their advance guard. If he resigns, it will mean that he could not tolerate Wall Street methods, or that Wall Street methods could not tolerate him. And that means that picture men to the life cannot adapt themselves to the wheels of the money machine, or the money machine cannot adapt itself to them.

And among "them" is included Adolph Zukor and Samuel Goldwyn, who are natural born amusement kings, "picture men to the life." The year ends with them still in control of their respective organizations, after what appears to have been two or three skirmishes and one or two serious battles. Oh, say, can you see, by Connick's red glare, that so far he has failed, and Zukor's still there.

Zukor is going to be there as long as he wishes to be. Goldwyn will dominate Goldwyn as long as he desires to do so. But how long will they desire to do so? Upon that question hangs the advancement or retrogression of the industry. Certainly these men cannot be stifled; they are too big, too brainy, too daring, to be suppressed. But if the warfare becomes general as between old film men and new film men-bankers, the harm will also be general and the conse-

quences disastrous. It will be a war of theatres, producers, exchanges, with the natural waste that comes of all war.

So the issue of the next year centers in the question, "Is the motion picture industry to be made safe for motion picture men?"

Economically, the industry is as sound as it ever was. With its usual good fortune, it has almost wholly escaped the serious business depression that has resulted from the first banking efforts to bring about deflation from the abnormal values created by and during the war. It alone among the big industries has gone unscathed and should continue to be safe. A few calamity howlers, notable among whom can be discovered the best traders among the exhibitors, are predicting appreciable reductions in rentals because of the expected falling off in attendance, because of reduction in wages. But reduction in wages automatically and emphatically means reduction in the price of commodities, which has been as much lower than the reduction in wages as the increase in wages was formerly higher than the increase in the price of commodities; so that collectively, the masses have still more money left for amusement than they formerly had, which means no drop in attendance and not even necessarily a drop in admission prices. Wherever mills and factories have been closed there has been the familiar phenomena of increased theatre attendance, because people out of work, even more than people tired from work, seek amusement, and naturally choose the cheaper amusement—one might say, the cheapest amusement, which is the photoplay theatre. The industry will be prosperous in prosperous times, and that it will be prosperous in hard times; it is favored by the gods because the gods are the masses.

First Nat'l Free of Bankers.

Individually, the various organizations in the business have swung in their accustomed orbits without much fluctuation. Associated First National has stolen a march here and there during the year, principally with its sub-franchise policy, which is a stabilizing and effective system of co-operation, but the Famous Players has also gone forward with big strides toward the long-run picture and the biggest collective gross on distribution. The United Artists has not quite made the flare expected of it; Metro has kept its balance, but has been dominated quite strongly by its banker-backers, as has Famous Players. Fox finishes the year in a burst of glory, and First National begins it with several big pictures, such as "Passion," "Man-Woman-Marriage" and "The Kid" (Charlie Chaplin), while Famous is neck and neck.

Famous Players seems to hold the record for gross bookings on any individual picture of the past year with \$1,100,000 on "The Miracle Man" and several \$300,000 pictures such as "Male and Female,"

"The Copperhead," the De Mille series, "Humoresque," which already has booked a million, and others of this type.

Stars have come up and stars have gone down. Among the first notable advances in popularity are Norma and Constance Talmadge, Lillian Gish, Katherine MacDonald, Thomas Meighan and Wallace Reid, Gloria Swanson, Charles Ray, and among the latter, Anita Stewart, Clara Kimball Young, Blanche Sweet, Eugene O'Brien, and from many accounts, Mary Pickford. Shooting Stars, they flare are dimmer, twinkle and disappear, then burst forth again in new brilliance—and it is all a matter of the pictures in which they appear; the manner in which they are sold and exploited, and the only unfortunate feature of the affair is that they cannot realize that and believe they are all-sufficient.

Death robbed the silver sheet in sad manner during the year of two of its favorites, Robert Harron and Olive Thomas.

Second only to the silent warfare between the old-timers and Wall Street is the one, not quite

so silent, between exhibiting combinations and distributors. First National, as intimated previously, logically and effectively solved this problem. During the year, in several parts of the country, groups of exhibitors sought to combine to bring their collective strength against the distributors for group bargaining. These sporadic movements were not consummated with complete success, but local exhibitor organizations in various sections were strengthened, particularly in the South, where the coalition between the Saenger Amusement Co. and the Southern Enterprises, Inc., dominated by S. A. Lynch was effected, with results already apparent in their determined cut of rentals for theatres in their sphere.

Such a practice is manifestly unfair to the conscientious producers and does not encourage the production of better pictures, but the one great protective force against combinations of this type from wholly succeeding in its purpose is the United States Government. While that government functions, the maker of a meritorious product will not be shut out by groups designed on such a pattern. Such a tendency is un-American, and it is the hope of certain producing companies that several ambitious exhibitors, whose habitat is principally certain sections of the South and the Northwest, have become acquainted with the Americanization program of the National Association of the motion picture industry, which is trying to interpret, on the screen, at the request of the government, the tenets and tradi-

(Continued on page 167)

NAT GOODWIN'S EFFECTS GO TO MISS GARDNER

Surrogate Finds Comedian Bequeathed Them to Her.

Georgia M. Gardner is entitled to the furnishings of the apartment of the late Nat C. Goodwin, bequeathed to her by him prior to his death, according to the decision handed down last week by Judge Cohalan in the Surrogate's Court. The matter had been in litigation for almost two years, the principal opposition to the gift contract being carried out coming from Klaw & Erlanger's attorney.

The gift was made to Miss Gardner in writing in the Hotel Claridge Dec. 26, 1918, after the comedian had spent several weeks in a New York hospital where he was operated on and had an eye removed. Miss Gardner nursed him through his final illness. At his death the attorneys for the comedian's father, who was the administrator of the estate, refused to turn the property over to Miss Gardner until the estate was completely settled.

At the same time Judge Cohalan denied the motion to dismiss the objection of the creditors to the accounting of the estate, as offered by the administrator. The objection of the creditors to the accounting was based on the fact that the sum of \$15,374.66, a satisfied judgment against the Mirror Film Corporation, was not included in the accounting. The administrator placed in evidence that the claim against the film company was assigned to him by his son months prior to his death for moneys loaned.

IRMA SCHENUIT TIRES

Asks Annulment of Marriage to Cave-Man Dentist.

St. Louis, Dec. 27.

Five thousand marriages in East St. Louis in the last 15 years are at stake as a result of the appeal taken in the annulment of the marriage of Irma Schenuit, formerly a pianiste on the Junior Orpheum Circuit, to Dr. George J. K. Hobbs, an East Side dentist.

Her testimony during the trial last week would seem to paint the doctor as a cave man. She said he coerced her into wedding him, threatening to kill her in a taxicab in which they were riding July 9, after she finished her night sketch at the Grand opera house here.

Dr. Hobbs recently was fined \$20 a minute for a 5-minute kiss implanted on the vermilion lips of Mrs. Grace McGuire, a patient, who said she was powerless in his dental chair.

The annulment will be heard in the Illinois Appellate Court, as Mrs. Hobbs' lawyer contended her marriage, like all the other 10,000 in the last 15 years, was illegal. He said the 10,002 persons should have been married in Belleville, the seat of St. Clair county.

Miss Schenuit's story is much along the lines—the villain still pursued her. She said the doctor had a determined nature and a compelling eye.

According to her testimony, without so much as asking, he took out a license in her name. Then he coaxed her into taking a taxi ride because of the hot July night. His proposition was one that could not be declined very easily. He said unless she wed him he'd kill her and himself, too.



JANE and KATHERINE LEE

The Outstanding Sensation of the Present Vaudeville Season. These children are aptly called "THE BOX OFFICE VAMPIRES" as they continue to break box office records that have stood for years.

"THE CONTRAST" IS UNION FILM; LABOR CALLS IT "OUR PICTURE"

Organization Formed and Indorsed—70,000 Labor Unions Circularized—Expect to Exhibit Everywhere.

The Labor Film Service, an organization formed under the leadership of prominent Socialist members, and headed officially by Joseph D. Cannon, former candidate for Governor of New York on the Socialist ticket, as field director; Dr. I. Grossman, president, and Herman Ross as business manager, announce the release of "The Contrast," by John W. Slayton. The subject deals with "Unionism" and "Collective Bargaining." In addition it announces that Upton Sinclair's "The Jungle," already produced, is now in its possession and is being reconstructed prior to release.

It is understood that "The Contrast" was made out of the proceeds of contributions by unions throughout the United States, no less than \$50,000 having been subscribed toward the fund. While the producer is Slayton, the picture is the property of the unions which hold stock interest in it.

From further information learned from Mr. Cannon "The Jungle" is being held up for enough money to finance the release of the film on a national scale. It is selling stock for that purpose, although it has not yet been estimated how much they have secured toward the releasing fund, which it stipulates is to cost \$10,000.

The organization proper has been



MAZETTE and LEWIS

The unsurpassed whirlwind acrobatic dancing team. Appearing at present at Shanley's Restaurant (Return Engagement). Direction, ALFRED ADLER, 1465 Broadway, Suite 406.

Indorsed, according to its letterhead, by the Central Federated Union of New York, the United Hebrew Trades, the Italian Chamber of Labor of New York, Executive Board, District 15, I. A. M., Lodge 91, Minneapolis, I. A. M., and by many other organizations.

Asking what progress the organization had made, Mr. Cannon declared that in future the unions will speak of the pictures made under the auspices of the Labor Film Service as "our" moving picture company. He said that 70,000 labor organizations were being circularized and that in addition to the organizations becoming stockholders, individuals in such organizations would also become future purchasers.

He said that their plan of release would have the co-operation of practically every labor organization in the country, which of their own accord would organize a committee to visit theatres in their respective districts. Following this a request would be made of the local theatre owner if he had booked the picture, and in the event that he had not recommendations would be made that he secure it from his nearest exchange. In other words, he considered it a novel method of creating the demand even before the picture had arrived in the local exchange men's vaults.

Mr. Cannon declared if "their" pictures could not get any "fair" showing by theatres on the plea of being unwilling to exhibit pictures with the theme of labor in it, "labor in turn will stay out."

In its prospectus it advises on the method of execution and control, de-

claring "we are organizing an executive staff consisting of trained and expert workers in all departments of motion picture planning, production and distribution. The activi-

EXTENDING PARCEL POST

Hearing Arranged Before Second Assistant P. M. G.

Washington, Dec. 27.

Conferences have been held all week between representatives of the National Association of the Motion Picture Industry and the post office authorities, for the purpose of bringing to a practical and final working point whereby the parcel post system may be expanded to all parts of the world.

This is a continuation of the work, and the final decision arrived at recently when representatives of the association went into conference with a committee representing the Board of Fire Underwriters in New York. It is believed the board

FUNNY FRENCH FARCE.

For the French, But Not For Exportation.

Paris, Dec. 27.

A new farce was produced by Quinson at the Palais Royal Dec. 23. It has every appearance of making as good as the other amusing productions of this famous house.

"Le Chausseur de chez Maxim" is by Y. Mirande and Gerould, and brilliantly supported, including Pierre Bressel (who has been away for a long time), Guyon fils, LeGallo, Mmes. Marguerite Temp play, Huguette Destnoy.

The situations are exceedingly risqué and wholly unsuitable for exportation. There is a scene in Maxim's restaurant with a customer



(HIXON-CONNELLY)

GRACE DUNBAR NILE

Direction, LEWIS & GORDON

ties of this organization will be governed by the judgment of an advisory council drawn from the leaders of the Labor, Liberal and Radical movements.

It is a corporation of New York State with an authorized capital of \$50,000 to be increased to \$250,000, subscribed for in shares of \$10 each. There will be no majority shareholders controlling the incorporation, inasmuch as an individual holding is limited to \$1,000.

Among the others on the Board of Directors are President Healy of the Waterfront Federation; Darwin J. Messerole, publicist; Joseph D. Cannon, field director; I. M. Sackin, attorney; Dr. Isaac Grossman, Herman Ross, manager.

CONWAY'S "BEAUTIFUL LADY."

H. E. Conway, of the Orpheum Circuit's publicity department, has written a sketch.

It is entitled "Beautiful Lady," with Lolya Adler (daughter of Jacob Adler, the Yiddish actor) leading.

"CHARM SCHOOL" GOES OVER.

London, Dec. 27.

"The Charm School" was successfully produced at the Comedy Dec. 20.

was satisfied with the arguments presented, and the association was recommended to the post office authorities. A hearing has been arranged between the Second Assistant Postmaster General here and a committee representing the film interests.

GABEL'S BIG TERMS.

A record breaking offer to any Jewish speaking artist for "guest" appearances has been offered to Max Gabel by the Walker theatre in Winnipeg.

The terms under which he has agreed to go there are 75 per cent. of the gross, transportation to and from New York including that of his booking agent, Misha Ellman (not the violinist). The dates are in the early part of next February and include six appearances.

Together with Jennie Goldstein (Mrs. Gabel), Max Gabel, headed a Yiddish repertoire company at a house bearing his name. It was formerly the London on the Bowery.

"BETROTHAL" AT GAIETY.

London, Dec. 27.

Maeterlinck's "Betrothal" will succeed "The Shop Girl" at the Gaiety. The latter will close Jan. 1. The new piece opens Jan. 8.

MOROSCO'S ANSWER.

Oliver Morosco's answer to the suit brought against him by Arthur Goodman, composer and orchestra leader, for royalties on the score of "So Long Letty," enters a counter claim for \$5,000 against the latter. The Morosco defense sets forth that Goodman asked permission to write the music for the show so that he could become known as a composer and offered to do so without compensation. In addition he assigned to Morosco 50 per cent. of whatever royalties he might collect from the publishers on the sales of the sheet music.

TROY STOCK PUT OVER.

Troy, N. Y., Dec. 27.

Stock under the direction of Mortimer Snow will start at the Lyceum New Year's Day. It was first listed for Christmas. Insufficient rehearsals were given as cause of postponement.

The management of the company has changed hands.



Happy New Year

JAS. P. MYRTLE

CONLIN and GLASS

Direction, THOS. J. FITZPATRICK
Orpheum and Interstate's Circuit
Till June

GOVT. IMPOSES EXTRA TAX ON FILM LEASE

Distributors, Like Exhibitors,
Must Pay 5 Per Cent.

Washington, Dec. 27.

The Treasury Department has issued a ruling to the effect that when distributors dispose of a feature picture for State or territory rights, it is subject to the 5 per cent. rental tax. Heretofore the tax has always been paid by the exhibitor. The ruling stipulates that the State right contracts provide the lessee has the exclusive right to exhibit or lease for exhibit the film, and that it does not provide for the outright sale of such a feature.

It is understood that the National Association of the Motion Picture Industry has taken the matter up under protest, and it has been referred to the Legal Committee.

It has been the contention of the film industry that the law was only intended to tax the transaction whereby the distributor leases to the exhibitor for exhibition the positive print. This late ruling gives this section of the law a much wider application.

If this ruling is to be enforced it will mean the payment of millions of dollars in taxes and penalties. Heretofore organizations selling State or territory rights have not considered themselves subject to the tax.

The industry in general is disturbed over the issuance of the new ruling, and while their books have been open to audit by government representatives on account of other taxes, it would mean also additional inconveniences in opening past records that have been considered closed except for occasional reference.

STRIKE ACTION AFTER BOXING

London, Dec. 27.

Definite decision by theatre workers to strike following a ball taken to that effect was postponed until after the Boxing Day period. The balloting went on despite intervention by representatives of the Government.

In the event that no truce is declared after that period, there is likelihood of London going showless.

It appears that the malcontent are all principally night men, who are otherwise occupied during the day.



FRANK CRUMIT.

Here's looking at everybody. Just easing along with "GREEN WICH VILLAGE FOLLIES" at Shubert, New York, and singing exclusively for Columbia Records

"SPIRIT MANIFESTATIONS"

Harry Houdini, Eminent Magician, Tells Of and About Them—Houdini Can Duplicate Any "Manifestation" Perpetrated by a "Medium." Speaks Not of Spirits but of Fakirs.

The world today and its people have manifested an intense interest in the claims of those who have affirmed a belief, and endeavored to prove the existence of spirit mediums. The question or argument is one almost as potent as the League of Nations, or any substantial problem that concerns a people in the present struggle for truth. Mediums are at once purported to be the only feasible connection between this planet and the unexplored regions from which spirits are summoned. It is not illogical to the countless visionaries that thousands of people should believe in spirit phenomena and the manifestations that spirits bring with them in diverse methods. On the other hand are the countless thousands who disbelieve—who are skeptics; who will believe only when convinced to their entire satisfaction. Thus must the question or argument of spirit phenomena be divided by opinion until proven to the satisfaction of all that mediums do exist; that the right of belief is cemented by the significance of proof.

Through the career of Harry Houdini, a mystic showman by reason of the insoluble which surrounds his stage work, he has been asked to state his own position regarding spiritism, or his belief in the manifestation of spirit phenomena.

In resume of such a position, Houdini declares that after 30 years' research endeavor into the subject, nothing has been revealed to convince him that inter-communication has been established between the spirits of the departed and those still in the flesh. At the same time possessing the high regard that makes the thinking man a tolerant mortal, he emphasizes that he does not deny that there may be such a quantity as the revelation of spirit phenomena.

Houdini is averse to uttering anything at all on the religious side of spiritism. He fails to see that it has any relation to the manifestations of the mediums, because it is his belief that the great majority of those who believe implicitly in the source of the manifestations know little and care less about religion itself.

It is the question of inter-communication, more than anything else, that has claimed his attention. During his recent trip abroad Houdini attended with that object in view more than a hundred seances, over which presided the best-known mediums of France and England. In that period, also, he devoted his spare time (a good deal, in fact) to conferring with persons prominently identified with the subject. The result of it all, he asserts, has left him farther than ever from belief in the genuineness of such manifestations.

By HARRY HOUDINI.

I wish to make my position clear that I am not a scoffer, but am ready to believe. My mind has always been open and receptive. When in the instance of attending seances I made a pledge of honor with my self to the utmost of my ability to banish all profane thoughts from my mind. I further pledged myself to concentrate. I persuaded my whole soul, brain and thought to a point where the medium would have my undivided self to the point that I felt exhausted as much as the medium did personally, who had given ocular proof to those present of having experienced great strain, irrespective of its cause.

My Life Work.

My life work has been to invent

and publicly present the problems made acute by the unrevealed, the secrets of many of which remain unknown even to the magical profession, let alone the mediums, while almost all of my effects have proved as inexplicable to these same scientists as any marvel of the mediums can possibly be. I claim that, as far as the revelation of trickery, my own 30 years of investigation has been more productive than the same period of such work by any scientist. My record then as a "mystifier of mystifiers" qualifies me to look below the surface of any new mysterious problem presented to me.

Sir Arthur Conan Doyle, whose acquaintance I esteem, in all sincerity, advises me the reason I do

not secure convincing results is because I am skeptic. This, consequently, locks the doors of enlightenment. Sir Arthur is a sincere and confirmed believer in spirit phenomena. And he is as honorable a man it has ever been my good fortune to meet.

From the beginning of my career being in possession of those instincts that accentuate the performance of the mystifier, it was only natural that I should seek association with the objects that smacked of the weird and uncanny. It was similarly advantageous for me to make use of any new inventive faculty in the purpose of mystifying since it appeared to be entirely legitimate for presentation. But before recording some impressions of the "mystifier's art," which knocked the bottom out of any possible credulity by me, I wish to digress for the moment by saying that in a later period I discovered the emptiness of mediumistic endeavor.

In Early Days.

In my early tramping days circumstances coupled me with the California Concert Company. We were travelling through Kansas, and, as frequently happened in those days, we struck hard times. Our impresario's great problem then was to ameliorate the burden of salaries and hotel accommodations. A "big week" was our only saving grace and it was not forthcoming. Possessed then of the secrets of the mediums, both professional and amateur, I saw an opportunity to make use of this knowledge to better our condition. My announcement to the manager that I was a medium brought a laugh from the company, but nevertheless a performance in which I was advertised to "raise pianos," "float them in mid air," "write between locked slates," "read sealed messages," in fact, the gamut of all the known mediumistic wonders, was announced. In the interval my spare time had been given to prowling around the church yards, Board of Health, in studying the records of births, deaths and marriages, and picking up odd bits of information. So that when the business of the performance arrived I was primed to the hilt.

Notwithstanding my performance fell far behind the glowing promises, it had a "startling" effect. But the feature that even then surprised me, but which has grown familiar through subsequent investigations, was that when I ran short of actual information to impart through my "control," and began to hurl out stuff along the lines of the late Baron Munchausen, no matter what I "pulled" someone in the audience was pretty sure to claim it as a "direct message." These were mere emanations from a fertile brain—nothing more intrinsic.

Discards Seances.

When I noted the deep earnestness with which my endeavors were received and that I was being considered a medium of far more than ordinary psychic powers, I felt the game was not worth the candle. It had an unlooked for effect upon myself. I immediately cancelled any suggestion of "fraud," for no one knew the information I imparted was supposed to be locked up in the breast of the party receiving the message. I did not relish nor countenance the idea of being so "comme il faut" as to smirch the reverent feelings of my auditors. Without hesitating about it I eliminated such seances from my repertoire. That I should have done so at the time has proved in the long run to my personal satisfaction that keeping within the lines of the clean and wholesome entertainment has left my reputation unalloyed with any element of taint or harmful deception.

Yet one test has baffled me for years, I confess. This test was the result of my acquaintanceship with Dr. Gregorwitz. He was one of my acquaintances of mediums of world renown whom I knew rather intimately. From many of his seances I came away with a feeling that there must be something wrong with my "think tank," but for some reason, too, I was prompted to keep on going and my persistence was finally rewarded to this degree. I was able to duplicate his tests with such precision and accuracy that he felt called upon to give me a private sitting in order to show me that there were still mysteries beyond human solution. Two things

(Continued on page 41.)

Lauder at Palace, London.

William Morris has secured the Palace, London, for the opening of Harry Lauder.

The customary show will be thrown around the Scotchman.

CARROLL'S "LAST \$1,000" AD

Earl Carroll, playwright, composer, lyricist, debuted as a producing manager this season. To date he has put on two plays, one "The Lady of the Lamp," in which A. H. Woods was equally interested, and "Daddy Dimples," the latter succeeding the first piece at the Republic. It is now ready to withdraw. The "Lamp" play provoked much difference of opinion as to its merits. The critics praised it, as did most of the patrons who saw it. Financially it didn't catch on, on

wards. But he figured other influences too much of a handicap and let it slide. At that the show had a run of 14 weeks.

The most interesting feature of the "Last \$1,000" ad, however, came with a deluge of letters offering advice, comfort, but what is more important and substantial, the proffer of financial aid. In total laymen were willing to back him to the extent of over \$100,000. Carroll would accept none of the offers. He values the correspondence as the



MARILYNN MILLER and LEON ERROL

In F. Ziegfeld, Jr.'s, "SALLY"

Broadway. The author-manager insisted that the piece would eventually build up. Mr. Woods differed and sold out to Carroll. That was followed by one of the most unique and far reaching theatrical advertisements on record.

The ad was labelled "My Last \$1,000." It ran 70 lines deep in double column measure. Stating he was spending the money for the ad "in the last hope that I may reach the really fine theatre-going public," Carroll said, "If I don't reach you I shall at least know that I fired all my ammunition before the ship went down... 'The Lady' has been rocking along for two weeks, just getting by slightly, sometimes too slightly at times. But I hung on."

After telling of powerful theatrical interests trying to take possession of the theatre and of efforts to snuff out "The Lady of the Lamp," the ad proceeded, "Now for the object of this final splurge. I am rolling my last thousand dollars to try to make good. If I lose you'll find me game and smiling. If I win it will be because you helped me." The offer to refund the money on tickets to any person who did not like the play after each performance concluded the announcement plus the query "Now will you come?"

Carroll was far from satisfied with himself after he had shot the copy to the newspapers. When he saw the announcements in cold type, he became frightened and motored out to the country to get away from it. Reflection brought another angle. He returned within two hours to "face the music," as he called it. Friends and well wishers on Broadway told Carroll he had pulled a bone.

But the always smiling Carroll got results. The ads cost \$394, the announcements being in only those papers of the largest circulation. Business for the week at the Republic jumped 40 per cent. The gross for the week following the announcement went \$3,500 or more. The total for the week previous had been around \$6,000.

Evidence is that had the "Last \$1,000" ad been followed up with anything nearly as spectacular, the "Lamp" show might have been put firmly on the show map of Broadway. Carroll recognized that aft-

most unique result in the season's publicity field.

The biggest offer came from an insurance man, manager for one of the old line companies and a man who personally deals with life policies. (Continued on Page 159.)

COLUMBIA'S LIMIT INCREASES PRODUCERS

Dan Dody Will Have Columbia Show Next Season—How 4 for 1 Works.

Dan Dody is to have his own show on the Columbia wheel next season. Dody will operate under one of the existing Gus Hill franchises, on which Hurtig & Seamon have played a Columbia show through a rental arrangement with Hill, for several seasons past.

At the last meeting of the Columbia Amusement Co. board of directors, a resolution was adopted limiting Columbia producers to four shows next season. Hurtig & Seamon have six shows on the Columbia wheel this season. Dody's new show will be one of the extra two over the limit of four allowed now operated by Hurtig & Seamon.

Dody has been closely associated with burlesque for over 20 years as a producer of numbers. Last season he staged over a dozen shows on the Columbia wheel, and eight or ten on the American circuit. Dody produced the numbers for all of I. H. Herk's American shows and also Herk's "Jingle Jangle" on the Columbia wheel.

Irons & Clamage will probably be allotted two additional Columbia wheel shows next season. These are now being operated by Jacobs & Jermon in association with others. Jacobs & Jermon also operate in conjunction with others six shows this season. Irons and Clamage additional show allotments have not been positively set as yet, but the arrangements giving the Chicago firm the playing rights for the two extra shows will more than likely be consummated at the forthcoming Columbia directors' meeting Jan. 6.



MAUDE FULTON

Presents

MARY MARBLE

In a little play of the stage "MY HOME TOWN," by Miss Fulton. Variety (Oct. 17) said: "Miss Marble has a strong personal following." To these good friends I send my most keen appreciation and heartfelt greetings for the New Year.

HOW THE "FILM TRUST" LOST ITS HOLD

Story of the Rise and Fall of the Motion Picture Patents Co. and General Film Co.—Independents Were Progressive—Old Timers Were Conceited.

Less than 10 years the old "Film Trust," as it was called—meaning the parent company, known as the Motion Picture Patents Co., with its enormously profitable subsidiary, the General Film Co.—was going at the top of its speed.

As a sample of the magnitude of the centralized operation of the film industry in those days, it has been estimated by a man who was in a position to make an accurate guess that the General Film Co. was making distributions to its 10 patentees amounting to close around \$10,000,000 a day. Even the Variety writer who discussed the matter expressed surprise at these figures and argued they were excessive. The informant maintained, however, that at its peak the General Film Co. actually handled sums of that proportion.

The Patents Co. and its subsidiary had the business absolutely tied up. There seemed no good reason about that time (speaking of around 1911) why the "trust" should not perpetuate itself.

How, then, did it happen to go to pieces? The detailed history of the ebb and flow of the legal and commercial battle by which outsiders worked breaches in its wall and finally took the business away would fill a volume. This sketch seeks merely to point out the general principles which made possible the over-

turn of the monster.

Put in a word, it was a matter of morale on the part of the principal men in the "trust." They were, for one thing, frenzied with money being deluged upon them; they would not take a long distance view of their interests, and they would not be subject to mutual counsel. Above all things, they were selfishly concerned with their own individual gains, jealous of each other, and imbued with the idea that their astounding success was the fruits of their own acumen rather than mostly an accident of circumstances.

If the Patents Co., or more properly speaking, the General Film Co., in the days of its greatest height of power had had the foresight to accept into its circle the best of outside enterprise and business and artistic career, which all the time was striving for admittance, they probably would have established their huge amalgamation on a firm and permanent basis.

As it is, there are none of the former 10 patentees who hold a commanding place in the industry of today. Ten years ago they were established with a long lead on any possible competitor, or rather there were no real competitors at all. Today these 10 concerns, with one exception, are negligible factors.

The whole organization started

with a fight between various manufacturers and the Edison company, which hoped to control the field of production by establishing its exclusive rights to the Warwick camera, the camera device then most in use. The federal courts confirmed the Edison company's exclusive rights to the Warwick camera principle, which cut out all production except such as was made by means of the Warwick as by a rival device, the patents of which were held by the old Biograph. This left the Biograph in the field in spite of anything the Edison faction could do.

To make Biograph's position stronger, it bought up the patent rights of the "Latham loop and shutter," the attachment on the projecting machine without which no film could be projected. Here Biograph was in a position to take the aggressive against Edison and prevent the projection of films made on the Edison camera. Several legal battles were fought along these lines, but leading court opinion thoroughly substantiated the Biograph contention that with ownership of the Latham loop and shutter device Biograph could easily prevent the projection of Edison made pictures.

The contest was deadlocked and the solution of a fight that might tie up the industry was devised by

(Continued on page 38.)

CHICAGO'S \$15,000,000

By JACK LAIT

Chicago, Dec. 24.—Chicago spent last year in round figures \$15,000,000 at Loew box-office prices, which means for theatre seats in the heart of the city. This sum was distributed about thus: Vaudeville, \$4,250,000; legitimate, \$9,100,000; pictures, \$1,500,000.

In vaudeville the State-Lake theatre led not only Chicago, but the world, grossing nearly \$1,500,000 on the year. If this figure is not above the total takings of the Palace, New York, its net is. It is known that the State-Lake has from its inception been the most profitable theatre on earth, and this year was its most profitable, the dividends being about \$650,000. It is doubtful if the Majestic had one losing week in the

52, and the Palace probably not five. McVicker's and the Rialto have been uniformly winners, and the Hippodrome, less steady, has returned a decent overplus.

Loew Not in Chicago.

Chicago's vaudeville situation is unique. The vested interests—Keith-Orpheum—have no minor house and book none in the downtown area. Pantages books the Hipp, or rather Talbot books it through the local Pan. office. And, while everyone knows this, perhaps not everyone has thought of it: Chicago has no Loew theatre at all.

Jones, Lunick & Schaefer have McVicker's and the Rialto. These are booked in conjunction with Loew houses, though Loew is pre-

sumed to have no interest in them. By a sentimental understanding with J. L. & S. Loew has long since determined neither to book nor operate a theatre in Chicago, leaving the field to his friend Aaron Jones. Jones has a set policy not to go out of Chicago and not to go out of the Loop in Chicago. So there is practically no small time opposition in this big center of 3,000,000 population and 500,000 daily strangers. There are battles royal in burbs like Bay City, Mich.; Detroit, Peoria, Kansas City, Terre Haute—but none in this gold mine. The overflow of the State-Lake would swamp any ordinary house—but there is no other near. Everything is peaceful—fat and peaceful—along our vaudeville rialto.

Legit Layout.

Another anomaly presents itself in the legitimate map: Shuberts are generally conceded masters of the legitimate situation over their ancient enemy, "The Syndicate," but not here.

Shuberts have the Garrick, a profitable house of small capacity, and the Studebaker, a trifle remote, but well patronized. Both these houses will presently go to other lessees. That leaves this firm with the Princess, a little isolated theatre, seldom profitable, and the Central, ditto and worse. The syndicate theatres here are all under the hand of Harry J. Powers, who is interested in them all with Erlanger et al. They comprise Powers', Olympic, Colonial, Illinois and Blackstone. A choice additional flock are independent, such as the Woods (A. H. Woods), Cort (H. H. Frazee and U. J. Herrman), La Salle (Comstock & Gest), Playhouse (Woods and Lester Bryant), Cohan's Grand (Sam H. Harris).

The Garrick has been a brilliantly consistent winner and the Studebaker has made money. The Princess has scarcely paid expense, and the Central has been a loser. The Olympic has been lucky this season with a scratch run-hit, Powers' has been a gold mine, the Colonial a clean-up, the Illinois a money-maker, the Blackstone, starting late last season to bloom, went hurtling over the top this season and will turn a beautiful profit.

Cohan's Grand, though not reaching the total figures of many of the rival houses, will probably make more money on the year than any other house in town. Every show there has been profitable and every show has belonged to at least one of the house owners. The Cort reaped a fortune. The La Salle did not fare as well as during its straight Comstock-Gest musical show policy, but probably paid comfortably. The Playhouse is young, but so far is ahead, and the Woods, though very costly, should pocket \$150,000 on the twelve-month.

Pictures and "The Loop."

Speaking from the picture standpoint, the loop is again an enigma.

SHOW BUSINESS IS A BUSINESS

The show business is a business. It is made a business. It is not a medium in which the soul that yearns translates into fine and very beautiful English that very yearning and having translated it sets it down on paper in a fine Italian hand for some appreciative genius masquerading as a manager to read. It is not a vacuum to be filled with the purple vaporings of the young imaginations coming yearly from college halls. It is none of these things and the fact that it is a business—a system for making money—is so obvious that no proof of the fact is necessary.

Nevertheless, year after year we find the highbrow critics attempting to prove just that thing. They have made the welkin ring with their restatement of this old and obvious truth. Like Rachel weeping for her children have been the lamentations of the chosen few who write criticisms for the newspapers and magazines, but when they have finished, when the last hymn of hate has been chanted, the proper deductions from the facts before all of us will have remained unstated and unsung. What are these deductions?

Well, to begin with they are that things as they are are right. Show business is a business, but what of that? All life is a business and it is always a first duty to make it so. The first duty of every man is self-preservation and you cannot leave this salient and basically important fact out of your considerations and achieve anything worth while. You cannot leave it out of life—you cannot leave it out of art. That is true today. Its truth is evident if you will but look around you. Also it has been true through all life's history and through all the history of art.

Go back to the Greeks. In their heyday there were four dramatists of major account. Their names

were Aeschylus, Sophocles, Euripides and Aristophanes. The last was a humorist. He wrote comedies that are amusing to read today, but what has remained of the first two is difficult to understand and by the more expert critics and those who are alive and human they are less esteemed. But Euripides is another matter. Why is this so?

Probably it is because he wrote



SEASON'S GREETINGS
MARGUERITE FARRELL

"Century Midnight Revue"
Management, MESSES, SHUBERT

his dramas to be effective, to go home to Greece, to influence the thought and minds and hearts of the men of his day. Aristophanes was forever kidding him because of this very sincerity of his. To an aristocratic mind he was too sincere, too emotional, but he was part of the people, he went out and

(Continued on page 63)



BOTHWELL BROWNE

STAR of STAGE and SCREEN

With His BATHING BEAUTIES Featuring the
BROWNE SISTERS

There is not a first class picture house downtown, though there are some in the outlying spots as fine as anywhere. Balaban & Katz will soon have their new 2,600-seat bonanza open across from the State-Lake, breaking this situation. But now Jones, Lunick & Schaefer have the Randolph, playing the best, but small and comparatively shabby, and the old Orpheum, immensely profitable, but of the old school; Barbee's Loop, new and splendid, is small and off the main stem. Aschers' Roosevelt will soon be open on State street, modern and gorgeous, but not alarmingly capacious—and those are about all, except the catch-dime motleys scattered in nooks here and there.

Chicago has been the punching bag for high prices all year. Vaudeville theatres go up to \$1.65, dramatic shows think nothing of \$3.30,

and even \$4.40, every night, and musical hits ask \$4.95 right now and get it, seven nights in the week. That seven nights is an item, too Chicago being one of the few big towns where that stuff still goes. Chicago is entirely willing to pay. There has been no audible wail over the prevailing rates. When a show was desirable the Jesse James prices were paid with scant murmur; when it wasn't, no one came near enough to complain.

The legitimate year has been remarkably free of No. 2 troupes. The managers seem at last to have realized that Chicago is worth tempting with the cream. There is a special company of "Irene" here and a Chicago company of "The Bat" is on the ground also. But when hits are still running in New York, Chicago doesn't feel imposed on, for

(Continued on page 157.)



DODY PHELPS

IRVING NEWHOFF

NEWHOFF and PHELPS

One of the classiest singing doubles on the big time today. They have played the two big houses a half a dozen times this season, but are welcome back each time with a clamorous ovation.

A typical musical comedy pair.

SHOWS IN N. Y. AND COMMENT

"Afgar," Central (8th week). Stars Alice Delysia. Show has created a heavy demand downstairs, and has grossed between \$16,000 and \$18,000 weekly. Should attain same form starting this week.

"Bab," Park (11th week). Final week. Going on tour. Helen Hayes starred. Show has done moderately, which is about the way it lined up before coming to New York. "Erminie" revival with Francis Wilson and DeWolf Hopper next week.

"Bad Man," Comedy (17th week). One of the comedy hits. Built up from a pace of \$10,000 weekly and

play. In a 520-seat theatre it has been getting from \$11,500 to \$12,000 weekly. Demand so steady and strong that two years on Broadway is predicted.

"Gold Diggers," Lyceum (65th week). Biggest Belasco comedy success in years. Has been a capacity draw since opening and looks easy for a consecutive run of two years. Ina Claire starred. Pace around \$15,000 weekly.

"Good Times," Hippodrome (21st week). Current week should about double the takings of the last few weeks, which means \$100,000. Show has been going strong and

HIP'S "ALADDIN"
LONDON'S BIG SUCCESSHouse Selling Liquor Under
Lord Chamberlain License.

London, Dec. 27.

The Hippodrome's latest production "Aladdin," was acclaimed a huge success. The spectacle is described as gorgeous. Lupino Lane's slap-stick work is highly regarded, while the efforts of the rest are declared brilliant.

The period prior to the opening of the performances found the audience surprised at the opening of the bars, intoxicants being dispensed over them. This is due to the theatre changing the license formerly issued to it by the County Council to one received from the Lord Chamberlain. This is the first time it has occurred in the theatre's history.

COOPERATIVE WHITE VILLA

Selznick, Woods and Cast Reported
Co-Partners in Play.

What is regarded as the first co-operative legitimate undertaking in any theatrical enterprise is reported in the contemplated production of Edith Ellis' "White Villa," for special matinee in January, the co-partnership arrangement including A. H. Woods, Lewis J. Selznick and a cast that may be headed by Eugene O'Brien.

It is understood the production and is being backed by Selznick, while Woods is offering the theatre, and the actors have agreed to the co-operative sharing scheme.

While O'Brien's name is mentioned, it is understood he has refused to head the cast. Some talk surrounds the possibility of securing Rod La Rocque for the leading role. The cast is said to include Doris Kenyon, Lucille Watson and Edward Reese.

ALLEGES "AVALON" STEAL

Ricordi Says Melody Is "La Tosca"
—Ask Injunction.

G. Ricordi & Co. have started an action against J. N. Remick & Co. over the song "Avalon," asking for an injunction against further sales of the number and an accounting of the profits, alleging the melody is an infringement of the aria "E Lucevan le Stelle" from "La Tosca," composed by Giacomo Puccini and to which Ricordi holds the copyrights.

The action was started last week in the United States District Court by Nathan Burkan, for the foreign publishing house.

"Avalon" has been one of the most popular dance numbers about New York in the last six months.

SYRACUSE LIMIT, \$2.50

K. & E.'s Empire There Reduces Its
Scale—Cut from \$3.

Syracuse, N. Y., Dec. 27.

The Empire, booked by K. & E. has been the first among legitimate houses to recognize its \$3 scale for most shows has been too high.

Hereafter the theatre states it will be \$2.50 for the first 12 rows down stairs and \$2 for the last 12.

KEITH'S DISTRIBUTION
ANNUAL CHRISTMAS EVENTEmployees Receive Envelopes as Presents—Special
Fund Created—Dan Hennessy and Sam Hodg-
don Particularly Remembered.

The staff of the Keith organization, including booking men from the fifth and sixth floors, with the heads of the booking departments on each of those floors, were called into E.

tional remembrance for Mr. Hennessy was a surprise to him, according to the others around, who mentioned that on the morning of the same day the booking office had

MISS ETHEL GILMORE
PREMIERE DANSEUSE

Miss Gilmore, known from coast to coast on account of her phenomenal ability and her pleasing personality as Premiere Danseuse in the San Carlo, Mancini and Max Rabinoff's Canadian opera companies, and the lead in musical comedy, is now touring vaudeville, creating a new record for herself.

Miss Gilmore has attained her present enviable reputation as America's greatest dancer through excelling in her art. Miss Gilmore, scintillating in gorgeous costumes, executes wonderful and original dances and is surrounded with a company of beautiful terpsichoreanists, in a setting of unusual and exquisite costumes and scenery.

F. Albee's private office at three o'clock Thursday afternoon. After a short talk made to them by Mr. Albee, envelopes bearing their names were distributed among the force.

Mr. Albee stated this distribution will be an annual Christmas event in the organization hereafter; that the presents are in recognition of loyal service and in a way brings all of the recipients into the organization. No booking man of the Keith staff was overlooked. A special fund for the annual distribution has been created.

Dan Hennessy, who is in charge of the fifth floor, and Sam Hodgdon, in charge of the sixth floor, were particularly remembered. Each had a very bulky envelope. The addi-

tioned Hennessy a \$10,000 paid-up life insurance as a present for Mrs. Hennessy.

The sums distributed ranged from about \$100 to \$3,000. The amount paid to each was in accordance with the service rendered to the Keith organization in his official capacity during the year of 1920. Artists' representatives or outside agents, often referred to as "Keith booking agents" are not included in the distribution plan.

BRITISH ANXIOUS

Raw Stock Makers Abroad Want to
Break in Over Here.

British raw stock manufacturers are making a hard fight to get into the American field market. During the last few weeks there was a deal almost closed whereby the Bricco was to supply the First National with British-made film under an arrangement whereby Morris Greenhill was to take over the distribution of the First National product in the United Kingdom at a price of \$5,000,000. A bonus of \$500,000 was to be paid immediately, upon the understanding being reached that the organization would use nothing but British-made product for its pictures. The deal was called off at the last minute, although the English firm had already made a deposit of the half million dollars in this country to be paid over as the bonus.

The First National is now running tests of the raw stock being turned out by the new combination which includes the former Bay State Co.

Although the British film men are determined to gain a foothold in this country, it was not believed they would try to enter into active competition in the raw stock field, or offer anything like the terms presented to the First National.

DOROTHY MORRIS
OF
DOROTHY MORRIS TRIO
PREMIER DANSEUSE

VARIETY said:

"One of the cleverest little dancers seen in a long time and with another season's work in vaudeville will be ready for productions. The act was a hit and deserved a better spot."

has been hitting \$12,000 right along. Should last out the season.

"Beggar's Opera," Greenwich Village (1st week). This is an old attraction revived in England some months ago. Though it was not regarded seriously for big business, it surprised, and reports are that it played to big patronage. Has been brought over intact by Arthur Hopkins. Delay in passage prevented opening until Wednesday night.

"Broken Wing," 48th Street (5th week). The first attraction to be offered here by Sargeant Aborn. House reported guaranteed for first weeks to secure possession. Piece registered and has a good chance. Opening weeks around \$9,000, a good figure for this theatre.

"Cornered," Astor (4th week). Stars Madge Kennedy. Ranked by many critics as one of the strongest of the current dramas. Played to around \$12,000 and should better pace starting this week.

"Daddy Dimplins," Republic (6th week). Second of the Earl Carroll playwrighting-production trys. Not in the going to date. Liable to withdraw after this week, with gross under stop limit of \$4,000 weekly. "Dear Me" named to succeed.

"Deburau," Belasco (2nd week). Opened Thursday of last week. Greeted as one of the best of the Belasco offerings and the dramatic prize of the holiday card. Lionel Atwill starred.

"Enter Madame," Fulton (20th week). This attraction was a smash from the night of the premiere at the Garrick in August. Hit capacity there and continued with the doubled capacity at the Fulton. Better than \$15,000 weekly. This week with extra matinees should send it over the \$20,000 mark.

"First Year," Little (11th week). One of the John Golden-Winchell 5th brand of small town comedy that the pair have hit the bulls eye with three times ("Turn to the Right" and "Lightnin'"). Frank Craven wrote and stars in is ahead of last year. Gross has

gone to \$70,000 and \$80,000 weekly this season.

"Greenwich Village Follies," Shubert (18th week). Was with the musical leaders up to a month ago. Rebound starting this week should keep it well up in the going. May stay until early spring. Looks established as an annual revue; the current production being the second of the series.

"Her Family Tree," Lyric (1st week). Nora Bayes show financed by herself. Production expensive. Road reports fairly good. Opened Monday night.

"Honeydew," Casino (17th week). Has counted with the musical successes with the pace from \$17,000 to \$19,000 weekly. Excellent location will aid in giving it a long run. Should easily remain until spring.

"Irene," Vanderbilt (58th week). Remarkable musical success. Three companies on road and yet show has been going to capacity though well started on its second year. Forms one of the trio of Broadway holdovers, the others being "Lightnin'" and "Gold Diggers," both non-musical. "Irene" pace over \$15,000.

"Jim Jam Jems," Cort (12th week). Musical piece that caught on fairly. Is a strong comedy show and should register much better on road than on Broadway. Leaving Saturday. "Transplanting Jems" succeeds next week.

"Jimmie," Apollo (7th week). Musical play starring Frances White. Pace fair, but not profitable at around \$13,000. Likely to go out after first of year unless takings jump.

"Just Suppose," Henry Miller (9th week). This comedy's strength is with the feminine patrons and matinees plainly showed that. Has been getting \$8,000 and \$9,000 weekly, which shows a fair profit. Dependent on post-holiday gait, it should last until late January. Mrs. Fiske in "Wake Up Jonathan" may succeed.

"Ladies Night," Eltinge (21st week). Strength of this farce during the dull weeks prior to Christmas, (Continued on Page 157.)



BOBBY ADAMS and JEWEL BARNETT

...then came Bobby Adams and Jewel Barnett, two win-one looking beauties that proceeded to tie the show in a knot. Both girls bubble over with personality and are real types, one being a blonde and the other a red head, and with all these assets, how these girls sing and harmonize.

They are of the two-a-day caliber and can step on the big event for a spot. Lincoln Theatre—Review from Variety.

VAUDEVILLE ARTISTS' BAGGAGE GIVEN PRIORITIES BY ROADS

Orders Issued All Over Country—N. V. A. Preparing Stickers—Response to E. F. Albee's Letters.

Vaudeville artists' baggage is to be given priorities in transit hereafter by every railroad in the United States. The chief executives of all of the roads have agreed to lend their assistance to the end, that the above condition may be properly carried out.

To facilitate the handling and expedite its delivery the National Vaudeville Artists' has devised a sticker label, which will be distributed to artists.

Non-members of the N. V. A. as well as members may obtain the sticker labels upon application to the stage manager of any vaudeville theatre. The stickers will be available in a few days.

Pasted on vaudeville baggage the sticker labels will immediately distinguish baggage of this nature from other kinds, in that way making it easy for baggage handlers to recognize it, and see that it receives the preferential treatment agreed upon by the railroads. The stickers will be approximately five inches wide and 10 inches long. They will be of paper, printed in some bright color, probably red ink on white, and will carry some sort of plain mark of identification.

The extending of preferential attention to vaudeville artists' baggage by the railroads was brought about as the result of letters sent to all of the railroad presidents several weeks ago by E. F. Albee. In these letters it was pointed out that vaudeville artists have been suffering great inconveniences for a long time through frequent delays and non-delivery of baggage, resulting at times in artists losing opening performances and frequently the entire day. The delay or non-delivery of baggage likewise inconvenienced theatres through the artists not being able to appear by non-arrival of costumes, scenery, etc. Mr. Albee's letters requested that the matter be inquired into and a remedy effected.

The response was immediate. One of the first to agree to take steps to eradicate the evils in vaudeville baggage delivery was the Pennsylvania system. General Baggage Agent W. M. McPhail issued specific instructions to all baggage agents on the Penn. lines that vaudeville baggage must receive preferred attention. Mr. McPhail's instructions in addition to the order calling for preference, explains in detail the reasons why such must be given by the Penn. baggage agents.

All of the roads have issued orders to the effect that vaudeville artists' baggage must be placed on the train previous to the one on which the party checking the same travels, or if this is not feasible, the baggage must go on the same train on which the party to whom it belongs is traveling.

BUSHMAN-BAYNE REHEARSING

Francis X. Bushman and Beverly Bayne are rehearsing a new playlet for vaudeville written by Sam Shipman and Clara Lipman, and called "Right or Wrong."

Lewis & Gordon are handling the bookings.



ELSA RYAN

In Vaudeville's Comedy Classic
"PEG FOR SHORT"

NEW TICKET STAMPING

Revised Regulations on Matter will be issued.

Washington, Dec. 27.

Favorable results are practically assured in straightening out the admissions tax problem as to the stamping of tickets sold on order or by telephone through agencies, following a conference here last week. Ligon Johnson, representing theatre interests, went over the matter with Commissioner of Internal Revenue Williams, Deputy Commissioner Baker being in charge.

Revised regulations will be sent out. It is reported the commissioner will consent to a system of attaching the original order sent by an agency to the ticket given the patron. By means of a duplicate order

ETHEL LEVEY AT PALACE, N. Y., JAN. 24

Coming Over with Husband and Daughter—Booked for One Week at \$2,500.

Ethel Levey, playing abroad for the last six years, has been booked for a reappearance in America at the Palace, New York, week of Jan. 24. Miss Levey, accompanied by her husband, Claude Graham-White, aviator, and her daughter, Georgette Cohan, sail from England on the Imperator Jan. 16.

No bookings over here have been arranged as yet for Miss Levey beyond the single week at the Palace. M. S. Bentham has charge of Miss Levey's bookings in America.

It is said Miss Levey, who is coming over to look after some personal matters, will receive \$2,500 for her Palace week.

REJECT REDUCTION

Inform Owners Scale as Agreed Upon, Expected.

The proposition to secure a reduction in the wage scale paid transfer truck drivers was rejected



GREETINGS FROM

ROSA VALYDA

"A SONG SURPRISE"

COMING EAST SOON

WATCH FOR ME

system in the agencies, similar orders will be sent to box offices in the case of phone call sales.

It was conceded that if the theatre itself stamped tickets sold by order or phone the management would be responsible to the collector. With the new plan, however, all responsibility will rest upon the agencies.

MARRIED IN ATLANTA.

Atlanta, Dec. 27. Florence Merritt and Vincent Coughlin were married here Dec. 23. No one knew it until a reporter detected the names. Mr. Coughlin is Winchester, of Redford and Winchester. He has gone on his tour of the Interstate with the act. His bride remains at the March Hare Tea Shop, which she, with Miss Bridewell, opened here last March. The shop became quite a fad among the smart set. Since then the girls have been more or less socially prominent. They formerly did an act in vaudeville (Merritt and Bridewell).

ELLA SHIELDS COMING OVER.

London, Dec. 27. Ella Shields, due to open Keith's, Washington, sails on the Celtic Dec. 29.

No. 4 "Mary" Out for Coast. The No. 4 or fourth company of George M. Cohan's "Mary" has started for a Pacific coast tour.

by the men, a delegation from the union so informing the owners Thursday last week. The scale will remain on the same basis as agreed on early in the season, the drivers of motor trucks receiving \$7.50 per day and drivers for horse drawn wagons getting \$6.75. The night scale also continues at \$15 plus extras.

The plan of the owners was to attempt to have the union place the scale of the theatrical truck workers on the same basis as commercial drivers whose scale calls for \$6 per day. It was said by one owner that some of the large concerns in the hauling business did not favor a reduction, they figuring a continuance might force the small owners to suspend operations. The smaller hauling men include those in the moving picture end who are in the position of competing with commercial truckmen.

A driver of a small motor truck gets \$7.50 per day the same as the chauffeur on the biggest trucks.

PROCTOR'S, ALBANY, PICTURES

Proctor's Harmanus Bleeker Hall, Albany, heretofore playing pictures and three vaudeville acts, through the Keith office, drops vaudeville, Jan. 3, for a straight picture policy.

The police of Jacksonville are looking for a man who represented himself as Capt. Eddie Rickenbacher, married a Jacksonville society girl and got away with \$2,000.

JAN. 27—BURLESQUE'S BIG DAY; GROSS FOR BURLESQUE CLUB

Columbia and American Circuits Helping New Club House Fund in Sweeping Manner—No deduction Requested.

FILMS AT COLUMBIA

Board of Review Showing in College.

The National Board of Review has completed arrangements with Columbia University for the educational demonstration of pictures before the school next January 3.

The subjects to be presented include films on astronomical and physical geography, biology, industry and possibly physiology.

Following the showing a discussion will be held with the object of securing suggestions on the field of pictures in the schools and the methods to be used.

In attendance will be William H. Kilpatrick, of the Teachers' College;

The Columbia Amusement Co. and American Burlesque Association, in accordance with a plan agreed upon several weeks ago, have officially designated Thursday, Jan. 27, as the date on which the gross receipts of both matinee and night performances in every theatre on both circuits will be donated to the Burlesque Club of America. The money realized from the theatre benefits will be turned over to the fund the Burlesque Club has started for the building of a new club house in the Times square section.

Sam Scribner and I. H. Herk, presidents of the Columbia and American circuits, respectively, have sent out letters to the producers and theatre managers announcing the date of the forthcoming movement which originally calls for the affiliation of the National Vaudeville Artists and the Burlesque Club, but that the plan did not develop. The burlesque actor, Mr. Herk states in his letter concerning the benefits, felt that he was entitled to a club of his own.

Both Scribner's and Herk's letters request the traveling managers not to deduct any part of the performer's salary, and the house manager is likewise requested not to deduct the day's salary from the theatre attaches on the day of the benefit. This means that the donation is to be confined to the show owner and house operator and that the actor and attache is to receive full payment for his services for the benefits.

FLEMING, WOLFE'S GEN. AGT.

Louisville, Dec. 27.

It has been announced here that Will C. Fleming, circus and carnival promoter, has signed with the T. A. Wolfe Enterprises as general contracting agent. He will work in conjunction with M. W. McQuigg, the present general agent of the shows.

Mr. Fleming has been with the John M. Sheesley shows for the past five years. He is one of the best known agents in the carnival field. The T. A. Wolfe Shows is a 30-car midway organization and winters at the State Fair Grounds here.

Sydney Wire, the well known press agent, is the publicity director of the organization.

HIP WILL APPEAL

The Appellate Division last week granted the Hippodrome attorney, Nathan Burkan, leave to appeal the decision of the lower courts in the suit brought against the amusement place by Roy J. Pomeroy for the royalties due him on the use of an effect.

The effect in question was a bubble which the Hippodrome management contracted to use. Gates & Morange, the scenic artists, claimed the original patents on it, and the Pomeroy bubble was not used, but that of the scenic firm taken. Pomeroy sued for the amount due under the contract and was awarded a verdict in the lower courts.

\$500,000 HOUSE FOR K. C.

Grubels, Owners of Mid-West Chain, Award Contracts for Another.

Kansas City, Dec. 27.

E. J. and F. C. Grubel, operators of a chain of moving picture and popular priced vaudeville theatres in this part of the country, have announced the awarding of the contract for a new theatre on the Kansas side to cost \$500,000.

The location for the new house will be on Minnesota avenue, at Sixth, which is in the very center of the commercial district. The house will have a frontage of 80 feet and the structure alone will cost \$400,000. Work on the new building is scheduled to commence in February.

KYLE AGAIN ACTING.

Howard Kyle, Secretary of the Actors' Fidelity League, returns Jan. 4 to the stage after several months' absence, as a member of "The Yellow Jacket," which the Coburns and Marc Klaw, Inc., are reviving for matinees at the Cort during January and February.



WIL LYNCH

VERSATILE COMEDIAN

With
DIXON, LYNCH and DIXON
Extends the Compliments of the Season.

VAUDEVILLE OF THE YEAR

Revue! Silk curtains! Gowns! Vaudeville has overclassified itself. It needed a long while for vaudeville to acquire class, and from class, it went crazy.

Dancing and singing, singing and dancing, production and clothes! Until, until now a silk curtain and a dressmaker's bill seem enough to get an act a route.

An "idea" in vaudeville, big time, means much. An "idea" there doesn't happen often enough to grow monotonous. But once in a while it does happen. That's another trouble with big time vaudeville. An idea. One idea, and everyone in vaudeville who can do it, if the idea is successful, tries to. Which is the revue. The first few meant something. Then the booking men accepted them all. The salary routine was to ask \$3,000, and take what you could get. "Of course, the booking office won't pay over \$2,500 for any act, but I'll get \$2,250. I asked \$3,000, but that was just the asking."

The first few revues may have drawn some trade. They were different. 30, 40 or more minutes of musical comedy, musical if not comedy. The audiences liked them. Then the deluge. A revue or two every week, all the same excepting the name.

House managers out-of-town commenced to wail. They wanted "bills," not revues. The programs didn't look right, and they didn't play right. Business took a tumble. It may have been conditions. It may have been vaudeville at \$1.50 or \$2 at the gate, or it may have been the revues, or it may have been the piano-acts, or it may have been the conversational flirtational two-acts, or it may have been six acts out of eight singing, or it may have been the silk curtains or the "gowns." It was something, for in Washington, where there were no factories to close or workmen to move out of town, the Keith theatre business for the first time since Chase started what is now Keith's there, went to pieces.

Small Time Also Hit.

The small time has suffered in spots. The spots were where trade conditions made every cent count. The Loew Circuit is now playing to 40 cents top and has noted no decrease in patronage. It's the leading small time circuit and booking the same style of show it has done for years, though the cost of it has increased. In Canada, where Loew has strong competition, its bills there often run to \$2,500 for the week. The American, New York show, formerly with a limit of \$1,400 for the vaudeville for the week, is now costing around \$2,000. On the box office side the American in a good week plays to \$15,000, and an ordinary week, \$13,000. When William Morris had the same house with vaudeville at a dollar top, the American did \$23,000 or \$24,000, which seems to give Loew the best of it, in comparison with the difference in price.

Another example of contending receipts just now in New York with a difference in the scale is Keith's Jefferson, on 14th street, one dollar top with a capacity of 3,100, twice daily, playing to \$17,000 on the week. Near it is Fox's City, with a 50-cent top, three shows daily, capacity, 2,400, playing to over \$14,000 weekly as a rule this season, and counting as an off week a \$13,000 gross.

Keith's Palace, New York, is still the king-pin vaudeville money maker of this country, at a \$2 top scale on week days. It is the Palace that overclassified vaudeville. It was predicted long ago the New York Palace would set the vaudeville styles and it has. Right now an act builds for the Palace and must take the same act over the remainder of the circuit. It's quite likely that if a tramp comedian opened in "one" any week at the Palace, he would receive an ovation on his appearance.

A Corner in Cloth.

While the newspapers were railing against the high cost of clothing the papers overlooked the real cause—the evening clothes in vaudeville. They must have brought about a corner in cloth. Acrobats, in evening clothes, dancers in evening clothes, everyone in evening clothes. All class and all very tiresome.

The "class," however, like other items in vaudeville that the press agents say are improving it, has been intended for one thing, the salary account. An act thought it would receive more or could demand more if "putting a little class into the act." The same with the revues, the object was money, also

position. An act that might still be No. 4 or even next to closing on the program found it could advance into a headline position with more money in a "revue." As the revue occupied the time of two average acts, the managements did not object to that. Nor could the act be blamed if it found a way through heading a revue to increase its personal weekly salary from \$400 or \$600 to \$1,000, besides the headlining prestige.

Opposition in Vaudeville.

Talk of "opposition" in vaudeville early in the summer has grown stronger of late. The Shuberts are the loudest talkers about the vaudeville circuit they intend to form, and Lee Shubert has persisted in the talk. He has said that the vaudeville venture the Shuberts will promote is to be backed by outside money. No one will dispute that if the Shuberts wish to enlist outside capital in any of their theatrical enterprises they can do so.

The Shuberts have interviewed executive vaudevillians—the subject of an organization; the Shuberts have said they have 20 available houses throughout the country besides those that may link themselves with a Shubert big time circuit.

As associates in the possible big time opposition the Shuberts hope for the Loew Circuit, but say they do not need it. The Shuberts are counting on the William Fox houses, and with a reasonable certainty of securing them; the Fox houses in Greater New York and other Fox houses that may be thrown in. There is also a prospect of Alexander Pantages turning over some of his western theatres for big time. Pantages has two or more theatres

in most of the larger cities now holding Pan vaudeville. The Sablosky & McGuirk houses, linked with the Stanley Co. of Philadelphia, may also be Shubert-booked, if there is a Shubert vaudeville circuit.

The Loew Circuit is no surety for big time vaudeville. Loew, like the Shuberts, feels confident that when he concludes he must play vaudeville twice daily, the Loew Circuit will have plenty of theatres of its own that may be converted to that policy.

If Loew plays big time, there isn't much doubt he will top it off with the new Loew's State at Broadway and 45th street, that may be ready to open by May 1, next. All the Loew houses recently built or now building could take on the twice daily policy. The Shuberts have mentioned the 44th Street theatre as their downtown big time vaudeville houses if opening. The 44th Street was built with a music hall in view. The Shuberts say they can move the musical productions from the Winter Garden to the Century, and use the Garden.

Marcus Loew repeats his future policy in vaudeville, aside from his present pop policy, will depend upon the opening of the Orpheum Circuit's Junior Orpheums with a policy known as "The State-Lake," taken from the vaudeville house of that name in Chicago (that is second only to the Palace, New York, in point of gross profit). The Orpheum is proceeding with its announced building of Junior Orpheums and unless playing pictures in them when completed will have no other policy for the new houses excepting the "State-Lake."

However, if Loew is looking for an excuse to play twice daily on the ground of opposition in that field by the big time, he doesn't have to go west. Loew is encountering enough of it in the east.

Loew's Victoria on 125th street, New York, a winner this season for

PICTURES ABROAD

By AARON J. JONES

(Mr. Jones is the president of Jones, Linck & Schaefer, foremost family vaudeville and feature picture managers in Chicago.)

There is not a first class picture house in London or Paris. In London a restriction has been placed on the building of theatres until the present housing condition has been rectified and settled. They are in much worse condition for housing facilities in England than we are over here.

However, English theatres and music halls were never conspicuous for their exterior beauty. In fact you could pass by them without knowing they existed, because they use no electric light display on the front of theatres or in the lobbies, and positively no billboard or newspaper advertising.

In England the admission charged for pictures ranges from two to six shillings, which equals 40 cents to \$1.20 in American money.

Their pictures are six months to two years old, a condition which is caused by the booking agencies, which have an established policy of booking pictures at least a year in advance.

I talked to several theatre managers and they showed me their booking sheets completely filled until November, 1921. They are much more thoughtful of the comfort of

the first time since Loew opened and operated it, is opposed by the pop policy in the Keith's Harlem opera house next door, with both doing business, while Keith's Al-

(Continued on page 137.)

patrons, and every picture house in London has tearooms where patrons may loiter and sip tea when they tire of looking at a picture.

Night Life Exists No More

Of course the night life of London is a thing of the past. All restaurants close at 10 o'clock and no liquor is served in the hotels after that hour. Because of the building conditions, Sir Oswald Stoll secured Hammelstein's theatre and is playing a picture policy, changing his pictures twice a week, much like we do at our Orpheum (Chicago). A full week policy is unknown. Col. Levy of Birmingham is the first American to invade the London field of picture exhibition, and is said to have secured the Palace. The Allen Brothers, Canadians, have bid for the Empire. The Famous Players has secured the site upon which the old Tivoli stood; a will build when the restrictions are removed.

I ran up to Glasgow just to see how the Scotch accepted pictures. I arrived there in the evening and while riding to my hotel I noticed long lines of people standing in the streets between the curb and the street car tracks. Upon investigation I discovered that there were patrons waiting for admittance to picture theatres. The law will not permit them to stand upon the sidewalk. Glasgow has 15 picture houses charging an admission fee of from two to four shillings, which equals from 40 to 80 cents. In some of the larger houses 12 cents is charged. No matter how small the theatre the usher always expects a few pennies' tip when she escorts you to your seat. In fact the tip system is quite prevalent in all branches of the amusement business.

Conditions in France

The condition in France is about the same. Picture houses charge a smaller fee, four francs, equalling about 25 cents. Some of the bigger houses in Paris ask eight francs, or 50 cents. It is a universal system in France also to charge for programs, and to expect tips. In France the prices charged for low-priced vaudeville is double what we ask in America. The legitimate houses get about the same prices that we do.

The Paris revues are startling. The Folies Bergere has a chorus of 20 girls, absolutely nude. And after the show or between the acts you can go up to the top floor and see an old fashioned couch show. In the lobby an Hawaiian band plays soothing melodies. One of the Hawaiians recognized me and said that he yearned for another full week at McVicker's. They play our circuit annually. The Casino de Paris is as naked with its revue. I was startled to say the least. The night life of Paris is curbed at midnight. The lights go out and you are driven to private clubs where festivals are continued and you are made a member for a dollar in American money. The war tax on all tickets in France is collected by a special person who sits on a high stool behind a high desk in the very center of the lobby.

American Films Lead

Both in England and France 98 per cent. of the pictures shown are made in America. Their greatest favorites are Mary Pickford and Douglas Fairbanks, although Chaplin is much in demand. Fatty Arbuckle was in Paris making a tour of France and England when I left and no doubt his pictures will take a jump in popularity. We are 20 years ahead of Europe in the making and exhibiting of pictures although the Famous Players is now working two or three companies in their new London studios.

I met William Morris in London and casually suggested he would be probably knighted by the British for his exploitation of Sir Harry Lauder, but Bill said that he would be satisfied with a single Saturday night in Paris.

I am happy to think that I have been a part of the building of this most wondrous of industries which sprang up over night and in a few short years has become a formidable rival to Standard Oil and Bethlehem Steel.



GOOD LUCK, FRIENDS MIJARES

"THE WORLD'S GREATEST WIRE WALKER"

PLAYING HIS 38th CONSECUTIVE WEEK ON BROADWAY

Now at Century Theatre, New York, with his brother MANOLA, in the "Century Midnight Revue," being held over from the "Century Midnight Rounders." MIJARES' work on the wire has been the talk of New York, and, despite the heavy of beautiful girls at the Century, MIJARES is a sensational hit at every performance. Management, Messrs. J. J. and LEE SHUBERT.

THE "DUMPS" OF LONG AGO

By HARRY ENNIS
(Bell)

The Variety guy from Brooklyn had an odd adventure Saturday night. He went to a swell New York cabaret. It was one of those gilded Broadway palaces, French name, girly revue, insulting waiters, haughty coat-room bandits, food tariff that would have made Jesse James blush for shame—and everything.

Ordinarily the splendor of his surroundings would have bothered the Brooklyn guy a lot. But he had provided against that by slipping a handful of sawdust into his coat pocket, before he left Brooklyn. Fingering this occasionally gave him confidence. And a few grains

routine well enough to get by.

Perhaps it was the college boy fishing through his pockets for a match and the Brooklyn guy obliging with a box of Swedish sand-stickers that started the conversation. It's all kinda hazy to the Brooklyn guy now. He was rather stunned anyway by the dazzling props and pretty near knocked unconscious by the size of the check—which all but totaled the price of a couple of Flatbush corner building lots. The Brooklyn guy fought hard to inherit that check, but not hard enough, because he missed it somehow.

But by the time the Brooklyn guy

wealthy and was juggling four-dollar words in bunches without a miss.

"The present day cabaret with its \$50,000 productions, covert charges, classy audiences, and prohibition problem," he started, "really had its genesis in the concert drinking resorts of the 70's. Places like Harry Hill's, Billy McGlory's and Tom Gould's were the big noises for the rounders of grandfather's day. Gradually with the passing of time these places faded out, to be succeeded by others as bad and worse, with singing waiters, strong arm men and equally violent 'hooch.'"

"It was along about 1900," continued the Brooklyn guy—

And Then—

And then a funny thing happened. It must have been that fourth drink—for suddenly Old Father Time seemed to shove back the calendar 20 years or so, just as it happens in a picture. The whole scene seemed to change like a "cut-back" in the films, as if some Geni of the Lamp had wafted an Aladdin-like wand over the city.

Everything was different. Wooden Indians were standing in front of cigar stores threatening passers-by with uplifted tomahawks. The girls were wearing long skirts that swept the ground. And the coppers—what were those odd looking lids the harness bulls were wearing—helmets! Automobiles are as scarce on Broadway as horse cars are numerous on the side streets. But wait—there's something familiar at last—someone is whistling a strain from "Florodora."

"Come on," chirps the Brooklyn guy, after the first shock had passed, "let's hop into this handsome and start the rounds—that's the best way to find out whether they had any fun when father was a boy." For the Brooklyn guy was right in his element now—a regular Brooklyn "hick" again. He was arrayed in a make-up calculated to set the Rialto green with envy. An artist's bow tie, tan shoes with cream colored uppers, brown derby hat, tan paddock overcoat and a check suit that made the cab horses shy every time he passed. That suit had set him back 14 berries. But it was worth it to uphold his rep as an actor.

"Where's all the taxis and what's the idea—here we are at Union Square instead of Longacre," queried the college boy. "So we are," returns the Brooklyn guy, "but that's all right, we're that much nearer Chinatown."

They arrive in Pell street, Chinatown's a lively place that night, a

lot of his wise cracks and slang expressions are still going the rounds in 1920.

Out into Pell street go the three adventurers. What's that, a shooting affray? The narrow thoroughfare is alive with scampering Chinamen. Some of the Chinks are armed with gats. But they don't look where they're shooting—just blazing away, running forward and shooting backward over their shoulders. It's a Tong fight—the "Ill Sings" and "On Leongs" are just settling a little dispute over laundry jurisdiction in their own old Oriental way.

Bang! goes an extra loud .44 and its echo is lost in the clang of the "pie wagon" going as it rolls into Pell street, loaded with uniformed coppers and plain clothes dicks. Almost as suddenly as the Tong battle started it's over. In ten minutes there isn't a Chink in sight. The killed and wounded have been removed from the field of battle and Pell street resumes its mystic Oriental calm again.

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"Were there many casualties?" queries the college boy of a bystander. "No," retorts the person addressed, "none of them things, only tree or four Chinks got croaked—gee, it was a bum war."

The Bowery.

They wander over to the "White Rabbit" next on New Bowery. Here Flossie Crane holds forth as the chief entertainer. This was five years before the late Willie Hammerstein discovered her, and after naming her "The Girl from Coney Island" played her for an extended engagement at Hammerstein's Victoria, where she incidentally became an overnight star in vaudeville through the possession of a beautiful deep baritone singing voice.

Up the Bowery now past the "barrel houses" where they are sell-

(Continued on Page 12)



JAMES MULLEN and ANNA FRANCIS
"I Get What's Left"
ORPHEUM CIRCUIT

of the old "slum carpet" slyly sprinkled under his feet at the table, when the foreign nobleman disguised as a waiter wasn't looking, made him feel completely at home.

It wasn't so easy, though, to get used to the bunch of scuffling tools on the table. He nearly stabbed himself twice. Remembering that gag about olives rolling off your knife, he passed them up—likewise the soup which he might have fanned with his hat, only the coat-room gang had prevented that bad break by forcibly separating him from his lid when he went in.

"Old mother panic" just seemed to insist on hovering at the Brooklyn guy's elbow somehow, for the first few minutes of that meal. Just as he was wondering whether he wouldn't have had a better time if he had played the Automat he finally caught the proper angle. A cinch. When in Rome do as the Romans do. By carefully watching a youthful heiress and her college boy escort at the next table, the Brooklyn guy managed to grasp the

had reached his dessert and was inwardly speculating, after a tough wrestle with the menu card—French or Greek or whatever it was—whether the waiter would bring him in a pair of rubbers or the sponge cake he thought he had ordered. The Brooklyn guy, the college boy and the heiress were on friendly speaking terms.

Wouldn't the Brooklyn guy move over to the other table and have a little drink? Sure he would—when did the Brooklyn guy ever refuse one? But about that drink thing? It was a great idea, but where were they gonna get it unless the college boy was hip? He sure was—the real old stuff.

This Is the Life.

"This is the life," opined the college boy after the third, as he glimpsed a bare-legged ballet pulling some neat classical hoofing on the floor. "You old A. K.s certainly missed a lot. How on earth did you ever amuse yourself 15 or 20 years ago? Where could you see a show like this with life, color, singing and dancing?" And the college boy who was beginning to feel wealthy settled back in his chair with an expression that indicated he'd seen everything.

"But they useter have cabarets in those days, usen't they?" cut in the heiress, that third drink having released an argumentative streak in her. And the Brooklyn guy knew she was an heiress now because she told him so. "One o' my teachers at Vassar slipped me an earful about them old time dumps," continued the heiress aggressively, set for any kind of battle, "an' say, them was some wicked joints, according to my info."

"Well, you would have to show me," returned the college boy, ignoring the Vassar recruit's dialectic assault on the English language, aside from a quizzical, "they do teach so many queer things at Vassar now-a-days." "But maybe if the old timer here had another drink," he added, as an after thought, "he might be able to wise us up on the matter."

Did the Brooklyn guy remember any of the old joints? Well, a few. Would he tell 'em what he could recall about 'em? He'd try. And with the pleasant stimulus of that fourth drink, the Brooklyn guy became gabby. He too was feeling



ELAINE SISTERS and HURD

Season's Greetings to All Our Friends
Our Friend, LEW GOLDER

December Saturday in 1900. It's just a few minutes after midnight as the three adventurers in "cut-back" land climb out of the seagoing two-wheeler in front of the Chatham Club. Up a flight of rickety stairs, past the look-outs, the Brooklyn guy having "officed" both downstairs and upstairs guards, and they're inside.

Around the sides of a fair sized room there are tables, at which is seated a motley throng of sailors, gun men, yeggs, Bowery grafters, millionaire sight-seers and a goodly sprinkling of what some high brow has described as "ladies of easy virtue."

In the middle there's an open space where they dance to the tune of a battered piano. The dancing catches the eye of the college boy. "Say, old timer," he says, "isn't this 1900, and haven't we got our dates mixed somehow?" "Why?" count-

uptown and slummers from the sticks, but lay down their trays from time to time to tear off a rag song or a ballad.

Battle of the Tongs.

There's one tough looking fellow who stands out among the mob. He's wearing a flat crowned derby with three small pearl buttons on the side—blue flannel shirt with pearl buttons on the collar and short tight fitting jacket and skin tight trousers. It's Chuck Connors, originator of a lexicon of slang as funny as it is descriptive, and an East Side character of 1900—one of the very few old time Bowery types remaining at that time. Chuck, who has been talking to a Park Row newspaperman in search of local color for a Sunday story, does an exhibition dance with his partner, "the rummager." He was the original of the play "Chimmie Fadden," the Brooklyn guy explains, and a



RALPH LOHSE and NAN STERLING

Opens Jan. 3—Keith's Riverside, New York
Jan. 10—Keith's Orpheum, Brooklyn, N. Y.
Direction: HARRY WEBER.

"If 'well begun is half done' then this show was more than half done—and mighty well done, at that—when the first act was over. Lohse, a young man of refined appearance, and Miss Sterling, a Ziegfeldian rosebud with \$3.30 looks and manners, started it with speed, dash and ability. Lohse's trapeze work was marvelous whether for comedy or thrill effects. A bit, balancing a chair on its hind legs on the treacherous round trapeze bar was convulsing and then amazing. Miss Sterling romped in and out always a creation and a shot of sunshine. The finale, when both hopped on the swinging bar, one up and one down, taking it as the pivot and whirling about and about like a mad millwheel, was a stunt and a sensation and it all but brought the gang to its feet. There were numerous legitimate curtains."—JACK LAIT in VARIETY (Palace, Chicago).



BEE ALLARD
Predominant Feature With
HARRY ROGERS' PRODUCTIONS



MLLE. GAMBARELLI
Premiere Danseuse
At the Capitol Theatre
Direction S. L. ROTHAFEL

A Message to All Vaudeville Managers in the United States and Canada

Your letters, filled with the joyous doings of Christmas cheer participated in by the artists who were entertained by the managers at Christmas dinner all over the country, all breathe a new spirit in vaudeville. It would not be just to publish one letter, and there are so many that it would not be possible to publish all, so I am answering them all through THE VAUDEVILLE NEWS and VARIETY.

I received a thousand or more telegrams from artists and managers telling of the good times you were all having; also of the new bond of brotherly and sisterly feeling. No one is poorer for what this cost, but all are richer for doing things which contribute to each other's happiness and contentment.

I have been lauded for suggesting this idea of a Christmas dinner, but how small is the merit of that little act compared with the things the managers have done in carrying out the spirit of the suggestion. You have all shown a spirit of broadness, kindness and consideration which cannot help but bring together in bonds of friendship the man who works and the man who pays.

Telegrams and letters have been received from the farthest corners of this great country and Canada from artists, from stage hands, musicians and house employees, who are co-operating in the new order of things, all brought about by the managers' determination to swing into the sunlight of this new era and live up to our accepted motto: "BE KINDLY TO ONE ANOTHER AND HELP THE UNFORTUNATE." The merit of this new order of things in our business is all the greater from the fact that there are few affiliated interests in vaudeville. Each man or circuit is working independently of the other, and notwithstanding the competition and petty annoyances that arise, these have been cast aside and the broad Christian, manly qualities have predominated; without them this improvement in vaudeville would have been impossible.

I hail you as brother managers, and send you sincerest greetings and thanks for what you have done and are doing toward this splendid movement and wish you all a HAPPY AND PROSPEROUS NEW YEAR.

E. F. Albee

To Vaudeville Artists

It is a great satisfaction that the work started by the VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION to better conditions in vaudeville has had the approval, co-operation and sympathy of the artists and has been a great help in working with the managers; also their hearty appreciation of what is being done has given strength to the whole new condition. No great movement for the betterment of any condition can be made successful without a unity of interest. The public must respond to any great national improvement: they must appreciate and co-operate, and it is the same in private enterprises. The vaudeville artists throughout the United States and Canada have been whole-hearted in doing kindly and gracious things which has encouraged the managers in the work they have been endeavoring to do. The past year has brought about a genuine feeling of confidence, and it has also brought about reforms in our business which must be permanent.

The multitude of letters and telegrams that I received during this Holiday time are filled with glad tidings of the new condition, and an assurance on the artists' part that they are co-operating in a wholesouled way.

On behalf of the VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION, -I send you all greetings of good cheer, and their assurance that this work shall continue until the integrity of our business is entirely established on a plane of honesty, truthfulness, fair dealing and brotherly feeling.

A Happy and Successful New Year to all, and many, many thanks for your telegrams and letters.

E. F. Albee

MAY WIRTH—WONDER GIRL.

Meeting those gentlefolk, the Wirth family, away from the tan-bark and arena, one would hardly conjecture they are of the spotlighted elite of the circus world, for they have little to say about their work.

May Wirth, star of the family, a child wonder in Australia, and who has starred with the Ringling Brothers and the Barnum & Bailey shows ever since she came to this country, would only talk of her training and successes to one she knew well. That she is the world's

working alone in the ring with no other action permitted during her act. The Ringlings have since given other feature turns the same "spotting" but May Wirth was the first to be so honored.

That she earned that position no one doubts. Miss Wirth is the first girl to have accomplished a somersault from one moving horse to another. She is the only girl to do a backward back (somersault) on bareback. She has made seven somersaults while the horse went once around the ring, which is a world's



MAY WIRTH

THE WONDER GIRL OF THE CIRCUS RING

greatest bareback star one would never judge from her bright little manner off the stage and away from the big top.

May Wirth and the Wirth Family opened for the Ringlings in the Barnum & Bailey circus for the first time in the spring of 1912 at Madison Square Garden. May had just turned 15 years of age. John Ringling advised her it could never be known that she was so young, for no one would believe it. So he advertised her as being 18, featuring her as the world's most remarkable equestrienne star. She remained with the B. & B. show two seasons, switched to the Ringling show and remained as a stellar feature when the two outfits were combined two years ago.

Miss Wirth set the circus style of

record. They called her "hit 'em up Jacks" at the winter quarters in Bridgeport when the family went into training. Some idea of her speed can be judged from the fact that she would do from 50 to 60 somersaults on her horses during practice. Other performers might accomplish seven or eight and call it a day.

It is the fidelity to practice that has given the Wirth Family act an

(Continued on page 124.)

Hiccoughing in the audience stopped the show in Paris the other night at the opening performance of Bernhardt in "Daniel." The noise of the hiccoughers completely drowned the words of the actors. The hiccough epidemic in Paris is reported to be increasing.



BENNY AND WESTERN

For the past 32 weeks playing consecutively with MOORE & MEGLEY'S "CORINNE TILTON REVUE."

The boys are the originators of "The Syncopated Whisk Brooms," and in addition to this specialty, are playing roles in the revue. The act will return to New York in May for the third tour of the Keith houses.

Direction, HARRY WEBER.

ALASKAN CIRCUIT

EXPECTED BY SUMMER

Vaudeville and Musical Comedy "Wheel" in Far North.

Seattle, Dec. 27.

A vaudeville and musical comedy or tab "wheel" is proposed for Alaska, to be played on the W. H. Thompson circuit. It will be booked, if fully formed by next summer, through Alfred G. Keighley of this city.

The towns to embrace the circuit as at present laid out are Ketchikan, June, Skagway, Wrangell, Sitka, Petersburg, Prince Rupert, B. C., with a return engagement, starting again at Ketchikan.

Dec. 20 on the "Spokane" bound Alaskaward, sailed Frank Kelly and Co., to appear for the Thompson circuit.

BURLESQUE MGRS. CHANGE.

A changing about of managers of American wheel shows, next week, switches Hughey Bernhard, manager of Jack Reid's "Record Breakers" to manager of George Jaff's "Joy Riders." Chas. Donahue, formerly manager of the Star and Garter Theatre, Chicago, replaces Bernhard with the Reid show.

J. J. COLLINS, AGENT, BOOKING BIG TIME

Former Keith Booker Placing Acts Through Wilton.

Following several conferences with Keith officials, John J. (Johnny) Collins, formerly a Keith booker, has been granted the floor privileges of the Keith office, to place acts he represents.

In taking up his new vocation as an agent, Mr. Collins will book through an association with Alf T. Wilton, who is a regularly franchised big time agent. The agreement of Wilton-Collins is said to be a distinct one between them, under which each may place the other's

"SHAKING SHOULDERS" COSTLY FOR PRIEST

"Temptations of Eve" Ran Up Loss of \$40,000 and More.

Bridgeport, Dec. 27.

Father Kolvascheck, the Greek Catholic priest, told a local newspaper man of his experience as a manager when he put on "Temptations of Eve," which gave up the ghost at Atlantic City some weeks ago with the wrong side of the ledger overloaded.

"Every time the chorus shook its alabaster shoulders it cost me \$2,000," the priest said. Since the show played 20 days it appears the cleric's personal loss was \$40,000.



BEST WISHES, GOOD LUCK AND SUCCESS TO ALL

LARRY COMER

Now Appearing—Orpheum and Junior Orpheum Circuits.

BOOKED SOLID — August, 1920-October, 1921

Billy Jackson, MANAGER

acts as opportunity presents itself.

It's the first time as far as the Keith office bunch can recall when a booking man, standing as high as Mr. Collins does, has become an agent. Collins is known as among the best vaudeville bookers in the country. His ability to put together a show of the very best and cheapest has long been conceded. In the Keith office he booked some of the most important theatres. He left the Keith office some weeks ago, through his private affairs at that time interfering with his attention to business.

Since leaving the Keith booking force, Collins was interviewed by several managements desirous of a booking man of his calibre, with the Shuberts included. Among others reported were Sablosky & McGuirk, C. H. Miles and Frank A. Keeney. Collins did not close with anyone, he having stated that as he felt the cause of his leaving the Keith books was his alone, he preferred to be attached to the Keith office, in any capacity, in preference to being outside of it. Mr. Collins had been on the Keith staff for 10 or 12 years. Previously he was with its affiliations.

HILL'S LATEST CARTOON.

Adds Goldberg's "Boob McNutt" to Play Collection.

Gus Hill will add another cartoon play to his collection, having purchased the dramatic rights to "Boob McNutt" last week. It is a Rube Goldberg confection and a feature in the New York American's Sunday comic supplement, it being also syndicated to other papers.

The acquisition gives Hill five cartoon plays in all. He started "Mutt and Jeff" and followed with "Bringing Up Father" and "Keeping Up with the Joneses." Recently he took over the rights to "Able the Agent" that was produced early in the fall and designed as a two dollar attraction.

Hill will send "Boob McNutt" and "Able" out late in January.

not counting what other backing may have been interested. He said that long railroad jumps which the bookings called for was the big reason for the show's failure.

"Temptations" may still get before the public, as the minister is considering producing it as a picture.

ALICE LLOYD'S ORPHEUM TOUR

Alice Lloyd will commence an Orpheum Circuit tour, booked by Pat Casey and starting Feb. 6 in Chicago. Jan. 17 Miss Lloyd will play Montreal, following it with Hamilton and Ottawa, before going on the Orpheum time.

The Orpheum route offered to Miss Lloyd early in the season was necessarily declined by her through having to accompany her husband, Tom McNaughton, who was ill, to England. Miss Lloyd returned to New York this month.



BERT

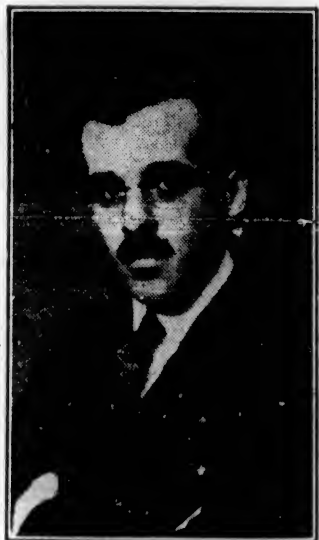
JAY

SAVOY and BRENNAN

Season's greetings to all of our friends, here and abroad.

Now featured with the "GREENWICH VILLAGE FOLLIES" at Shubert, New York, Now.

Direction, MAX HART



SEASON'S GREETINGS

ERNO RAPEE

Musical Director

CAPITOL THEATRE, NEW YORK

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The cabarets around New York and in fact all over the country did not quietly pass out in 1920 on prohibition coming in, as had been predicted and expected. Many trailed along for a time, doing away temporarily with their floor revues, and then continued, putting on another show, with an increased covert charge besides a newly written menu card.

If it were a matter of liquor selling, the cabarets seemed no different from other restaurants, which kept right on doing business. But it was not a matter of liquor selling, though liquor heavily leaped in profit. Some cabarets commanded business and the price lists around the house made it profitable without liquor selling. Patrons may have brought in their own liquor, and if so, required items on the cards to go with it.

Everything has been charged for of late. Some hotels are even charging for cracked ice when sent to rooms. The restaurants missed nothing.

But of late in New York the cabarets have not been over healthy. The cabarets must have transients. One of the best paying night places on Broadway was extremely dull during last week and even on Christmas night (Saturday).

Localities have shied off the cabarets. They can't stand the prices. Without liquor the check is appalling; with liquor it's awful. There are other places to go besides restaurants, and if not other places more inexpensive, then there is the home or the club.

The nice girls of New York have sensed the condition of the restaurant check. They are not over-anxious, or make it appear so, to visit cabarets after theatre. Perhaps their fathers or their mothers have told them to exercise some judgment. Anyway the after-theatre business in the cabarets which ordinarily would draw the nice girls are not doing business at that time. The other night places that draw anything willing to stay out late keep up their pace in a way, one place in particular being notorious for its all night mob.

The police all over have kept an eye on the cabarets at least, despite the Federal prohibition, using the dance license as the excuse. That is local jurisdiction. The New York restaurateurs look askance at the prospect of the New York Legislature passing an enforcement (liquor) act this session. It might place the enforcement of the liquor selling in the hands of the metropolitan police. In that case the police could stop liquor selling as effectively as they supervised the liquor trade in New York City before prohibition.

But even that might bother only a few restaurants. The people must go somewhere and while the New Yorkers may not go as frequently as before, the transients in the city are idle at night. They are the mainstay.

Outside New York there seems a desire to have all towns close up around one. Most of the New York places have closed by one or shortly after, through the little paying business after that hour.

In New York City prohibition made its greatest display as a money loser when the Hotel Knickerbocker sold its lease back to the Asors with its proprietor, Reagan, retiring, and the Knickerbocker promised as a future office building. It is said the Knickerbocker made \$500,000 annually out of the liquor sold in the hotel bars and rooms. Other hotels are now selling liquor openly, almost. One of the best known and newest New York hotels is "standing for murder" in almost everything; another pays little attention to what other hostilities consider heinous offenses, while still another big hotel that won't sell a patron a drop of liquor direct, pays no attention to its cigar stand where one may order anything wanted, delivered on the spot or at the room.

Meanwhile New York has a crop of dance places. Places where dancing only goes on. Admission is charged either at the gate or for each dance. They are doing some-

(Continued on page 13)

VARIETY'S 15TH ANNIVERSARY

A very happy and prosperous New Year for you.

This special number marks the ending of the 15th year for Variety. It was first published in December, 1905. There is no particular feature in Variety passing its 15th year that need be dwelt upon, excepting we are lucky to have reached this far.

The make up of this issue should have attention directed to it. In other Anniversary Numbers Variety has made up in departments, that is, holding the reading matter and advertising of a certain branch together, or composite. "Variety" as a title for a theatrical trade weekly often has been taken to imply this paper covered only the variety (or vaudeville and burlesque) field. The title was not so intended. Its intent from inception was to cover everything in indoor amusements, as far as that could readably be done, for the profession. When Variety added its legitimate department, staff members suggested a change in title through the common impression that a paper called "Variety" would not be suspected of containing news of the legitimate. Likewise pictures.

The make-up is for the purpose of bringing before the readers, as they may glance over this issue, the variety of reading matter and announcements in it, covering vaudeville, picture, legitimate and burlesque.

Another matter we would like to clear up at this time. In the charges before the Federal Trade Commission, when Variety was named as a defendant with the vaudeville managers, it was alleged Variety's Anniversary Number, just previously issued and containing 212 pages, had secured all of its advertising from vaudeville. We did not deny it then, nor did we specifically deny any of the charges made by the Commission. But that allegation was untrue, as much so then as now. To evidence its untruthfulness, which, though it may be seen for itself in reading the advertisements in this number, might not be noted in that way, herewith is the percentage of all announcements in this number: Vaudeville, 40 per cent.; Pictures, 25½ per cent.; Legitimate, 15 per cent.; Burlesque, 6½ per cent.; Miscellaneous (unclassified), 13 per cent. The percentage of vaudeville advertising in the issue the Commission referred to was even less than now; it was 34 per cent.

While telling things that may be of more or less interest (probably less) to Variety readers, we may just as well go into another subject, that while often employed in an effort to do Variety an injury, in the estimation of its circle and the profession in general, has never been previously mentioned by us. That is, the ownership of Variety.

When the White Rats spread their propaganda of the vaudeville managers owning Variety, we paid no attention, for we knew the Rats were deliberately falsifying, and they knew they were. Why they knew it was this: Variety sued the White Rats to recover monies due it from that organization for advertising. The Rats defended the action. At the trial the then secretary of the Variety corporation testified under oath that all stock of Variety was held by one person, the publisher. Judgment was given Variety against the Rats. The Rats appealed, on the ground no one person could hold all of the stock of a corporation. They were beaten on appeal and the judgment affirmed. In drawing up Variety's incorporation papers it had been provided one person could so hold, which was upheld. Therefore, the Rats, though knowing this, repeated their statement of the vaudeville managers owning Variety, that stamping them as wilful falsifiers, the term requiring no equivocation with those kind of Rats.

But the Actor's Equity Association executives, especially John Emerson, the A. E. A. president, followed up this line of innuendo, first saying Variety was "a managers' paper" (meaning legiti), afterward changing his implication, to make it direct and name E. F. Albee as the owner of this paper. When Mr. Emerson mentioned the legitimate managers, we didn't mind, as it seemed he was looking for an excuse to justify the stand of the A. E. A. executives against Variety. [That stand has never yet been explained, and we know no more of the reason for it now than we did when the executives first announced Variety and its people were barred from the A. E. A. news and offices.] When Mr. Emerson mentioned Mr. Albee, the White Rats connection could be traced. Hence, this, for the members of the A. E. A. who may have their own opinion as to the fight the A. E. A. purports to put up against Variety should know the fact.

Variety has never had any other owner or controller, in its 15 years of existence, than its publisher, who published the first issue and has published this issue. He owns every share of stock ever issued by Variety, Inc. He now holds them. He has never hypothecated a share; there is no mortgage nor lien of any kind whatsoever upon Variety, and here are the names of two reputable New York attorneys, both having personal knowledge of these statements, who can verify them and have our permission to do so. They are J. Robert Rubin, of 165 Broadway, New York, the attorney who incorporated Variety, and has been of personal counsel for the publisher continuously before and since then, and Dennis F. O'Brien, of O'Brien, Malevinsky & Driscoll, Fitzgerald building, New York City, who also has intimate knowledge of the personal affairs of the publisher of Variety. Mr. O'Brien's firm is counsel for this paper.

No share of stock of Variety ever has been sold, and the only stock ever offered for sale was to professionals, in an announcement in Variety in 1915. There is no stock held by any other person at the present moment, and the publisher at this time owns and holds each and every share. Even beyond that for conclusive proof is the affidavit Variety is required to furnish the postal (second class) department each six months, and publish in the paper, of the paper's ownership.

Variety, during its life, has seemed to be the aim of many who wanted to "fight" with it. Variety has always said and still maintains it never started any of the battles it has been drawn into, but neither has it dodged any. There is one, however, few of the show people know anything about. Variety didn't know it for a long time after it had happened. That was when the I. A. T. S. E. (stage hands) several years ago at Seattle, in annual convention, declared Variety "barred." Several months afterward, in conversation with Charles C. Shay, then president of the I. A. T. S. E., Mr. Shay very courteously asked why we did not write a letter of explanation and have the ban lifted. Asking what it was about, Mr. Shay told. Someone at the convention read an article, said it had been published in Variety, and that Variety was being printed in a non-union shop. Variety had never published the article. It was another theatrical paper. Variety was then and always has been printed in a union shop. We never wrote the letter Mr. Shay suggested. Two years later the I. A. T. S. E. at its annual convention removed the ban. It was also some months after that before we were aware of it.

The snapper to the I. A. T. S. E. action was that although Mr. Shay, whom, through many years of acquaintance we came to admire, for his reputation, sincerity and integrity, had said that in all of the existence of the I. A. T. S. E., Variety was the first and only theatrical paper to ever give the stage hands "an even break" (meaning in reporting news). Still, on the word of one person, without investigation, without even looking at the Local No. 6 directory that lists all publications and where printed, Variety was banished by the organization that its president admitted more than once never had a chance of having its side put before the professional public. In its moves with managerial interests until Variety did so. Mr. Shay knew Variety pretty well, and Variety knew Mr. Shay. There was no blame attached to anyone in that Seattle affair. We have told Mr. Shay in the past things that were of importance to him, and he has told us things we were grateful to him for. In between, the I. A. T. S. E. always had Variety at their command for publicity. And often availed themselves of it. And still "banned" us. And we are still, we hope, on a friendly footing with Mr. Shay, also its present president, James Lunke, and the I. A. T. S. E. as a body.

While that may have been the funniest "banning" anyone ever heard of, the others are as funny in their way, and the attempted present one by the A. E. A. of Variety, no less. But up to date we have refused to fight back with the A. E. A. as an organization. We believe its executives should exercise more judgment and its Council exercise more authority, but we have no fight with its members, and will have none, unless the members force it upon us.

May we modestly say Variety is credited as an influential theatrical trade paper, among theatrical weeklies. If you grant that, will you explain this—why organizations of actors, to which we freely and gladly give our support, always turn on us?

Here are the circumstances in two instances: First, the Actors' Equity. We once made a statement before the members of the Executive Board in the A. E. A.'s Longacre building offices; we would always be with the Equity as long as we thought it was in the right. That statement was made about six months before the strike, and in the course of conferences regarding a proposal we then submitted to the Council. The proposal did not go through. However, we supported the Equity in the strike, and thereafter as far as we could, without misusing our news columns, until the last Equity general election, when we supported the independent ticket as against the regular ticket of the Equity. Shortly after notice was posted in the A. E. A. offices Variety and its representatives were barred from the Equity offices and Equity news. No valid reason for that action was given by Equity at the time or since, excepting it was claimed "six months ago Variety distorted news we (Equity) gave it." Silly on the face of it, and our challenge to point to the distortion remains unanswered.

Second—The White Rats. Variety built up the White Rats after the organization's first disastrous strike of 1900. It built up the Rats from its small room office in the St. James building, to the headquarters on the two top floors at Broadway and 46th street, to the club house on West 46th street. The Rats of Variety are the proofs. The impetus was a series of articles, headed "Why Artists Should Organize." When the Rats developed sufficient membership to satisfy its executives, it started "The Player," and launched a campaign against Variety. "The Player" cost the Rats over \$60,000, to secure less benefit and an inferior support than Variety had given the Rats for nothing. Any oldtimer in vaudeville can verify this.

After the second decline of the Rats Variety again built it up, giving it support, credit and publicity, on the express pledge of Harry Mountford that he (Mountford) would do nothing during Mountford's second period of direction of the Rats to imperil the vaudeville artists. We told Mountford if he did we would oppose him. He knew Variety would not support him in the strike of 1916, Mountford's lies to the contrary notwithstanding. Fitzpatrick must have known it as well, for Mountford and Fitzpatrick came into Variety's office, pleading with the publisher of this paper to throw out news of the managers and print news of the Rats only. That was two weeks before Mountford left New York for Chicago to start a vaudeville strike, which was the Rats' strike of 1916.

We were against that strike, and the Rats used our editorial against it as an excuse to revive "The Player," again casting off Variety as a medium, or support, or for publicity.

Why these things, if executives of actors' organizations are working, figuring and calculating in the interest only of the membership? We may be thick, but we have never been able to find an answer.

This issue of Variety is the largest in the gross number of inches a theatrical paper in this country ever published. While the actual number of pages does not reach as high as some of the previous special issues of Variety, in its former size (with the green cover), this page holds 75 inches, whereas the former size was 48 inches to the page.

Variety was forced to its present size last spring through trade conditions. It had previously advanced its sale price from 10 to 15 cents and again to 20 cents, to meet in part the increasing cost of production, through heavily priced white paper and the rise in the cost of printing. Variety paid as high as 14½ cents a pound for paper of no better quality than what this is printed upon. The same paper before the war would have been expensive at 2½ cents a pound. While paper has declined slightly of late, it was only the day before Christmas a board of arbitration allowed the printers an advance averaging 11 per cent. over their former scale, making it retroactive to Oct. 1, last.

Papers of limited circulation are not greatly troubled by cost of paper or printing, since a small circulation requires little of either. This accounts for a great deal among theatrical papers. But with Variety having a very large circulation for a trade weekly, those two items are most important in getting out the paper.

Some fault was found with Variety in its new form because it was not bound. Not binding the paper was more of a time-saving expedient than an economical one. It takes almost a day to bind Variety. Through that loss of time Variety has been, when bound, repeatedly missing train connections for important eastern and western points. We believed it was of more benefit to the reader to have Variety on sale in Chicago and east by Saturday than to have the paper bound for the reader's convenience, to have it out at those points the following Monday. On the Coast likewise it made the difference of Variety being out Tuesday weekly, instead of the following Thursday.

This issue of Variety is bound, as it would be impracticable to issue it otherwise. But instead of going to press Wednesday night, the customary time for Variety, the forms were finally closed Monday morning.

The casting aside of Variety's green cover seemed a foolish move at the time to any number of readers, to whom the green cover was Variety's trade mark. That may have been, but a better trade mark had been established by Variety-news. That is the feature of Variety in its present form as it was of Variety in its former form. That is what our readers pay for, news; that is what we try to serve them with.

AMATEUR GAMBLERS OF TIMES SQUARE.

Variety has been moved to address a word of advice to the amateur stock speculators of Times Square. The impulse comes from the desire of stock dabblers when they lose to seek some one to blame it on. Lately many have tried to pin the blame on Variety, which they declare has been aggressively bearish toward the amusement issues.

In particular Variety's critics would start putting out the alibi that they bought or sold because they saw something in Variety which had the look of being "inspired"; that is to say, as coming from some company inside of a film stock and appearing in these columns for some sinister purpose.

As a matter of fact, Variety's financial comments are not open to any company interest, and no company as far as we know has ever been enabled or tried to speak through Variety. Of course, if a company official in whom we have confidence supplies us with data, we are perfectly willing to give the facts publicly; but we are pretty careful from whom we have taken observations bearing on the course of market prices, and we decline to lend our aid to manipulation.

If one bases his judgment only on what takes place on the ticker, one is sufficiently in danger of going wrong. If he is swayed by what company officials say, he is almost certain to guess wrong. That's why Variety makes its own guesses.

(Continued on page 16)

YEAR IN BURLESQUE

Since the middle of October all show business has complained more or less about business—it was off, much or little. But burlesque did not.

That burlesque has held up, always holds up, it seems, must make the curious think. Burlesque isn't low rated any longer, in its admission, as popular priced shows run nowadays. Pop vaudeville is much cheaper, pictures just as cheap, and away from New York the burlesque scale often approaches the price list at the box office of a touring road combination.

That is because burlesque holds an intangible something, often ascribed and as often not described. A description tells nothing of it—it's just something. That just something was there years ago. Burlesque held its patrons then as it does now, with this difference, that whereas the old Western Wheel, the prize Turk of America, gradually but surely sent all of its stag audiences away until those left were in the loft, only; now this burlesque, polished up, cleaned up and played up, is drawing people into burlesque theatres who never previously knew its entertainment—gets women nowadays who would have worn a veil in the old days if they knew they had to pass a burlesque house; this burlesque is being commended by the newspapers, the daily press, more and more, and should be more and more until the men of the dailies give burlesque the space in their Sunday pages it is entitled to and deserves. For as much as the dailies have grown to believe their reading public is interested in the films, so they should know that there is a burlesque public, away and apart from anything else in their paper.

Younger Element Steps in.

These changes on the burlesque stages have been mostly brought about by newcomers, guided by old timers. It's as funny as it is true. The present heads of the Colum-

bia and American Wheels are old timers in burlesque. J. Herbert Mack and Sam A. Scribner direct the Columbia Amusement Co., which operates the Columbia burlesque circuit of shows and theatres. Mr. Mack also has a Columbia wheel show. Mr. Scribner may be interested in one or more of the Columbia attractions, but Sam Scribner's "Morning Glories" stepped budding long ago. Other old timers who started to climb with the present leaders dropped off along the route. It was tough traveling for a long while. When everything else was smoothed out and the Columbia commenced to hot foot it along for single control, that took in better shows and better theatres, the old timers passed out on the show proposition. They couldn't do it. Everyone saw they couldn't do it, and the younger element commenced to step in.

Box Office Tells the Story.

It has broken just right for the younger element, who knew nothing about putting on a burlesque show with a \$2,500 production limit and a \$700 weekly salary list. That knowledge killed off the old 'uns. The new comers commenced to splurge. The theatres were large enough to hold more people and why didn't more people come in? They found the answer as they improved their performances; they paid salaries, they put on shows and they drew in people while at the same time preserving the burlesque atmosphere and the intangible something that even burlesque men themselves can't explain.

When a fresh (new) producer got his chance and thought he would give burlesque "musical comedy, a book and the rest of it," they allowed him to run wild, knowing that before the season would be half over he would come around for a little advice. He always did.

Thus the Columbia has reached its present, not its zenith, for there is no limit, and if there is a limit, (Continued on page 153.)

SPECS AND HIGH PRICES

"Tickets on Sale for All Theatres—50 Cents Advance!"

What a joke that little slogan of the theatre ticket agencies has turned out to be, providing you are not willing to sit somewhere back of the 12th or 15th row. And what manner of method is employed by a great many of the agencies using the slogan to get around it! For, in the event of your carrying an account with the agency there is a fee of \$12 per annum for that accommodation, or if you care to have your tickets delivered at your home, there is a little charge of 50 cents additional for the messenger fee.

If you are one of the theatregoers

who care to sit somewhere within the first ten rows of the stage, you will find that there is no such animal as a "50-cent premium" on the seats. You are lucky if you manage to sit anywhere between the fifth and the tenth rows by the payment of a \$2 advance for any of the hits and in the first five rows the premium is apt to be anywhere between "a deuce (\$2) and a fin (\$5)."

The reason for the prices going skyward according to the specs, places all the onus on the managers, and the managers, in rebuttal, return the compliment. In the meantime, the in-between buyer, who is the theatregoer, has to stand for the gouge. The majority of the business done in the agencies is at a 50-cent-advance basis, the reason being that the majority of the seats in theatres are located for the greater part back of the 10th row. It is only in the (Continued on page 34)

DRIVING YOUR OWN CAR.

"What'll she do?" That's it, right there. To those who own a car and have that question put to them—it's similar to asking a golf fan what he goes "around" in. And that query, with what generally follows, has busted up more than one friendship. Those who "trade in" every year for a new one don't care so much, and it's simply a matter with them of whether they draw a good one or a "lemon," but pick out someone that's driven the same bus anywhere from two seasons on, and you've got a whale of an argument on your hands with tales of Araby as to past performances of said "wagon" following on, for so long as you'll listen.

It's up to the person behind the wheel as to just what shape the machine, under him, is in. Consistent service cannot be had out of any piece of mechanism unless some attention is shown it, most of all an automobile, that has a few more things to it than the accelerator, brake and clutch, gear shift lever and the dash board—but a number of owner-drivers don't seem to be aware of that.

Once in a while a "weak sister" will be turned out from a factory, but such instances are few and far between, especially with the type of (Continued on page 37.)



FRANK BARDON

"The Human Bird" and Versatile Entertainer,
4th Month, Successful Return Appearance at
SHANLEY'S RESTAURANT.
Direction, ALFRED ADLER, Suite 406,
1465 Broadway.

CHORISTERS' CHRISTMAS JOY RIDE, BRINGS CRASH

Two Winter Garden Girls Near Death—Youths Escape.

New Haven, Conn., Dec. 27. While on a joyride near Waterbury after midnight of Christmas eve, a hired limousine in which were two girls of the New York Winter Garden's "Passing Show," Muriel Seeley of New York and Charlotte Sprague of Boston, were riding with sons of two local prominent families, was in terrific collision on the road and the girls were seriously injured. Both are in New Haven hospitals.

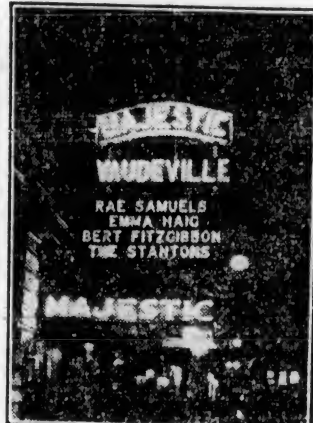
The party started out after theatre time and the quartet attended all the "party places" on roads near the town. They started for their hotels in the early hours, but on the way one of the girls insisted upon attending early Christmas mass in St. Mary's church. This was about eight in the morning. It was while the young people were going to the church that the smash-up happened. The big limousine crashed into a smaller car driven by David Byer of Waterbury.

The girls screamed for aid, while their young men escorts, according to the police, were so frightened they tried to run away. They had not gone far when they overcame their panic and, returning, helped to take the girls to Grace hospital. The police record identify the young men as John Sullivan, 61 Richards place, West Haven, and Alfred G. Hall, of 23 Woodford terrace, the same suburb.

Ziegfeld's "Polites," now playing in Chicago, is being "investigated" by the city authorities. Some one raised objection to the number where Billy Fields carries Miss Dooley in his arms.

This issue of VARIETY went to press Dec. 27. It was necessary to hold over 49 columns of advertising matter.

Val STANTONS Ernie



AS USUAL

Touring Orpheum Circuit—
Position on Bill—6 and 8.



Laura WOOD SISTERS Jessica

Late Features With Hackett and Delmar in the "Dance Shop."
Now Appearing With Great Success at SHANLEY'S RESTAURANT
Return Engagement

Direction, ALFRED ADLER. 1465 Broadway, Suite 406.

THE "DUMPS" OF LONG AGO.

(Continued from Page 8.)

ing something that looks like booze and tastes like vitrol for a nickel a shock, past Steve Brodie's where they shake hands with the bridge jumper whose jumping feats have originated the expression "doing a Brodie," to the Palm on Christie street. McGurk's "Suicide Hall" on the Bowery next. It's so packed with customers it's almost impossible to get in.

There's a carking pianist pounding the music box for the dancers here. Somehow his face is familiar. Why, that's Raymond Walker. Yes, the same guy who was over in France with Billy Gould as an entertainer amusing the soldiers during the recent war, and who writes songs and is now a member of the professional staff of some music publishing house—and he doesn't seem to look a day older either.

Just a look in at the Olympia on the Bowery, and they make "The Black Rabbit" on Bleecker street. Yes, they discovered those funny names for saloons and restaurants before most of the present assortment of Greenwich Village "nuts"

were born. "The Black Rabbit" is a queer sort of joint, the audience apparently consisting mostly of young fellows who speak falsetto. Watching the audience here and listening to the side remarks of "The Queen of Canarsie" and "The Duchess of 14th Street," as a tall fellow announced "The Princess of West Broadway," who sings a comedy song and encores with a skirt dance.

The Old Brighton.

And then to the Brighton on Great Jones street—a long, narrow dance hall, where a tenor named Jean unrec's "Come to Me, My Lady Lou" and "The Banks of the Wabash" in a voice that sounds like grand opera.

And now they're in Paresis Hall on the Bowery, near Cooper square, where the entertainment and audience seems to consist of female im- (Continued on page 26.)

HOBERT BOSWORTH WEDS.

Los Angeles, Dec. 27.

Hobart Bosworth and Mrs. Cecil Percival, his former secretary, were married at San Diego, Dec. 22, by Justice of the Peace Lacey Jennings.



HENRY SANTREY

The King of Melodists with His 14 Syncopators.

A short while ago, Mr. Santrey, an idol of the West, debuted at the Palace, New York, and sang his way into the hearts of the Easterners. Since then he has played return engagements at all of the New York Fifth houses and is booked as a feature and headline act for a long time to come.

Direction, ROSE & CURTIS.



WILTON SISTERS MAE AND ROSE

Booked for three years on the KENTH CIRCUIT and wish you the same. Isn't that a good wish? We are grateful to Mr. Albee and to Mr. Keller, under whose direction we are.

THE POOR EXHIBITOR

The exhibitor is the original Cry baby. Someone is always giving him the brat of it. If it isn't the building inspectors, it's the ordinance cops, and not that, it's his opposition, and not his opposition, it's the weather, and if not that, it's the manufacturer. It's terrible!

Increase in Ten Years

The values of the film theatres of the three boroughs of Greater New York within the past ten years have increased more than twenty-two million dollars. Within the past year the Evergreen theatre at Myrtle and Ridgewood avenues, Brooklyn, bought for \$10,000 two years ago, sold for \$55,000, forty-five thousand of which was paid in spot cash. The Whitney, at Fresh Pond road, bought for \$9,500, sold for \$50,000. The Oxford theatre in Flatbush only paid a profit of \$32,000 a year before last, and last year a third more than that. Only \$412,500 was paid for the leasehold of the Olympia at 107th and Broadway recently.

Exhibitor Holds On

The manufacturer is always doing him but somehow the exhibitor continues to buy, build and rent theatres. There isn't today in Greater New York one available picture house worthy the name for sale at \$10,000. The regular theatre devoted to regular stage attractions in any part of the country, not even excepting

cent Douglas Fairbanks feature introduced at the Capitol which got \$7,500 with the receipts exceeding \$35,000. The "Kismet" date at the Strand some weeks ago netted a weekly gross of over \$30,000 and cost the theatre only \$5,000.

Any well conducted small film house in any of the boroughs will knock out a profit of \$200 and over; any reputable medium-size shop produce a profit of from \$500 to \$1,000; any big Strand, Capitol, Rivoli, Loew, a profit of about \$7,000 weekly for 52 weeks in the year.

Ask the Exhibitor

The exhibitor in St. Louis, Cleveland, Cincinnati, San Francisco, New Orleans is in a pitiable condition. Ask him. And after asking him, get a report on him from one of the service report bureaus that the exhibitor's petty chicaneries made imperative, and gasp at the prosperity these reports show.

The poor down-trodden exhibitor is the worst salesman on earth. There isn't a film salesman born who (Continued on page 153.)

Billy Carlton's death in London was brought into the case of George Kelly and his English dancing partner, "Babs" Taylor, at the coroner's inquest into Kelly's murder of the girl and his own suicide. The card of Reggie de Veuille, who was involved in the Carlton case, was found in Kelly's pocket.

SEASON'S GREETINGS



MISS BOBBIE WILLIAMS

(Williams and Pierce)

Now playing 33rd consecutive week on Keith and Interstate Circuits in a Novelty Song and Dance Revue entitled

"TWO MODERN COUNTRY JAKES"

Written and Produced by MY SISTER—ELSIE WILLIAMS. Direction: GLADYS BROWN, Hennessey Office.

he Broadway section of Manhattan, that would offer a regular stage attraction as low as 10 per cent. of the receipts for its share, could be laughed out of existence. The exhibitor who would think of willingly paying more than that percentage of his receipts for his rentals is so rare he might make a lot of money exhibiting himself to his fellows. An exception was the re-

BEN BERNIE



DEAR PHIL:
"Send me in on the Roof. I can sing the fiddle."
Yours enviously,
BEN BERNIE.

Actors' Fidelity League.

By HOWARD KYLE

It occurs nothing could be more timely than to quote from a contribution I made to "The Authors' League Bulletin" in June, 1919, in compliance with the wishes of the Executive Committee of that distinguished organization, viz.:

"As the theatre is conducted in the English speaking world today the manager assumes the financial responsibility of play production, binding himself to pay the author from 5 to 10 per cent. of all gross receipts of performances and to give the actors therein a stipulated weekly wage. Further, it is the practice to pay the dramatic author a substantial sum of money designated as 'advance royalties' when his play is accepted, and should the manager fail to produce the play on or before a specified date he would forfeit all of his rights to it and the cash advanced. The author is, therefore, a kind of creative proprietor who leases his product to a capitalist, the manager, on terms that insure him compensation for time and labor devoted to making it. A few actors take a percentage of all the gross receipts for their compensation, like authors.

"The actor, however, is an employee of the manager, who, from time out of mind, previous to December 21, 1912, when the first united step was taken in New York towards the establishment of the Actors' Equity Association, had gone unchallenged in his use of absurdly one-sided contracts. The author and the actor are necessary to each other, but their business relations to the manager, it is plain to see, are decidedly different.

Advice to Authors.

"Your Executive Committee has honored me by asking my counsel, or else I could not presume to suggest to a body like the A. L. of A., many of whose members, if indeed not all, command my homage, what course it should pursue.

"But I venture to say if authors are smarting under business inequities they would do well to hold a general meeting and freely discuss all matters of common complaint. Should it be the sense of the assembly that wrongs exist that call for reform a committee could then be elected to that end. A small committee, not exceeding five members, would be preferable, and they should be chosen with an eye to their experience. (Continued on page 84N.)

SEMI-PRO BASEBALL

Semi-pro base ball owners and managers in the eastern states enjoyed their most prosperous season last summer. The base ball season of 1920 will go down in history as the best ever. This is not limited to the semi-pros only, for the major leagues, and including all down as far as the class "C" brand of ball, made heavy money. Incidentally, due to the income tax, some minor organizations throughout the country inaugurated on frequent occasions what was termed a "Dollar Day," which permitted the players to share up the receipts of that day among themselves in addition to their respective salary.

Manhattan leads by far in population but had only one high-class semi-pro team, Jeff Tesreau's Bears, playing at Dyckman Oval, 207th street and Broadway. The Bronx was represented with two high-class semi-pro aggregations.

Leading Home Teams

Tesreau's Bears took the lead in Manhattan as the only team representing that borough. However, the team on a whole, could class with the best.

It would be hard to determine which team in the Bronx was of the superior class. As to the Bronx Giants and Lincoln Giants, an opinion cannot even be based on past records.

In Brooklyn the Bushwicks, without doubt stood as the premier club.

Leading Traveling Teams

Traveling teams as a rule are not of a calibre to compare with a home lot aggregation. They are not paid as much, combined with the fact semi-pros prefer not to travel. It is easily explained why a home team should be superior. The Royal Giants (colored) have the best record of any traveling team and well deserve the distinction of being classified as the best. One pitcher alone ("Smoke" Hubbard) deserves the credit for the classification. He is the best in the business and certainly would have been in the big show years ago only for color. To bring this team to any home lot costs more than any other team of the same semi-rank. Before their manager attempted to book his club (Continued on Page 37.)

"HEARTS OF GOLD"

A Story of Burlesque
By FREDERICK M. MC'CLOY.

I like to write about burlesque. It is a subject that is very dear to me, because I have lived in its atmosphere these many years and have come to love it as a fellow loves a comrade. Eleven years ago to-day burlesque and I were total strangers. I had heard of it, of course. We in the other ends of show business had all been familiar with this outcast limb of our craft. And we had never heard anything to

begone condition-spelled exclusion from the rest of the canine world.

The burlesque theatre was, indeed, an outcast. But what of its people in those long-ago days?

A Little World of Their Own.

We knew little of them. As I have said, they kept to themselves. They didn't live at the same hotels and they didn't patronize the same restaurants. Occasionally, we came in contact with them "on the road" making the same "jumps." But there was an absence of affiliation, as though we were not of the same profession. They were a jolly lot—jollier, livelier, happier than we, to all outward appearances, at least. Perhaps it was because they were less stilted and more carefree. Or, was it because they were just ordinary, down-on-earth people without affectation and without false pride and without self-conceit?

"'Tis true 'tis pity;
And pity 'tis 'tis true"
we thought we were better than they. That in reality constituted the only difference between us. And (Continued on page 149.)

Yuletide Greetings from

Vera—THE PATTS—Tom



A Triumph in AERIAL ARTISTRY.
BOOKED SOLID, FALL 1921.

its credit except that it paid its bills and with laudable instinct kept to itself. We could see its theatres from the main, brightly lighted streets. They were invariably on some dismal, poverty looking thoroughfare, away from the warmth of the cities' hearts and the cities' respectability. Cleanliness shunned them as they, apparently, shunned cleanliness. In the great world of the theatre, they seemed possessed of the same characteristics as the mongrel dog whose concealed tail, drooping ears, furtive glance and generally woe-

INGENUE PAYS TO HAVE LEGS BROKEN

Ruth Gordon Kelly Undergoes
Unprecedented Operation.

Chicago, Dec. 27.

Ruth Gordon, wife of Gregory Kelly, and ingenue of "Seventeen" and "Clarence," is in the Presbyterian Hospital convalescing from an operation believed to be unique. She had both her legs broken—by request.

Though it never seemed noticeable from front, Miss Gordon was—ahem—well, bow-legged. And sensitive about it. Her tour having closed, she decided to come here and have the curvature corrected. The surgeons looked askance. They didn't want to do it. Could they do it? They could, but they didn't want to. Well, a lady could have her shin-bones broken and reset if she chose, could she not? She could. So ordered.

Kelly and Miss Gordon will star in stock in Minneapolis this spring, and Miss Gordon, having in mind several star parts demanding short skirts, deliberately planned and sustained the operation. It is said to be a success.



AL G. FIELD DEAN OF MINSTRELSY

And Founder of the
AL G. FIELD MINSTRELS

BROADWAY REVIEWS

DEBURAU.

Pierrot.....Deburau
Columbine.....Justine
The Ghost of the Old Clothes Merchant.....Laurent
Jean-Gaspard Deburau.....Lionel Atwill
Marie Duplessis.....Elsie Mackay
Comedians of the Theatre Funambules:
Monsieur Bertrand, the Director.....Bernard A. Reinold
Robillard.....Hubert Druce
Laurent.....Joseph Herbert
Laplace.....Rowland Buckstone
Justine.....Margot Kelly
Madame Rebarb.....Pauline Merriam
The Young Man.....John Roche
Clara.....Marie Bryar
Honorine.....Isabel Leighton
Clement.....Edmund Gurney
The "Barker," the Man with the Big Drum.....Sidney Toler
The Money Taker.....Helen Reimer
The Unknown Lady.....Lylla Burnand
A Journalist.....St. Clair Hayfield
The Lady with the Longnote.....Eden Gray
ACT II.
Deburau.....Lionel Atwill
Marie Duplessis.....Elsie Mackay
Madame Rebarb.....Rose Coghlan
The Young Man.....John Roche
Maid.....Sallie Bergman
Master Charles.....George Ryan
ACT III.
Deburau.....Lionel Atwill
Marie Duplessis.....Elsie Mackay
Charles Deburau.....Morgan Farley
Robillard.....Hubert Druce
A Doctor.....John L. Shine
ACT IV.
Deburau.....Lionel Atwill
Charles Deburau.....Morgan Farley
Monsieur Bertrand.....Bernard A. Reinold
Barker.....Sidney Toler
The Prompter.....Fred Bickel
Eene Shifter.....Robert Roland

A few moments before the curtain rose on the first act of "Deburau," at the Belasco, Dec. 23, the hum of excitement was so intense it seemed as if the audience could not restrain itself. In some mysterious manner the word seemed to have gone out that this was to be the most artistic theatrical production of the age. When the curtain fell on the first act, the indications were that the presentation could live up to the predictions made for it in advance.

But, as the play progressed to the fourth act, there was a doubt in the minds of the majority whether the piece was all that it gave promise of. "Deburau" is not a play that seems likely to enjoy an exceptional degree of popularity with the general run of theatre-goers. It is not a play of action, being episodic and made up of "high flashes." It is an idealized chronology of the life of a French actor, who has lived and loved. It undoubtedly lost much in its translation and adaptation, and being in blank verse, suffered from inability on the part of its adapter to properly translate the French colloquialisms to the English language. The producer, on the other hand, was handicapped through inability to secure a cast capable of reading blank verse without such dialog becoming monotonous to the point of bordering on soliloquy. There are a number of long speeches spoken in stilted, pedantic fashion. Three hours of this form of entertainment, at the present time, appeal only to the limited percentage of "highbrows," and even then would require a cast of exceptionally trained interpreters of this sort of dramatic reading.

The first act shows a pantomime performance in which the talented actor, Deburau, plays Pierrot in an obscure little theatre in Paris in 1839. He is the recipient of much adulation, and a number of impressionable females waylay him at the stage door nightly. But Deburau is true to his wife and child. When these amorous ladies suggest midnight suppers he politely shows them the portrait of his beloved family, and thus disposes of them. At the end of the first act enters stage door—Marie Duplessis, the young woman who history says, was the inspiration to the elder Dumas for the character in his play "Camille." Deburau takes one look at her, and the curtain falls with the pair walking off together.

In the second act he is seen at the home of Marie, where he has been for a week, having wholly forgotten his domestic ties. He leaves her to pay a visit to his own home, where he finds his wife has run away, and he comes back, leading his ten-year-old son by the hand, carrying in his arms his little dog, and also his bridegroom. He rushes in joyfully to announce the fact that he is free to take up his permanent abode with Marie, and finds Armand Duval at her feet.

Act III is seven years later, and the scene is in Deburau's lodgings, showing him a broken-down man with iron-gray hair and a hidden sorrow. His son has grown up, and wants to become an actor. Deburau waits day in and day out for Marie to come to him. She finally comes, but not to return as his sweet-heart, but on an errand of mercy, having heard that he is ill. She tells him how much she loves Armand, and that his parents are trying to separate them. He sends her back to her lover, and decides to return to the stage.

In the fourth act we once more see him in the role of a clown at the little theatre, but his heart is broken, and he has lost his spontaneity. The audience, realizing he is no longer able to amuse them, hisses him frantically. The rope holding the curtain breaks at this psychological moment, and he realizes that his doom is sealed. He is then shown leading forth his

son as his successor, he stepping into the prompter's box, from which spot his boy had so often witnessed his performances. In a long speech he imparts to the boy the mysteries of his art, and the final curtain falls with the son succeeding to the popularity which Deburau had for so many years enjoyed.

With but few exceptions, the company acted in a labored manner. They seemed to be unable to cope with the blank verse dialog. Lionel Atwill, the star, did wonderfully with the title role. This excellent artist is essentially an interpreter of modern roles. Nevertheless, he did excellently with his lengthy soliloquizing speeches. His mobile features served him well in the pantomimic scenes, revealing a grace and charm which stamped him as one of the really great artists on the stage at the present time. Rose Coghlan, in a small role, and John L. Shine, in a still smaller one, were the two most brilliant examples in the cast of ability to properly "read" their parts.

"Deburau" is from the French of Sacha Guitry, and the English adaptation is by Granville Barker. David Belasco has given the piece a most artistic production, one of the really fine things he has done. Some may even think that it is the finest presentation he has ever made in his long and interesting managerial career. Jolo.

MARY ROSE.

Mrs. O'tery.....Ada King
Harry.....Tom Nesbitt
Mr. Morland.....O. B. Clarence
Mrs. Morland.....Winifred Fraser
Rev. George Amy.....A. S. Homewood
Mary Rose.....Ruth Chatterton
Simon Blake.....Tom Nesbitt
Cameron.....Guy Buckley

Any play that gives its spectators "the creeps" is not likely to enjoy popular approval. The most eerie entertainment ever offered at the Empire theatre was unfolded Dec. 22 when Charles Frohman, Inc., presented Sir James M. Barrie's "Mary Rose." To say that it is disappointing is letting it down mildly. To say that it is not absorbingly entertaining would be to juggle with the truth. To say that it is easily understandable would be to pretend to an intellect not generally possessed by the average theatregoer.

Sir James appears to have resorted to what might, for want of a better understanding, be described as spiritualism. Perhaps this is not the exact designation, and if so the reviewer should be pardoned for lack of knowledge of so abstruse, recondite, transcendental a subject.

What the author evidently intends to convey is something that will probably have less appeal to the average theatregoer than a Ziegfeld production, made up of a galaxy of beautiful females and agile comedians. He tries to show that it is not easy to find a place

for a member of a family who has been absent for a prolonged period. He even touches on the relationship between mother and son, after a separation of a quarter of a century, dwelling lightly on the premise that the mother, seated upon the lap of her own son, does not know him. This is handled very delicately, in fantastic form, as only Barrie can handle such a subject. If given to the ordinary playwright it would be so harrowing as to incite hysteria on the part of the entire feminine portion of the audience.

The story is legendary. The action of the play which covers a period of 30 years or more, passes between a manor house in Sussex County, England, and an island in the outer Hebrides. A girl of 12 visits a mythical island with her father. The island is uninhabited and of very small dimensions. She disappears therefrom and there is no trace of her. Thirty days later she is discovered seated in a tree sketching, and has no knowledge of the passage of time. Nobody is able to explain the phenomena, and she grows to womanhood unaware that a month of her existence was lost. The island is known as "The Island That Likes to Be Visited." She marries and has a son. When the child is a couple of years old she visits the island again, accompanied by her husband, and once more disappears in the same mysterious manner. This time she is absent 25 years, and is again discovered on the island exactly as she was at the time of her first disappearance. She is brought back to her home on the Sussex Downs, and cannot understand the change in her parents and husband. Her son had run away from home at the age of 12, and is seen as a grown-up man visiting his old home, which has now been abandoned, and is supposed to be haunted by a ghost. He meets the "spirit" and recognizes it as his mother, but she does not know him. The whole thing is very far fetched and difficult of comprehension.

The title role is played by Ruth Chatterton, who is probably not the ideal actress for the part. In the lighter scenes she was at her best, revealing her irresistible ingenuous personality; for the more delicate ones she was altogether too material. For popular appeal the best performance in the play is that of O. B. Clarence as the girl's father. His differentiation of characterization, covering a period of a quarter of a century, was a fine piece of character acting. Probably the most artistic performance was the "bit" contributed by Ada King. The company, on the whole, was competent, but not especially so. Jolo.

"Corsetless dancing" fad, which has been the cause of considerable criticism from straight-laced persons in Indianapolis, where it was brought to notice, is defended by a woman's specialist, Dr. Mary Fallon of New York. She defends the practice as sane and healthful and upholds the girls who check their stays in the cloakroom.



NEW YEAR'S GREETINGS

Percy OAKES and DELOUR Pamela

Present a Cycle of Cyclonic Dances. A whirlwind hit on any bill. Now appearing in America's principal theatres and booked solid until June. Many thanks to Messrs. Vincent and Gottlieb for courtesies extended. Now en route Orpheum Circuit.

BETTY—THE BOOTLEGGER

A STORY THAT MEANS NOTHING.

By THOMAS J. GRAY.

"Where's my wig?" the voice came from a person made up in female clothes, jewels, and all that goes to make up an actress, but the head from which the voice came was bald. If you could see the headline name on the paper outside of the Lollypop theatre you would know it was none other than the "Great Goblin." "The World's Greatest Presentation of the Female Artistic," in other words, it was a female impersonator who was talking. The orchestra had already played two vamps of "The Horse Radish - Symphony," his opening song, and he was not ready yet. With much pushing and tugging he finally got on his wig and entered on the stage. The "Great Goblin" had a voice that was a cross between a high strung piccolo and a bass violin that is suffering a m m worm trouble. Every time he hit a high note men reached under the seats for their 4s, and were so happy when the note was over that they felt too good to leave the theatre.

The Lollypop theatre was one of the houses on the Moon Time. It was not Big Time, by any means but the "Great Goblin" could not afford to worry about that; with him it was just a case of anything to keep going so he could keep the agents from his door. He finished his first song, made his change to his dress, for his dance, a pantomime piece called "The Life and Death of an Ostrich Feather." It was his own idea, the program said, and the chances are that no one would ever give him an argument about it. His next number was a popular ballad, "Mammy, You've Been a Grand Father to Me," which was followed by "The International Gallop," which he announced as "His latest creation." Everybody seemed satisfied to let it go at that.

A Disappointment.

At the finish of his act he always pulled off his wig, and walked off like a football player wearing tight shoes. That was not his own idea, it had been done before, and it fooled nobody. Arriving at his dressing room he sent for the stage door man and made inquiries regarding the mail; there was none for him. This made him blue. He had only one more week booked on the circuit, and his heart was set on buying some spangled goods for a new costume that had been shown him by Mother Klutz, the former wardrobe mistress of Four Star Brother Big Tent Show. It had been used to throw over Minnie, the star elephant, in all of the important parades, places where the circus stayed all day and gave two shows. It would have made a great flash properly draped over him, he figured, but he could not afford to buy it without a few weeks' work booked ahead. It looked like a blue Christmas for him. Fate, as unkind as it is sometimes, often turns turtle and becomes kinder than you thought it could. After Goblin had done the fifth show, with only two more to play, there was a knock on his dressing room door. "Come in," he answered. The door opened and a gentleman entered. He was attired in a black and white checked suit, wore a derby hat with a flat brim, and had a horseshoe pin in his tie with enough glass in it, cut in the shape of diamonds, to make a window for a big department store.

"My name is Joe Muffin, formerly known as 'Kid' Muffin, the Lightweight Champion of Dayton, Ohio. I'm telling you this so you'll know you're dealing with a high class party, and I got a scheme where you and I can make some real dough."

Money in Sight.

Goblin was flustered. He managed to stutter: "Er, what is it?"

Mr. Muffin lowered his voice, got a little closer and said, "I'll come right down to cases. It's bootlegging."

Goblin blinked. "I don't understand you," he gasped.

"I'll tell you how, and I'll do it quick," went on the former "Kid" Muffin. "You see, you do a dame, now here's the idea: keep on your costume, I'll get a lot of hot water bags and fill them with hooch, all the real stuff, they'll never suspect you. I know the acts go from here to Cuttown. When you get there go right to the theatre, my partner over there will come to the dressing room and ask for Betty. That will be you. You give him the stuff and you'll get one hundred bucks for yourself, and no trouble at all." "Are you sure there will be no trouble?" said Goblin

"Of course I'm sure, and remember I furnish the hot water bag myself."

"I'm afraid I'd be arrested" an spoli my good name in the profession," protested Goblin.

"What, you'll never get caught you look so much like a dame, go you're the greatest female impersonator of them all."

"Do you really think so?" gushed Goblin.

"Certainly I do; that's why I'm asking you to do it, what two weeks ago I could have asked one who played here 'Hasbryanian,' but heard you were coming, and I waited, knowing how clever you are." "That's so nice of you, Mr. Muffin," said Goblin, who was now all swelled up with pride at being called the best female impersonator "I'll do it."

The Plot Thickens.

That night a taxicab pulled up to the stage door of the Lollypop theatre and the figure of a rather stout looking female entered it. As you know, kind reader, it was our heroine—beg pardon—our hero. The cab stopped at the railroad station the figure alighted. It entered the sleeping car. Pullman porter had quite a time getting the female figure into an upper berth; the female figure did not speak many words. When the porter left Goblin gave a sigh of relief, the thoughts of the one hundred dollars ran across his mind; he could see himself already arrayed in the pretty spangled goods that once adorned the back of Minnie, the star elephant. The fact that he did not have a week booked ahead outside of the one he was about to play did not worry him a bit.

Everyone will admit it is hard to get down from an upper berth—dressed in female clothes it is harder—with three gallons of hooch in hot water bottles it is harder still; very much harder. The passengers in a certain Pullman car on Christmas morning, were startled by a voice, a loud scream, and then a dull thud, the train had been given an unexpected lurch, and the "Great Goblin" was thrown against the upper berth opposite him, the lower berth under him, and the lower berth opposite that, before he started tossing about.

A Riot for the House.

Well, he survived, and on his next date went fairly well with the audience. When he appeared in his yodamp gown things seemed to change, the orchestra leader started to sniff at first, then he started to grin. Several members of the orchestra started to play as Goblin sang and danced; six men in the front row of the orchestra arose and shouted "Wheel". Four men in the second row started to hum "Sweet Adeline." The drummer started to whistle "He's a Jolly Good Fellow." Every man on the orchestra floor seemed to be affected. Goblin finished his number to applause, cheers and shouts. He took seventeen bows. Sixteen more than he ever took in his life. The audience was in a great mood; they even cheered all through the act of the Juggling Hairpins, who followed Goblin.

The manager of the Cuttown Opera house heard the cheering. He was pleased. He seemed to forget the fact that for two weeks he had been suffering from a very bad cold in his head; all he knew was that he had an act on his bill that was a riot. He rushed back to Goblin's dressing room and extended his hand to him. He thanked him; then thanked him again. "Are you booked up?" he asked him. "Not a week," said Goblin. "Well, I'll take you for twenty weeks, in my other houses, and I'm going to keep you here all next week, too." "Thank you," gasped Goblin.

"I'll give you a pay or a blanked contract at once; come on out in the office," Goblin was too dazed to speak. He followed him meekly to his office. In fifteen minutes he had contracts for twenty weeks.

"Now," said the manager, "will you have a little drink of real good whiskey?"

Goblin stammered "Er—yes, if I'm not robbing you of it. I know how hard it is to get."

"Oh, that's all right," said the manager, "there's a glass here in this town I buy it from; sneaks it in through a dame called 'Betty the Bootlegger.' He expects a whole lot of it here today."

Mr. Slice, of the Cuttown Opera house, does not know to this day why the "Great Goblin" fainted in his office.

A SYNCOPATED SYMPHONY

By JACK LAIT.

Certain trades are sui generis to certain races. Harp twangers, for example, are all Italians—the harp being the national instrument of the Irish; boot polishers are all Greeks; bus boys are mainly Germans; Black Handers must be Sicilians; policemen are Sinn Feiners; janitors are Swedes; yodlers, perforated cheeses and six-dollar watches are Swiss; cigaret twisters are Turks; lumber jacks are French Canucks; nuts are Brazilians; teetotalers are Methodists; crap-shooters are Ethiopians; bolsheviks are Russians; Hindu mystics are Hungarians; and musical comedy heroes are lieutenants.

But the Hebrew race has a monopoly, too. Not pawnbrokers, Perlmutter/junk peddlers, moving picture impresarios, sheet music publishers, furriers, jobbers, criminal lawyers, shirt-waist manufacturers, can claim Semitic blood within families without a gentle cross. But there is one vocation—a vocal avocation—all the known members of which could pass a synagog door unchallenged. It is the profession of singing syncopated songs.

No? Look at an abbreviated list: Al Jolson, Ted Lewis, Sophie Tucker, Nora Bayes, Willie Howard, Eddie Cantor, Fannie Brice, Nan Halperin, George Price, Gus Edwards, Lillian Shaw, Belle Baker, Ruth Royce, Rae Samuels, Flo Adler, Anna Chandler—every one of them a syncopater, every one of them a top-liner, every one of them a Jew.

There is something about that kind of meter that seems to come naturally with the heritage of the race. Its own music, the unwritten classics chanted by the holy cantors, preserved through the generations since David strummed his dirges of the driven children on his inspired harp, is far from raggy four-four; but while today there still lingers in every kosher soul a passionate love of the Judean hymns, those walls of Israel's heart break, those moans of exile and despair, there rips from the lips of the same children of God's chosen the most intoxicating and saleable "rags," "jazz" and "blues."

Let some astrologist, biologist, psychologist, anthropologist or apologist account for this paradoxical blending of Rachel's lament and Irving Berlin's latest—both members of the Hebrew Association, by the way—but for the purposes of this narrative, we will treat it as an unexplained consequence, yet an accepted verity.

Lola Leclair (director, name Jennie Schlepstein) was the queen of the jazzarines. Chubby, round of face, pronounced of features, by

honest descent gifted with expressive hand movements, drawing melody from the sentimental wells of her race and syncopated corruption of melody from a heart that beat in ragtime, she swung her shoulders and snapped her fingers through the vaudeville ranks to the forefront, and was now a "hot card," guaranteed to head any bill and "hold up." She drew compensation that would have staggered a burglar, and her name was better known than G. Bernard Shaw's.

It had not always been as "soft"

as this. She had begun in a cabaret, "doing" twenty songs a night for twenty smackers a week—some weeks. Stretching her "pipes" so that her voice could be heard over the rattle of steins, the scraping of furniture, the check-bitten guest's shriek of agony, she developed a pig-iron larynx and a megaphonic delivery. Breathing in the opaque smoke of domestic perfectos, she acquired an emery finish to her throat ideal for steamboat imitations. Having washed dishes and

(Continued on page 147.)

MONKEY GLANDS

By Dr. Max Thorek,

Surgeon-in-Chief, American Hospital, Chicago.

The world seems to be on edge now, and discussions are at fever heat as to the merits and demerits of the possibilities of rejuvenation of the old and decrepit, and the fellow who has used up his vital energies in one way or another. Skeptics will set forth an array of arguments tending to pooh-pooh any possibility of accomplishing such ends. Enthusiasts are raising their voices high in praise of the possibilities in this particular field.

I am fortunately in a position to look upon the question from an unbiased point of view, having given the matter considerable thought and study and knowing, personally, some of the leading lights and champions in glandular therapy. My distinguished colleague and friend, Professor Serge Voronoff, of Paris (France), together with his charming wife—who, by the way, is an American girl, a New Yorker, coming from the Bostwick family—has given his energies to the experimental study of this phase of scientific endeavor. He reached the conclusion a rejuvenation is possible; that recharging the worn-out human batteries can be accomplished; and he goes a step further in emphatically asserting there is no need of our dying young or middle aged; that we can and should live on past the century mark. In this work, armed with these convictions, he does not stand alone; for the Austrian scientist, Professor Stelnach, has arrived at practically the same conclusions after experimenting upon lower animals, and applying his scientific findings and deductions, with delicate precision, to humans.

Now here are two scientists, a Frenchman and an Austrian, who, working in different lands, under different conditions, but with the same object in view, arrived at exactly the same conclusions. Their word cannot be doubted. Their (Continued on page 73.)

LEGIT GOOD ON THE COAST

San Francisco, Dec. 20.

The legitimate theatres on the coast for the year have had the horn of plenty.

Three things stand out predominantly—the gratifying support eastern attractions have received in central California in general and the bay region in particular; the number of successful productions emanating and continuing to emanate from San Francisco and Oakland; and the advancement of Oakland, sister city to San Francisco, from the classification of a one-night to a week stand.

With the single exception of "The Little Whopper," which stranded in San Francisco, not only because of bad business here, but because of previous losses and lack of bookings, the east has come to look to San Francisco for exceptional box office returns, no matter how bad the going has been prior to the San Francisco engagement.

Morocco's "Letty" Smashes Records.

It has come to be a rule that if the attraction merits attention it will receive it in San Francisco. Perhaps the biggest individual business of the year has been done by Oliver Morocco, whose "Linger Longer Letty" with Charlotte Greenwood broke all records at the Curran, playing to a gross of \$30,000 on four weeks and going over the \$100,000 mark on five consecutive weeks, including the week in Oakland which followed the local engagement. This business can be credited to the personal drawing (Continued on page 39.)

PICTURES AND FRISCO

San Francisco, Dec. 20.

A review of the year concerning the growth of the picture industry in San Francisco and the West coast, offers an interesting prospectus that if completed will ultimately result in this section acquiring a certain portion of the production end of the business, heretofore almost entirely held by the southern part of the State, according to the plans of the civic heads which are well under way.

The problem of bringing the producing companies to San Francisco and vicinity was taken up by a committee appointed among the Board of Supervisors by Mayor James Rolph, Jr., of San Francisco, and named the Motion Picture Committee. Its duty was to investigate and report any unfavorable conditions which might cause stress to the future growth of the industry.

The first obstacle the committee encountered was climatic differences in the lack of fair weather and sunshine days which point has been a topic of discussion for many years among the public and industry in general. This topic was exhaustively explored and practically thrashed to a whisper and the final conclusion decided upon was that although San Francisco did not have the best requirements in that direction it did not interfere with the future plans of bringing production work here.

Checking Up Sunshine.

With this seemingly unconquerable obstacle viewed from a new light with first hand knowledge of the situation it was decided upon that unfavorable weather would not alter the growth of the project.

In view of this the eyes of the committee were then directed on the surrounding towns for the purpose of selecting a site within a distance of the city where weather conditions were favorable and near enough to the metropolis to warrant a movement being taken that would result in the mutual benefit to the welfare of the city and county of San Francisco and adjacent territory.

Upon investigation of the State Weather Bureau reports it was learned that San Mateo a suburb (Continued on page 71.)

AMERICA'S BIG PRODUCERS.

The whirl of the theatrical world and is likely to succeed in similar within the last trio of years hasfashion.

The varied styles among the big galaxy of new, aspiring impresarios producers are carried along even more markedly in many cases than generally supposed. Take the firm of Winchell Smith and John L. Golden, who by the way ostensibly (Continued on Page 72.)

THE EDUCATION OF GERT

By Glenn Condon

The man who waved a British flag at MacSweeney's mass had nothing on Gertie DeLancey for nerve.

Gertie was literally born on a circus lot, and by the time she was 16 she had served consecutively as a bareback rider, a trombone player, a concert performer and top-mounter for a troupe of Arabs from the street that gave Gertie her stage name of DeLancey—Arabs, by the way, who were as much Arabian as Gertie was a DeLancey.

Gertie had the reputation in the show business of being able to tell a recalcitrant stage hand where he "got off at" in more different ways without resorting to cuss words than anyone of her age or twice her years for that matter.

Being blessed with the resourcefulness of her kind, it was not at all strange that at the age of 21 she became the owner and feature of DeLancey's Troubadours, a sextet of girl musicians and singers whom Gertie proudly boasted had closed more shows and held 'em without the aid of patriotic medleys or pink tights than any other turn of its nature.

She had been reared in an atmosphere of suspicion. Therefore it was natural for her to condemn the whole tribe of theatrical managers with the one sweeping indictment, "They're all wet!" Meaning, of (Continued on page 79.)

THEATRICAL ATTORNEYS

To a theatrical court reporter it has been of more than passing interest to note the change in the importance of an attorney's theatrical clientele from its former incidental side line to its primal position of the present. When, whereas a lawyer looked upon a breach of contract suit or a royalty claim or a copyright infringement litigation, as a contributory incident to his diverse practise, it has graduated into so important an issue that the dozen or so self-styled "theatrical attorneys" are just that—and little, if anything else. To them the commercial case is the contributory incident, and the exception rather than the rule a happy reversal on the old process.

Just what creates a theatrical attorney? (Continued on page 18.)



BERT LEVY

"THE INTERNATIONAL ARTIST-ENTERTAINER"



EDDIE LEONARD

Happy New Year to All



"JACKIE."

The famous vaudeville bird of Mlle. Franziska. The Mlle. will shortly present herself with "JACKIE" in a new act, especially written by JACK LAIT.

OBITUARY

MARTIN E. WOLFF.

Martin E. Wolff, president and general manager of the Lyceum Theatre Co., of Rochester, died at 10 o'clock p. m. Dec. 24 at the Protestant Infirmary, Baltimore, after an illness of several months. He consulted specialists last summer at the Johns Hopkins Hospital, Baltimore. An operation was recommended and when it had been performed Mr. Wolff seemed to regain his health. He sent frequent messages to William R. Corris, house manager of the Lyceum, describing his recovery and improvement. About ten days ago, however, he suffered a relapse. His family was summoned and was with him at his death.

Martin E. Wolff was born in Rochester 66 years ago, and assumed charge of the Lyceum upon the death of his brother, A. E. Wolff, in 1902. The latter had han-

companied on tours, here and abroad.

FREDERIC BELASCO.

Frederic Belasco, brother of David Belasco, and lessee of the Alcazar

NEW YEAR'S DAY, 1920

In Loving Memory of My Darling Daughter and Wonderful Pal

VENITA

IDA FITZHUGH

theatre, San Francisco, died of pneumonia Dec. 21 at his home in that city.

Mr. Belasco was born in Vancouver, B. C., in 1862. He had been in the theatrical business since graduating from Lincoln College in California.

BOBBY PANDUR.

Bobby Pandur, age 44, died Dec. 20, in Wood Island Hospital, after an illness of four years.

Bobby Pandur appeared in vaudeville over here as Pandur and Brother. His brother, Billy Pandur, is now at the New York Hippodrome. From the Continent, the Pandurs are internationally known in variety circles. Bobby's wife is Gussie Franklin, now with the Five Petroffs.

BURLESQUE ROUTES

(Jan. 3-10.)

"All Jazz Revue" 3 Empire Hoboken 10-12 Cohen's Newburgh 13-15 Poughkeepsie.
"Around the Town" 3 Park Indianapolis 10 Gayety Louisville.
"Bathing Beauties" 3 Century Kansas City 10-11 Lyceum St. Joseph.
"Beauty Revue" 3 Howard Boston 10-12 New Bedford New Bedford 13-15 Academy Fall River.
"Beauty Trust" 3 Standard St. Louis 10 Century Kansas City.
"Best Show in Town" 3 Lyric Dayton 10 Olympic Cincinnati.
"Big Sensation" 3 Empress Cincinnati 10 Lyceum Columbus.
"Big Wonder Show" 3 Palace Baltimore 10 Gayety Washington.
"Bon Tons" 3 Empire Providence 10 Casino Boston.
"Bostonians" 3 Star Cleveland 10 Empire Toledo.
"Bowery" 3 Columbia New York 10 Casino Brooklyn.
"Broadway Belles" 3 Star Toronto 10 Academy Buffalo.
"Cabaret Girls" 3 Gilmore Springfield 10 L. O.
"Cute Cuties" 3-4 Lyceum St. Jose 10 Gayety Minneapolis.
"Flashlight" 3 1920 3 Gayety Omaha 10 Gayety Kansas City.

"Follies of Day" 3 Gayety Kansas City 10 L. O.
"Follies of Pleasure" 3 Gayety Baltimore 10 L. O.
"Folly Town" 3 Gayety Montreal 10 Empire Albany.
"French Follies" 3-5 Cohen's Newburgh 6-8 Cohen's Poughkeepsie 10 Howard Boston.
"Girls de Looks" 3 Empire Brooklyn 10 Empire Newark.
"Girls from Follies" 3 Gayety Louisville 10 Empress Cincinnati.
"Girls from Happyland" 3 Hurtig & Seamon's New York 10 Empire Brooklyn.
"Girls from Joyland" 3 Haymarket Chicago 10 Park Indianapolis.
"Girls of U. S. A." 3 Miner's Bronx New York 10 Orpheum Paterson.
"Golden Crook" 3 Gayety Pittsburgh 10-12 Park Youngstown 13-15 Grand Akron.
"Grown Up Babies" 3 Lyceum Columbus 10 Empire Cleveland.
"Hastings Harry" 3 Gayety Buffalo 10 Gayety Rochester.
"Hip Hip Hurrah" 3 Empire Toledo 10 Lyric Dayton.
"Hits & Bits" 3 Olympic Cincinnati 10 Columbia Chicago.
"Hurly Burly" 3 Gayety St. Paul 10 Gayety Milwaukee.
"Jazz Babies" 3 Victoria Pittsburgh 10 Penn Circuit.
"Jingle Jingle" 3 Jacques Waterbury 10 Miner's Bronx New York.
"Jollities of 1920" 3 L. O. 10 Gayety St. Louis.
"Joy Riders" 3 Cadillac Detroit 10 Engelwood Chicago.
"Kandy Kids" 3 Penn Circuit 10 Gayety Baltimore.
"Kelly Lew" 2-3 Berchel Des Moines 10 Gayety Omaha.
"Kewpie Dolls" 3 Academy Buffalo 10 Cadillac Detroit.
"Lid Lifters" 3 Avenue Detroit 10 Victoria Pittsburgh.
"Liberty Girls" 3 Gayety Detroit 10 Gayety Toronto.
"London Belles" 3 Gayety Washington 10 Gayety Pittsburgh.
"Maid of America" 3-5 Bastable Syracuse 6-8 Gayety Utica 10 Gayety Montreal.
"Marion Dave" 3 Gayety Toronto 10 Gayety Buffalo.
"Million Dollar Dolls" 3 Perth Amboy 4 Plainfield 5 Stamford 6-8 Park Bridgeport.
"Mischief Makers" 3 Gayety Newark 13 Rajah Reading 14-15 Grand Trenton.
"Monte Carlo Girls" 3 Olympic New York 10 Gayety Newark.
"Naughty Naughty" 3 Star Brooklyn 10 Empire Hoboken.
"Parisian Flirts" 3 Bijou Philadelphia 10 Majestic Scranton.
"Parisian Whirl" 3-5 Park Youngstown 6-8 Grand Akron 10 Star Cleveland.
"Peek a Boo" 3 Casino Brooklyn 10 Peoples Philadelphia.
"Powder Puff Revue" 3 Star & Garter Chicago 10 Gayety Detroit.
"Puss Puss" 3 Empire Cleveland 10 Avenue Detroit.
"Razzle Dazzle" 6 Rajah Reading 7-8 Grand Trenton 10 Trocadero Philadelphia.
"Reeves Al" 3 Grand Hartford 10 Jacques Waterbury.
"Reynolds Abe" 3 Casino Philadelphia 10 Hurtig & Seamon's New York.
"Record Breakers" 3-5 New Bedford New Bedford 6-8 Academy Fall River 10 Worcester Wor-

cester.
"Roseland Girls" 3 Orpheum Paterson 10 Majestic Jersey City.
"Singer Jack" 3 Gayety St. Louis 10 Star & Garter Chicago.
"Social Follies" 3-4 Armory Birmingham 5 Elmira 6-8 Inter Niagara Falls N. Y. 10 Star Toronto.
"Social Maids" 3 Casino Boston 10 Columbia New York.
"Some Show" 3 Trocadero Philadelphia 10 Star Brooklyn.
"Sporting Widows" 3 Empire Albany 10 Gayety Boston.
"Step Lively Girls" 3 Columbia Chicago 3-11 Berchel Des Moines.
"Stone & Pillard" 3 Engelwood Chicago 10 Standard St. Louis.
"Sweet Sweetie" 3 Majestic Scranton 10-11 Armory Birmingham 12 Elmira 13-15 Inter Niagara Falls.
"Templers" 3 L. O. 10 Gayety Brooklyn.

"Tibble Tabble" 3 Gayety Milwaukee 10 Haymarket Chicago.
"Tid Bits of 1920" 3 Gayety Brooklyn 10 Olympic New York.
"Tiddly Winks" 3 L. O. 10 Eljou Philadelphia.
"Town Scandals" 3 Gayety Boston 10 Grand Hartford.
"20th Century Maids" 3 Empire Newark 10 Casino Philadelphia.
"Twinkle Toes" 3 Peoples Philadelphia 10 Palace Baltimore.
"Victory Belles" 3 Majestic Jersey City 10 Perth Amboy 11 Plainfield 12 Stamford 13-15 Park Bridgeport.
"Whirl of Mirth" 3 Worcester Worcester 10 Gilmore Springfield.
"White Pat" 3 Gayety Minneapolis 10 Gayety St. Paul.
"Williams Mollie" 3 Gayety Rochester 10-12 Bastable Syracuse 13-15 Gayety Utica.

May Yohe Show Opens.

San Francisco, Dec. 27.

James Macarthur's new piece, "Marrying Mary," featuring May Yohe, opened yesterday (Sunday) at San Jose.

Kolb and Dill Quit.

San Francisco, Dec. 27.

The Kolb and Dill show closed at the Columbia December 25, after doing two excellent weeks, both probably running up \$25,000 together.

AMATEUR GAMBLERS OF TIMES SQUARE.

(Continued from page 11.)

To these observations we desire to add the declaration that neither the publisher nor the man who writes the comments is interested in any stock deal in on the Exchange. To the best of our knowledge, no member of the staff is committed to any stock, and we know positively not a man who contributes to the paper has a dollar's worth of interest in whether the film or theatrical stocks go up or down.

Variety from time to time may not have much money, but at least it has freedom of worry whether its particular store of cash is going to be its own tomorrow or someone's else. It prefers to get along on its present store of money than give it into a broker's keeping with a long chance it will have melted by tomorrow.

We have no special moral objection to stock gambling except that it is a productive source of much worry and wretchedness of mind. But we do believe that the Times Square players are monkeying with a gambling device of which they know nothing. If you will play the other man's game, you are bound in the long run to lose. The player in the dark is at an extreme disadvantage.

As it is being done just now, the player is at a special advantage. For one thing, the bankers have a considerable say in the management of the business, and that circumstance leaves the way open to utmost manipulation. The banker is always a disturber in an industry where he holds strong control. He has advantages which the speculator has not. He has for one thing advance information of the company's business condition and would be one of the first to exploit it for his own profit by selling its stock short in order to buy it back for less, thus discounting an adverse business condition before it is of general knowledge.

In addition some of the lending interests have been severe in their dealings with film concerns, lending money at outrageously high rates and practically taking a mortgage backed up by more than safe collateral. The pawnbroker is a philanthropist compared to some bankers, if the statements of film men lately are to be believed. Thus the capitalist is a dangerous drag on the basic prosperity of the business. He has just squeezed out an added profit from a business which was under stress.

This is only one vicious influence in the stock trader's game. Another is the odd lot dealer or "specialist." Just during the last slump the Exchange governors were asked to make a rule against the great mass of "specialists," preventing them from allowing information to leak which would disclose just where and to what extent "stop loss" orders were present.

It is this practice of allowing "stop losses" to become known which is believed to have resulted in the disastrous break of Famous Players from better than 58 to 45 and under. The practice is known in "the Street" as "gunning for stop losses." A group of small buyers will have placed their orders with a condition that if the stock drops they shall be protected. A man might buy 25 Famous Players, attaching to his order instructions to sell it out for a loss at four points less than the buying price. If it became known that there was a large quantity of buying on this basis, the short seller has only to force the price down four points in order to have this additional stock pressed for additional sales, and this would break the price further. Of course, the man who would know most about the position of "stops" would be the "specialist," and he could easily let it become known and start a downward move in the issues which were most pregnable.

The market has this and other devices which make it practically impossible for the public dabbler to win. Indeed it has become almost a market proposition that a professional trader committed to the public play is violating the ethics of the profession's game. Your professional speculator is practically always against the public in his market position. Usually he is short of the market, when public buying has reached large proportions, and will almost always spread his plays against the outsider.

For these and many other reasons it has been set down as the main principles to guide the public to buy at the low and NEVER TO BUY MORE THAN HE CAN TAKE UP FOR CASH. The popular rule for judging when the market is close to its low is to note when the bearish news of the day gets on the front page of the newspapers. This indicates a serious slump and should mean that stocks are close to the bottom.

The rule for buying only what can be paid for completely is an additional protection, for it prevents "bucketing." Many odd lot dealers, outside the regular Stock Exchange houses, take the place of the old bucket shop, inasmuch as they seek to attract players to 100-to-1 shots. These orders are never actually executed and additional margin calls simply force the player out. In the first place the odd lot house merely took the gambler's money away from him and had no intention of letting it get back. There was no intention to execute the order in the first place.

If any amateur gambler of Times Square finds himself tied up in an arrangement like this he can make only one sure move. Go to the gypsy broker, pay him for all the stock that is being "carried on margin," and then if delivery is not made in 24 hours, call upon the District Attorney and file a criminal complaint. Usually the threat to do so will be all that is sufficient to get delivery of stock.

If he will take up the actual stock, he has a chance over the long run to break even, for he has an actual investment which he can carry indefinitely and realize on at some time. He cannot be sold out for a margin account. This makes for small gains on ordinary capital, but it generally prevents complete loss of capital. This advice has been given many times, but it is seldom listened to because the ordinary Times Square gambler is nearly always trying to run a shoestring into a pair of high boots. It can't be done. So the best advice Variety can give Times Square amateur traders is, "Don't!"

In Sad and Loving Memory of My Dear Husband

EDWARD KENDALL

Who Entered Into Rest Dec. 13, 1918

Two lonely years have passed away
As time goes by. Grief holds its
way.
Your loving smile, your gentle face,
No one can fill your vacant place.
Though flowers I lay upon your grave
May wither and decay,
The love I bear you, Eddie dear,
Can never fade away.

HIS LOVING WIFE

Ruby Marion-Kendall

died the property from its opening in 1858. About 10 years ago Martin Wolff became interested in the Empire, Syracuse, with Charles Frohman, David Belasco and A. L. Erlanger.

Mr. Wolff was for years president of the Rochester Theatrical Managers' Association and was a member of the National Association of Theatrical Managers, the Friars, and other bodies. He was head of a large insurance agency, vice-president of the Union Trust Co., of Rochester; president of the Rochester Board of Underwriters, and was a member of the company which built the Hotel Seneca, adjoining the Lyceum.

The body was taken to Rochester and funeral services were held Tuesday, Dec. 28.

CHARLES M. WHITNEY.

Charles Morse Whitney, founder of the Mozart Sextet, died at his New York residence, 20 East 90th street, Dec. 22, of heart disease. He was 72 years old.

Mr. Whitney, widely known in musical circles, made his fortune as an attorney. He was born in Augusta, Me. Among the notable cases in which he figured were Walworth divorce and subsequent trial of Walworth for murder, the "pig iron" case of Cutler & Co., and the libel suits of the Daily Graphic against

IN MEMORIAM

In Constant Thought of and Loving Devotion to My Beloved Sister

FRANCES TRUMBULL

Who Was Taken From Me December 20, 1912.

MAZIE TRUMBULL

(MRS. JOE W. SPEARS)

the New York Times. Mr. Whitney was at one time attorney for Henry Clews, the banker.

Mr. Whitney was an organist and composer. In the Mozart Sextet, which consisted of himself, his wife, son and three daughters, he played bass viol. They were in concert work for three years. All but his daughter Estelle, who played the viola, survive him. She died about two years ago.

KATE BYRON.

Kate Byron, widow of Oliver Doud Byron, and sister of the late Ada Rehan, died in Montclair, N. J., Dec. 21. She was 75 years old and only survived her husband two months.

Mrs. Byron was born in Limerick, Ireland, and lived in this country 59 years. She and her husband were both popular players a generation ago. She played comedy parts with Edwin Booth, Joe Jefferson and William Florence and also with Mrs. Drew's company in Philadelphia. Arthur Byron, her son, is her only survivor.

ANNIE BALDWIN.

Annie Baldwin, pianist, and sister of the late Lillian Nordica, died Dec. 21 at her home in Boston. She had appeared with many notable artists and acted as her famous sister's accom-



IVAN BANKOFF and Mlle. PHEBE

Extend the season's greetings to all. Now with the "Greenwich Village Follies" at Shubert, New York, meeting with their usual tremendous success. Mr. Bankoff, a premier dancer, who has been featured all over the world, developed his protegee Mlle. Phebe into a topnotcher, and after completing a triumphant vaudeville tour of all the big time houses in the U. S., duplicated his usual hit with the "Follies." Mr. Bankoff, in addition nightly, is conducting a concert bureau for the exploitation and managing of musical artists and giving concerts.

YIDDISH THEATRE UP TO DATE

The Yiddish theatre in summary as to its standing up to date may be spoken of as being enveloped in a cycle of 15 points, affirmative and arbitrary.

Their subdivision would classify them as follows:

1. Plays with literary value by the acknowledged Jewish poets and authors.

2. The detriment of the "closed shop," wherein new blood if admitted, must win its spurs by playing one year or more on tour—and this before being permitted to appear in New York.

3. Elimination of the prompter's box.

4. A more conscientious application in producing plays, in which more time is allowed for rehearsals.

5. Elimination of "objectionable" chorus girls in the Art.

6. An orchestra ensemble of four pieces in vogue at the Art, giving place to the customary number regulated by the union, in which music becomes a component part of the theatre instead of being a digressing subsidiary of that same theatre.

7. Adaptation of the better class plays from European sources.

8. The influence of the Broadway theatre upon the production standpoint in Yiddish playhouses, in which the warning note is sounded through competition.

9. The disadvantage that the manager experiences in being forced by the union to engage a specified number in the cast, irrespective whether he needs them or not. The boosting of the overhead and forcing them (the managers) to economize in other directions.

10. The commercial manager, in which he is tutored in the business end of the Jewish theatre and never the slightest regard for its artistic end.

11. The weakness of the younger element in an effort to ape Broadway's methods.

12. The lack of technical direction, in which the regisseur is badly needed.

13. The lack of application to higher purposes in the drama.

14. The lack of training in elocution, diction, et al.



"MARY" Niemeyer says:

"MR. GEO. M. COHAN'S musical play, 'Mary,'

AT the Knickerbocker Theatre REALLY brings happiness to all!

Y—DON'T you see "Mary"—and my son,

JOE NIEMEYER?

"Mary" Christmas and Happy N. Y. Year!!!

15. The lack of education, due not so much to the majority of the artists' unwillingness, but more to the early environment where education was beyond them.

Thus as nearly as possible the present minute situation in the Yiddish theatres is fused into 15 points. In the routine of their subdivision no attempt has been made to place what might seem the more important features first. Are all equally important in getting an impressionist's view of an institution that is, in its way, estimably unique. It has its shortcomings. It is not perfect by any manner of speaking. It is doubtful if it will ever be. But for all its ostensible barriers in shutting off the powers that can make it a greater institution in the life of New York's Jewish population, there is always a silent, pro-

gressive force, working incessantly, to draw it into a vortex of its own methods. These are the men who crush ancient methods under the heel of modernism. Through experiment they achieve results which immediately send accepted standards of the past into the discard.

Probably on no other stage within the writer's ken is the influence of the literary author—not the quasi sort—but the sincere contemporary and the acknowledged posthumous author, felt as much as it is on the Yiddish stage. This influence virtually saturates the theatre. It is not uncommon to find, for instance, two or more out of the total of five in New York City—offering simultaneously the works of Sholem Aleichem and Peretz Irshbein. (The spelling is as near to the phoneticism of the Hebrew as possible.) In the case of the former he is acknowledged by comparison as the "Mark Twain" of contemporary Hebrew literature. With Irshbein, his works have been coupled in comparison with the greatest contemporaries and the equally great now in the beyond.

(Continued on page 24.)

THEATRICAL REPORTING

Theatrical reporting is just the same in principle as any other kind of reporting. That is to say, it's all a matter of getting the news. But when it comes to methods of procedure in doing that—getting the news—theatrical reporting is decidedly different. The reporting of news on a big metropolitan daily in the theatre is a matter of routine work, with the reporter just one of the countless cogs of the news-gathering machine.

Day after day the daily reporter performs the same routine duties, with little opportunity for initiative or work of an individual character. Unless assigned to something of a special nature his work is laid out for him and it is up to the rank and file daily reporter to follow the diagram in cut-and-dried fashion, in accordance with instructions laid down for him by the city editor.

Theatrical reporting bears about the same relation to daily newspaper reporting that front brick laying does to the ordinary side-wall brick laying. Like the front bricklayer, the theatrical reporter is a specialist. But there the resemblance ends, because a front bricklayer must have brains. And a theatrical reporter—well, just ask anybody—and he'll tell you quickly enough—all a theatrical reporter must have is a pad and pencil and a faculty for asking annoying questions.

But there's one thing more than the three attributes mentioned that the theatrical reporter must have among several others, and it's rather important. Besides a pad and pencil and the faculty of asking questions the theatrical reporter must

also possess the ability to obtain the right sort of answers to his questions, whether they are propounded to a five-a-day vaudeville actor, a \$2,000-a-week headliner, a small-time agent, an usher, a theatrical legal solon, an elevator operator, a haughty multi-millionaire picture magnate, or any of the varied and numerous personalities with whom the theatrical news chronicler comes in contact in the course of his search for live information.

The reporter gathers his news as a rule from established sources such as police headquarters, city, State and federal courts, departments, etc. This is so, too, as regards the theatrical reporter in a measure, a certain quantity of news emanating regularly from established routine sources like the theatrical associations, clubs, labor unions, circuits, etc. But the real news of show business very, very rarely, if ever, is derived from what is given out in this routine way, and it is up to the theatrical reporter to "dig" for the type of news that makes the paper worth reading.

"Digging."

And it's in this process of "digging" that the all-important matter of getting the right answers referred to enters largely. For the reader unused to newspaper parlance it might be explained that "digging" consists of making the rounds from office to office, button-holing this one and that one on the street, hotel lobby, subway car, office or wherever opportunity offers with the interrogative salutation, varied according to the vocabulary of the theatrical news "digger" and the extent of his acquaintance with the person addressed, but always having the same significance—"What's new?"

The theatrical newspaper man comes in contact with innumerable sharply contrasted types of human nature. It's all in the day's work. But there are some that fall readily into easily classified groups, who in response to his verbal—and sometimes unspoken "What's new?" or possibly specific query as to some particular news desired by the "digger," return answers surprisingly the same.

There's the fellow who draws the expectant "news digger" aside, and, after swearing the latter to inviolate secrecy, imparts the astounding information that the wife of a prominent actor is about to sue her husband for divorce. "Under no circumstances must you reveal your source of information," says the news tipster, half warningly and wholly threateningly, "because if you do I'll never slip you another story. Maybe you better not print."

(Continued on Page 36.)

BACKERS OF "BREVITIES."

Cleveland, Dec. 27.

Announcement has been made here that "Broadway Brevities" has been taken over by Phil D. Isaacs of Cleveland and Hugo Sacks of Buffalo. The production will now be sent out under the ownership of the Buckeye Producing Co.

The Buckeye is capitalized at \$100,000.



Charlotte Perry

ART IS THE GIFT OF GOD TO HIS UNIVERSE, AND HENCE THE ARTIST BEARS THE IMPRESS OF THE UNIVERSAL AND IS ENTITLED TO THE RESPECT OF ALL NATIONS.

YEAR IN LEGIT

In legitimate theatricals 1920 will go down as one of the most unusual of all, because of a combination of business and booking conditions. The spring season of 1920 (which was the latter portion of the season of 1919-20) was a splendid one from a business standpoint, and the result was that the early part of 1920-21 found a tremendous host of shows in production and starting out. From September to almost the first of December found the road, especially in the territory surrounding New York, so congested with attractions one could hardly move. It was

eral will receive the fruits of a returned prosperity.

What chance there is for this—and it looks like a mighty slim one—can be gathered from a government report on industrial conditions the country over issued within the last month. The report is given herewith State by State:

The Government Report.

The report was received by the National Industrial Conference Board from official sources in 45 states, and embraces more than 95 per cent. of the population of the nation. Reports from many of the



EARL GOFORTH and FRANK BROCKWAY

—IN—

"THE CHICKEN THIEF"

WISH EVERY ONE A PROSPEROUS NEW YEAR

a duplication of the previous year, when the actors' strike ended and all the shows started for the road at once.

Business for a time was good, but soon the road shows began to tell another story on their weekly statements. Closing after closing ensued. There seemed to be only the big cities left for attractions. The road wanted the big shows and would not patronize the smaller ones. However, the overhead for big shows on the road, with crews getting highly increased salaries, railroads and transfer companies charging all the traffic would bear, made it impossible for the larger attractions to keep going. By the time the pre-Christmas slump hit the theatres—and it arrived this year about three weeks earlier than the usual time, there was a general closing of shows on tour which placed hundreds of actors out of work.

Where Fault Lies.

The answer lies in two words—"general conditions." It meets the industrial condition, the general financial condition, the railroad condition and the inner condition of theatricals, which has been self-created by those who obtain their livelihood in the profession, either as actors, musicians or mechanics. The only relief in sight for future seasons seems to be a general reapportionment of the burdens to meet with the general fall that there is going to be in prices of all commodities, which will mean the cutting of the prices of theatre admission and subsequently the cutting of salaries in the profession in all of its branches.

That the manager, actor and mechanic must get together on this question in the near future is a foregone conclusion, otherwise the theatre, at least outside of the big cities, cannot continue to exist.

At present there is a certain optimism in the ranks of the managers. They believe that after New Year's conditions on the road are going to better. But this seems improbable unless there is a general resumption of activity in the industrial fields. Even then it will be some little time before the theatre in gen-

states indicates that unemployment is slowly increasing.

In the New England section the reports are as follows:

Rhode Island: Textile mills working on one-half or one-third time. Number of employees in machinery and tool plants decreasing. Conditions approaching a state of unusual unemployment.

Vermont: Textile industries principally affected, some unemployment in machine shops, some in granite industry. Unemployment increasing.

Massachusetts: There has been little change in conditions since September. Trade union figures indicate 19.3 per cent. unemployment—most in boot and shoe trade. Conditions improving.

In the Central Eastern States:

New York: No upward tendency in employment is yet visible, facts pointing to further reductions in factory employment.

Pennsylvania: Unemployment is increasing but not at an alarming rate. In Philadelphia it is difficult to place common laborers, but the demand for skilled mechanics is increasing.

New Jersey: Unemployed steadily increasing.

In the Southern states conditions show an increase of unemployment in six out of nine states.

North Carolina: About seven per cent. unemployment in all crafts.

Georgia: Textile mills running half time; automobile industry en-

(Continued on page 84A.)

SON FOR BELLE BAKER XMAS.

A son was born to Belle Baker on Christmas Day at Stearns' Sanitarium, West End Ave. and Seventy-second St. In private life the actress is the wife of Maurice Abrahams, professional manager of Waterson, Berlin & Snyder.

ALEXANDER DOESN'T REPEAT.

New Orleans, Dec. 27.

Alexander, the Mystic, who rolled up a huge week when at the Tulane last season, did not repeat last week. Business during his return engagement was light.

A HAPPY NEW YEAR

W.

S.

BUTTERFIELD

MICHIGAN

CIRCUIT

of

THEATRES

AARON
KESSLER

OFFERS

THE SEASON'S GREETINGS

TO ALL THE PROFESSION

Strand Theatre Bldg.

New York City

BLOOM
STATE-LAKE BLDG.
CHICAGO

190 N. STATE ST. Phone Randolph 3393

LARGEST AND BEST EQUIPPED
POSING ROOMS IN THE COUNTRYGRAND PIANO FURNISHED FOR ALL MUSICAL ACTS
ALL KINDS OF SCENERY AND SPOT LIGHT, OPEN SUNDAYS

FRED MANN'S

"RAINBO GARDENS"

CLARK AT LAWRENCE. CHICAGO

ISHAM JONES—RAINBO ORCHESTRA

CONTINUOUS DANCING AND VAUDEVILLE
FAMOUS CHICKEN DINNERS AND A LA CARTE SERVICE

THEATRICAL ATTORNEYS

(Continued from page 15.)

torney they themselves do not know. It may so happen a powerful producing corporation or a popular star engages an attorney on a retained fee, and with that may come a large circle of other theatrical clients, for a satisfied client is the best advertisement of all. This constant "feeding," therefore, marks the beginning of an almost exclusive professional patronage.

Why They Moved.

Thus one may perceive why, even firms like House, Grossman & Vorhaus; Henry J. & Frederick E. Goldsmith and Nathan Burkan, with their wide circle of clients who would as soon (and did formerly) travel downtown to their former Park row or Broadway locations, have had to concave with the trend of the times and defer to the fact that the inconvenience of being removed even that little ten minutes' subway distance from the Main Alley was detrimental mutually. Arthur Butler Graham, with his manifold picture clients, has been compelled to do likewise. Why Nathan Vidaver (the attorney for Alice Brady, William A. Brady, the N. A. M. P. I., and other picture interests) or William Klein, the Shuberts' legal mainstay, or Dittenhoefer & Fishel, still remain down there is only because of personal inclinations, although one may also keep in mind a location up there is not to be had for the asking these days. But at that Mr. Vidaver is uptown mainly, likewise Mr. Klein.

The late Judge Dittenhoefer, who incorporated the Actors' Funds of America and secured the passing

(Continued on page 129.)

NEWS OF THE FILMS

Douglas Doty has been added to the scenario staff of Realart at the Los Angeles studio. He was editor of the book department of the Century Publishing Company for ten years.

Joseph Mogler, owner of the Mogler and Bremen theatres, and president of the Exhibitors' League of St. Louis, and S. J. Baker, First National branch manager in that city, were visitors in New York last week. Mogler says that Charles Ray, in "45 Minutes from Broadway," broke all attendance records for the Mogler theatre.

David Blyth, formerly assistant manager at Realart's Detroit office, has been appointed manager at Kansas City.

EMPIRE B'way 40th St., Eves. 8:15

Mats. Wed. & Sat. 2:15

CHARLES FROHMAN Presents

RUTH CHATTERTON

In a New Play

"MARY ROSE"

By J. M. HARRIE

Belasco

West 44th St., Eves. at 8:30

Mats. Thurs. and Sat. 2:30

DAVID BELASCO Presents

LIONEL ATWILL

In "DEBURAU"

A Comedy from the French by Sacha Guitry, adapted by Granville Barker

CENTURY THEATRE

420 St. & C. P. West.

Evenings 8 Sharp. Matinees Wed. and Sat. at 2.

F. RAY COMSTOCK and MORRIS GERT Present

MOST

SENSATIONAL

SUCCESS

EVER KNOWN

IN N. Y.

MECCA

Musical Extravaganza of the Orient.

ARTHUR HOPKINS

PRESENTS

BEN-AMI

IN SVEN LANGE'S

"SAMSON and DELILAH"

At the Thirty-ninth Street Theatre

AND

Nigel Playfair's London Production

'THE BEGGAR'S OPERA'

By Gay, Adapted by Arnold Bennett
and Nigel Playfair, with new airs by
Frederic Austin.

At the Greenwich Village Theatre

Season's Greetings
to all my friends
andBest Wishes for a Happy
New Year!

MELVILLE MORRIS

Jerome H. Remick Co.

219 West 46th Street

VAUDEVILLE ACTS, ATTENTION!

Walter Meakin

NOW BOOKING EXCLUSIVELY WITH W. V. M. A. & KEITH OFFICE

Suite 604, Woods Theatre Bldg., CHICAGO

Can Use Good Acts at All Times. Call, Write or Wire

Phone: State 7364.

FOR ANY THEATRE
IN THE WORLD
PARISH
AND PERU
ARE A GIFT
HAPPY NEW YEAR

HAPPY NEW YEAR

FRANK A. KEENEY

CIRCUIT

SEASON'S GREETINGS

The NAGYFYS

"A PYROTECHNICAL NOVELTY"

Booked Solid, ORPHEUM CIRCUIT

Direction AARON KESSLER

Phones: Central 5991 and 1595

Open Sundays

ALEX SCHWARTZ

ORIGINAL LITTLE HUNGARIAN
RESTAURANT and DINING ROOM

FOR LADIES AND GENTLEMEN

Entrance THROUGH LOBBY to 2d Floor.

117 North Dearborn Street

Opposite Cort Theatre

Meals Served at All Hours from 11-A. M. to 8:30 P. M.

CHICAGO

New Year's Greetings

FROM

BESSIE WYNN

Direction HARRY WEBER

This Week (Dec. 27)—KEITH'S, BOSTON

CLASS OF SERVICE DESIRED	
Telegram	
Day Letter	
Night Message	
Night Letter	

Patrons should mark on X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1236

Receiver's No.

Check

Time Filed

Send the following message, subject to the terms on back hereof, which are hereby agreed to

64 B XX 49 Blue 352P

Indianapolis, Dec. 20, 1920.

VARIETY.
New York City.

May we not take this occasion to wish our friends in the profession a Merry Xmas and every good wish for happiness for the New Year. We should also like to offer a word of praise for our representative Thomas F. Fitzpatrick, an unheralded agent whom his friends know to be absolutely among the best. We thank you.

THOS. F. SWIFT & MARY H. KELLEY.

MILTON HOCKY and HOWARD J. GREEN

Just a Couple of Authors for Big Time Vaudeville

Will receive gifts at their office,
145 West 45th Street. They send
their best wishes to all.

SEASON'S GREETINGS

MARY ^A_ND ANN CLARK

"IN WHAT"

Direction PAT CASEY

Rosina Casselli

AND HER
MIDGET WONDERS

A HIGHLY TRAINED TROUPE OF RARE AND CUTE
CHIHUAHUA DOGS OF MEXICO
THE SMALLEST RACE OF DOGS IN THE WORLD

Presenting an act that is absolutely original from start to finish, and pronounced at every point the most popular, original, clever, entertaining and talked of Dog Act ever seen on the vaudeville stage,
American Representative: PAT CASEY

"GOOD CHEER" AND A "PROSPEROUS" NEW YEAR!

FROM

THE DADDY OF THEM ALL

Taylor Trunks

210 West 44th Street
NEW YORK28 East Randolph Street
CHICAGO

HAPPY NEW YEAR

NOVELTY SCENIC STUDIOS

220 WEST 46th STREET

BRYANT 5408

NEW YORK

MENLO MOORE and MACKLIN MEGLEY

ATTRACTIONS

PLAYING B. F. KEITH AND ORPHEUM CIRCUITS

"DOC BAKER IN FLASHES"



A LIGHTNING REVUE
WITH
POLLY WALKER
AND
BUD AND JACK PEARSON
Headlining B. F. Keith Circuit

"CORINNE TILTON REVUE"



A LITTLE BIT OF THIS
AND THAT
WITH
BENNY AND WESTERN
GEORGE PHELPS
A GROUP OF GIRL FRIENDS
Headlining B. F. Keith Circuit

"FLIRTATION"



A MUSICAL SATIRE ON
COLLEGE LIFE
WITH
DOROTHY VAN AND
FRANK ELLIS
Headlining Orpheum Circuit

"SANTOS AND HAYES REVUE"



A VAUDEVILLE
PRESCRIPTION
WITH
BOBBIE TREMAINE,
WILL HIGGIE, SAUL
MARSHALL
AND
BROADWAY BEAUTY CAST
Headlining B. F. Keith Circuit

"EDDIE BORDEN ON 5TH AVE."



A 100 HORSE POWER GIRL
REVUE
WITH
ROSE KESSNER, EDITH
LAROS, BEN MASON,
ELMER BROWN AND
SHOPLIFTERS
Headlining B. F. Keith Circuit

ONCE UPON A TIME



A FARCE WITH MUSIC
WITH
C. LELAND MARSH AND
BILLY ZECK
AND GIRL ACQUAINTANCES
Orpheum and Keith Circuits

"THE FOUR GOSSIPS" A WINNING HAND IN SONGLAND ORPHEUM
VIRGINIA DALY JUANITA CHEFALO CIRCUI
LUCILLE DUMONT FLORENCE CLAUS

ALL ATTRACTIONS UNDER DIRECTION OF

HARRY WEBER

MOORE-MEGLEY CO.

Suite 208-209, Romax Bldg.

245 West 47th Street, New York

A Happy and Prosperous New Year Is the Wish of the

Mullini Sisters

AND THEIR

SIX ROYAL HUSSARS

BOOKED SOLID

EUGENE COX

SCENERY

Ask NICK BASIL

1734 Ogden Ave. Phone Seeley 3801
CHICAGO

NING TOY

"12 Minutes in China"

CAPITOL B'way & 51st St.
BEGINNING SUNDAY
"BUNTY PULLS THE STRINGS"
AN ALL STAR CAST
CAPITOL GRAND ORCHESTRA
Presentations by
S. L. ROTHAFEL

MARK STRAND

"A National Institution"
B'way at 47th St. Direction, Joseph Plunkett
BEGINNING SUNDAY
JAMES FENIMORE COOPER'S
THE LAST OF THE MOHICANS
COMEDY-REVIEW-NEWS-SCENIC
STRAND ORCHESTRA

Cohan & Harris Thea., 42d. Eves. 8:30
Matinee Wed. & Sat.

SAM H. HARRIS Presents

"The Popular Success."—Eve. World.

"WELCOME STRANGER"

A New Comedy by AARON HOFFMAN
With GEORGE SIDNEY

JOHN GOLDEN Presents

FRANK BACON in

"LIGHTNIN'"

GAIETY B'way & 46th St. Eves. 8:30,
Mats. Wednesday & Saturday.

REPUBLIC Thea., W. 42 St. Eves. 8:30,
Mats. Wed. and Sat. 2:30.

EARL CARROLL Presents a New Comedy Drama.

"Daddy Dumplings"

With MACLYN ARBUCKLE.

LYCEUM THEATRE
West 45th St. Mats. Thursday and Saturday.

—SECOND YEAR—

INA CLAIRE

—IN—

"The Gold Diggers"

—AVERY HOPWOOD'S Sparkling Comedy.

GEO. M. COHAN'S 3 BIG HITS

Hudson West 44th St. Earnings 8:30,
Mats. Wed. and Sat. at 2:30.

THE MEANEST MAN
IN THE WORLD
MR. COHAN IN THE TITLE ROLE.

GEO. COHAN Theatre, B'way & 43d St.
Eves. 8:30. Mats. Wed. & Sat.

THE TAVERN

GREATEST MYSTERY OF THEM ALL.
ARNOLD DALY as the VAGABOND.

Knickerbocker B'way, 38 St. Eves. 8:15,
Mats. Wed. & Sat. 2:15.

GEO. M. COHAN'S COMEDIANS

MARY

(ISN'T IT A GRAND OLD NAME)

ELTINGE THEATRE, W. 42d St.
Earnings 8:30. Mats. Wednesday & Saturday 2:30.

"LADIES' NIGHT"

A Farce Comedy in Three Acts, With

J. CUMBERLAND CHARLES RUGGLES
ALLYN KING EVELYN GOSNELL

GOOD TIMES World's Biggest
Show at Lowest
Prices.

MATINEE DAILY | HIPPODROME

SEATS SELLING EIGHT
WEEKS IN ADVANCE

BROCK PEMBERTON Presents

"Enter Madame"

GILDA WITH NORMAN
VARESI TREVOR

FULTON THEATRE, W. 46th St. Tel. 1
700 Bryant, Eves. 8:30. Mats.
Wednesday and Saturday.

DENNO SISTERS, THIBAUT AND CODY

"MASTERS IN THEIR LINE"

BOOKED SOLID KEITH EXCHANGE

Direction AARON KESSLER

GREETINGS

HARRY

FLORRIE

HOLMES and LEVERE

in "THEMSELVES"

This Week, Dec. 27—MAJESTIC, MILWAUKEE

The Season's Greetings

Harry Williams

Directing FOX SUNSHINE COMEDIES

WE WISH EVERYBODY AS HAPPY A NEW YEAR

As MR. J. H. LUBIN Is Granting

JULES

PAULA

KIBEL AND KANE

HAVING BOOKED US SOLID ON THE MARCUS LOEW CIRCUIT, OPENING JAN. 10, WITH OUR INIMITABLE AND ORIGINAL COMEDY ODDITY

"INVENTION A LA NUT"

By JULES KIBEL

P. S.—All Dialog, Songs and Devices in this offering are Copyrighted and Patented.

SAME TO YOU

OLSEN AND JOHNSON

Direction: H. BART McHUGH

TOURING ORPHEUM CIRCUIT

T O T O

Yuletide Greetings to All My Friends

THE FAMOUS CLOWN

Management: J. M. ALLISON

BILLS NEXT WEEK (JAN. 3)

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

Keith's Palace

Leo Carroll Rev
Harry Carroll Rev
Tighe & Leedom
Patricia
Cathedral 4
Scanlon Demmo & S
(One to fill)

Keith's Riverside

Lohse & Sterling
Miller & Lyle
"On 5th Ave"
*Eris Yards
(Others to fill)

Keith's Royal

*Van Clive & P
T & K O'Meara
June Mills
Paul Decker Co
I & J Kaufman & Grace
Gus Edwards Co
(Others to fill)

Keith's Colonial

Alfred Powell Co
Eva Shirley
Long Tack Sam
Innes Bros
Eddie Foy Co
(Others to fill)

Keith's Alhambra

Mme Herman
Lucy Bruch
O'Donnell & Blair
Harry Cooper
Eva Tanguay
(Others to fill)

Keith's Hamilton

Franchise Bros
Beth Herli
"Summertime"
Kitty Dover Co
4 Mark Bros
(Others to fill)

Keith's Jefferson

Kissle & Blake
Hen Bernie
Keigler Sis Co
(Others to fill)

Keith's H. O. H.

2d half (30-2)
Eary & Eary
Fulton & Blair
"Petticoats"
Ben Smith
Cantwell & Walker
(Others to fill)

Keith's 125th St.

2d half (30-2)
Olive Terrance
"Bathing Beauties"
(Others to fill)

Proctor's 125th St.

2d half (30-2)
Southern 4
Finn & Sawyer
Kavanaugh & Evt
(Others to fill)

Proctor's 125th St.

1st half (35-5)
Flo Timponi
Burt & Rosedale
Chung Wha 4
(Others to fill)

CLIFF NEWPORT and STIRK

Studying Geography on the Loew Time.

Proctor's 58th St.

*Trenville 3
*Finch Hackett Co
Dunham & O'Malley
Batting Nelson Co
(Others to fill)

Proctor's 5th Ave.

2d half (30-2)
Cliff Navarro Co
Burt & Rosedale
Mable Burke Co
I & J Kaufman
Hamilton & Bnes
1st half (35-5)
Thames Bros
*Fulton & Burt
Bert Wilcox Co
Edna Dreon
Marmen Sis & S
*Proctor's 23d St.
2d half (30-2)
Mahoney & Auburn
*Dagel & Conbo
Martha Pryor Co
*Brown & Halz
Adelaide Bell Co
1st half (35-5)
Grace Doro
(Others to fill)

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Grace Doro
(Others to fill)

ALTOONA, PA.

Orpheum

Grace Hayes Co
Jean Granese
Kittles Hand
(Two to fill)

Keith's Riverside

2d half
Corrine Arbuckle
Kittles
(Two to fill)

ATLANTA.

Lyric

(Birmingham split)
1st half
Delano & Pike
F Barnes Rev
Saranoff & Jojo
Beehan & Grace
Gus Edwards Co
(One to fill)

AUGUSTA

Grand

(Macron split)
1st half
Saxton & Ferrell
Eddie Foy Co
Monarch Comedy
Diers & Bennett
(One to fill)

BALTIMORE

Maryland

Young & April
Big City 4
Ethel McDonough
Ida Mae Chadwick
Kramer & Boyie
(Others to fill)

BINGHAMTON

(Atlanta split)
1st half
M & P Miller
Weiser & Reiser
"Man Hunt"
Helen Staples
Mel Chaps & Maids

BUFFALO

Shea's

Tony
Stephens & Holl
The Le Grohs
Klinore & Wms
Eddie Leonard
(Others to fill)

CHARLESTON

Victory

(Columbia split)
1st half
Musical Keltos
Little Grooper
Fiske & Lloyd
Lew Cooper
Lamb's Mani

CHARLOTTE

Academy

(Greensboro split)

DETROIT

Temple

The Risio
Rolls & Royce
Henry Santry Co
Eddie Foyer
Sylvia Loyal
(Others to fill)

EASTON, PA.

Able O. H.

Stevens & Brunelle
Rajah
Jones & Greenlee
Page Hack & M
(One to fill)

AL JEROME

Wild & Sidalia

WALSH & EDWARDS

Margaret Padua
Claudius & Scarlet
Santos & Hayes R
Mel Klee
(Others to fill)

KEITH'S NATIONAL

(Nashville split)
1st half
Kellors
B & P Valentine
Butler & Parker
Thos & Dandies
(One to fill)

LOWELL

B. F. Keith's

Tokio Mart
Soman & Sloan
Pierce & Goff
The Leightons

READING, PA.

Majestic

G & L Gardner
Flagler & Mallia
Harriet Rempel Co
McGrath & Deeds
(One to fill)

RICHMOND

Lyric

(Norfolk split)
1st half
Renard & West
Anderson & Yoel
(Others to fill)

ROANOKE, VA.

Renoake

Reed & Clifton
"Any Home"
Kranz & White
Le Dora & Beck'n
(One to fill)

ROCHESTER

Temple

John S Blundy Co
Frank Brown
Donovan & Lee
Forenberg Sis & N
Brown & O'Donnell
Fote
Ruth Royce
(Two to fill)

SAVANNAH

Bijou

(Jacksonville split)
1st half
Hal Sprinkler
Jack Gardner
Roland & Ray
Sealo

MOBILE

Lyric

(N. Orleans split)
1st half
McDonald 3
Lee & Lawrence
4 of Us
6 Imps & a Girl
(One to fill)

MONTREAL

Princess

Mantell Co
Ed E Ford
Rene Noel Co
Wilton Sis
7 Honey Boys
(Others to fill)

NASHVILLE

Princess

(Louisville split)
1st half
Hill & Quinell
B Belmont Co
Mystic Maids
Nevis & Mack
Aerial Earls

NEWARK

Proctor's

2d half (35-5)
*Phonograph 3
Dugan & Raymond
Ford Sis Co
Yvette Co

NEW ORLEANS

Palace

(Mobile split)
1st half
Elvira Sis
Reif Bros

INDIANAPOLIS

B. F. Keith's

Unusual 2

HAMILTON

Lyric

Bekoms
Clown Seal
A C Astor
Gordon & Ford
(Others to fill)

HARRISBURG

Majestic

Jess & Dell
Corrine Arbuckle
Pearl Regay Co
(Two to fill)

CHATTANOOGA

Rialto

(Knoxville split)
1st half
Dave Johnson
Harmony Maids
Mile Rheo Co
Howell & James
Noble

CINCINNATI

B. F. Keith's

Lucas & Inez
Sailor Kelly
Daval & Symonds
Flo Roberts Co
Whiting & Burt
Harlich & Bradoff
Patricia & Mason
Koban Japs

CLEVELAND

Hippodrome

Hughes Mus D
Jack Joyce
Howard's Ponies
Gogan & Casey
Sarah Padden Co
Watts & Hawley
Lee Children
Mary Haynes
4 Lamy Bros

GEORGETOWN

Comedy

AT LIBERTY 216 W. 47th St. N. Y. City. Longacre 3788.

COLUMBIA

B. F. Keith's

(Charleston split)
1st half
Ford & Truhy
Adams & Thomas
Leona La Mar
Winton Bros
(One to fill)

COLUMBUS

B. F. Keith's

Robbie Gordone
J & G Gogard
Royer & Rudae
Margaret Ford
Brosnan & Bradwin
Miller & Mach
Josephson's Iolan

DAYTON

B. F. Keith's

Low Hoffman
Leonard & Porray
Poster & Ray
Boyce Combe Co

LOUISVILLE

Mary Anderson

Lynch & Teller

PITTSBURGH

Davis

Ed Davidow and Rufus R. LeMaire

193 BROADWAY TEL. BRYANT 8418

WE PLACED

MABEL WITHEE

WESTERN VAUDEVILLE

State-Lake Theatre Building, Chicago.

BELLEVOUE, ILL.
Washington
Harry Tundo
Shaw & Bernard
O'Brien Mgr & P
2d half
Frawley & West
Buddy Walton
Breen Family

BLOOMINGTON, ILL.
Majestic
Monroe Bros
Parker & Duval Co
Perrone & Oliver
2d half
Pauline Savoy
Larry Comer
Big Jim

CEDAR RAPIDS, IA.
Majestic
Kawana Duo
Fairman & Patk
Tuck & Claire
Inhoff Conn & C
Jas Cullen
"Flirtation"
2d half
Bartholdi's Girls
Heim & Lockwood

E. ST. LOUIS, ILL.
Erber's
Frawley & West
Buddy Walton
Hayes & Lloyd
J R Johnston
2d half
Vi Kot Goulet
O'Brien Mgr & P
Holden & Harrison
Marcentoni 3

EVANSVILLE, IND.
New Grand
(Terre Haute split)
1st half
La Della
Harry Brown
Eucker & Winnifd
Choyenne Days
Blossom Seely Co

GALESBURG, ILL.
Orpheum
Time & Tyle
Walzer & Dyer
Catalano & Wms
2d half
Adonis Co
Pubtown Folies

GRANITE CITY, ILL.
Washington

AL ESPE

McCormack & W.
Thos Potter Dunn
Gray & Old Rose
Tony Gray Co
Oscar Mirano 3

CHAMPAIGN, ILL.
Orpheum
Novelty Clontons
P Gilmore Co
Shella Terry Co
Fred Allen
(Two to fill)
2d half
Forrest & Church
Howard & Ferris
J R Johnston
Kennedy & Rooney
(Two to fill)

CHICAGO
American
Patches
Ned Norworth Co
Belmont's Opera
(Three to fill)
2d half
Murray Girls
Palo & Pallet
Spic & Span
Barry & Layton
(Two to fill)

Empress
Santry & Norton
Murray Girls
Ransom & Claire
Jim Reynolds
Brazilian Heiress
2d half
Osaki & Taki
Ferguson & Sund
"At Turnpike"
Wallace Galvin
El Espe Co

Lincoln
J Trainor Co
Palo & Pallet
Alice Hamilton
Sultan
(Two to fill)
2d half
D Bernard & Band
Fox & Kelly
Gonne & Albert
(Three to fill)

Logan Square
Bartholdi's Girls
Gilbert & Saul
Jas Grady Co
Zeno & Mandell
Marcentoni Revue
2d half
J & B Aiken
Harrison
Newhoff & Phelps
"Night on Rway"

DAVENPORT, IA.
Columbia
Maker & Bedford
Ed Janis Co
Tony Gray Co
Willie Bros
(Two to fill)
2d half
Dorothy Morris 3
Harris Elie
McCormack & Wal
Morgan & Kloter
Ishkawa Bros
2d half
The Nargys
Orr & Hagar
Tuck & Claire
"Flirtation"
Cahill & Romaine
Two Kawana

OKLAHOMA CITY
Lyric
Rasso
Long & Perry
Tango Shoes
Murray R Hill
Tette & Hartwell
2d half
Angela Armento Co
Claxton & May
"And Son"
Dayton & Lum

OMAHA, NEB.
Empress
Aerial Patts
Baxley & Porter
V. L. Mayten 4
Silver Mountains
2d half
Marco Co
Three Chums
Charles Kenna
Ellis Nowlan Tr

PEORIA, ILL.
Orpheum
Norman Talmo

ANNOUNCEMENT

MR. ACTOR, MISS ACTRESS.
Can Book Good Acts With Good Circuits.
BILLY ATWELL.
1809 Bryant
Strand Theatre Building, Room 317
New York City

"Colour Gems"
2d half
Sterling & Marg
Doyle & Elaine
Mr & Mrs T Martin
Shelia Terry & Co
Wadsworth & Isard
Sultan

DES MOINES, IA.
Majestic
Mason & Lilly
Casson & Co
Angel & Fuller
Burns Bros
2d half
Elita La Vau
Gilbert & Saul
A. Lipper Kennedy & R
"District School"

QUINCY, ILL.
Orpheum
Adonis Co
Pubtown Folies
(One to fill)
2d half
Time & Tyle
Walzer & Dyer

Catalano & Wms

RACINE, WIS.

Rialto
La Toy & Vesta
Reno & Florence
Anderson & Burt
Gene Greene
"Night on Rway"
2d half
Watska & Under
Fred Hughes Co
The Champion
Chas MacDoodie Co

ROCKFORD, ILL.
Palmer
Wellington & Syl
Story & Clark
Billy Shone
Kane & Herman
Oscar Mirano 3
(One to fill)
2d half
Harry Elia
"Brazilian Heiress"
Ned Norworth Co
Willie Bros
(Two to fill)

ST. LOUIS
Columbia
Violet Goulet
Stratford 4
Ella Comes to T
Bobby Harris
B Bouncer's Circus
2d half
Harry Elia
"Brazilian Heiress"
Ned Norworth Co
Willie Bros
(Two to fill)

ST. LOUIS
Columbia
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Stratford 4
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Harry Elia
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Ned Norworth Co
Willie Bros
(Two to fill)

JIM DONOVAN and MARIE LEE

DOING WELL, THANK YOU

Eckhoff & Gordon
Edna M Foster
Dances Festival
2d half
Theodore 3
"Marshall & O'Car"
Doris Hardy Co
Lane & Smith
"Nine O'Clock"

Boulevard
Linko & Linko
Allan & Moore
Turner & Joseph
Ting-a-Ling
(One to fill)
2d half
Noel Lester
Dixie Hamilton Co
Eckhoff & Gordon
Pads & Frolics
Criterion 4

BALTIMORE
Hippodrome
Cliff & Bailey 2
Hodge & Lowell
Horton & Shaw
Arthur Deagon
Sherlocks & C'ton

IF YOU HAVE A GOOD ACT AND YOU ARE NOT WORKING ALL THE TIME "THERE'S A REASON" MERCEDES
The Most Progressive Agency in the World
Quick Action and Honest Treatment.
LET US ROUTE YOU
— Booking With —
THE GREATEST CIRCUIT IN THE WORLD
JACK LINDER
General Manager
Phone Bryant 5147

TOPEKA, KAN.
Novelty
Antoinette Dvorak
Crawford & E
"Prediction"
Wheller & Potter
Mikado Japs
2d half
Jazel Leona
Strauss Twins
"Night Boat"
Cy & Cy
Belter Twins

WATERLOO, IA.
Majestic
The Espanoses
Stanley & Olson
Skipper Keny & R
"Prediction School"
Devos & Hiosford
Rosaire
2d half
Lazette
Mason & Bailey
Hugh Johnson
I R Toomer Co
Rice & Newton
Ishkawa Bros

WICHITA, KAN.
Princess
Angelo Armento
Claxton & May
"And Son"

BIRMINGHAM
Bijou
Reckless & Arley
Nadel & Folette
Gill & Veak
Tom Mahoney
Synopacted Feet
2d half
Canaris & Cleo
Howard & Hoff'n
Regal & Mack
Trotato
Gleasons & O'H

BOSTON
Orpheum
Dennis Bros
J Lenhard
Rawles & Van K

CHICAGO
McVicker's
The Hurleys
F & E Burke
LaFollette Co
Rand & Gould
The Cronwells

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The Hurleys
F & E Burke
LaFollette Co
Rand & Gould
The Cronwells

Gualano & M

Harry Brooks Co

Gordon & Delmar
Chas Harte Co
2d half
Juggling Ferrier
Lehman & Th'cher
Gypsy Songsters
Follette Pearl & W
Clemenza Bros

LOS ANGELES
Hippodrome
Arnell & Tracy
Kennedy & Martin
"Pinched"
Goldberg & Wayne
Four Milos

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Kennedy & Martin
"Pinched"
Goldberg & Wayne
Four Milos

Weller O'D & W

Autumn 3

Gordon & Vall
Dot Marshall Co
PINE BLUFF, ARK
Loew
(3-4)
Cowboy Williams
Bob White
Pearl Abbott Co
Carlton & Belmont
"Cheer Up"

LOS ANGELES
Hippodrome
Arnell & Tracy
Kennedy & Martin
"Pinched"
Goldberg & Wayne
Four Milos

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Kennedy & Martin
"Pinched"
Goldberg & Wayne
Four Milos

(Continued on Page 24)

DR. JULIAN SIEGEL

Official Dentist to the N.V.A.

403 BROADWAY (Putnam Building) New York

2d half
Kennedy & Kramer
Gardner 3
Helen Vincent
Sweeties
Ward & King
Little Pippifax
Black & White

RANGER
Majestic
(2-4)
Reese & Edwards
Otis Mitchell
"Welcome Home"
Murphy & Lockmar
Black & White

SACRAMENTO
Hippodrome
Robert & DeMont
DeWitt & Robinson
Off with Old Love
Al Lester Co
Georgalla 3

ST. LOUIS
Loew
Norman & Jean
Kane & Chidlow
Voice & Money
Dave Manley
Leon's Ponies

ST. PAUL
Hippodrome
Juggling Ferrier
Lehman & Th'cher
Gypsy Songsters
Follette Pearl & W
Clemenza Bros

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Lehman & Th'cher
Gypsy Songsters
Follette Pearl & W
Clemenza Bros

(Continued on Page 24)

HUGO MURRAY

MORRIS & FEIL

ANNOUNCE
THEIR REMOVAL TO ROOM NO. 307

STRAND THEATRE BUILDING

Broadway, at 48th Street
NEW YORK CITY

TEL.: BRYANT 2770

ARTISTS' REPRESENTATIVES FOR KEITH, ORPHEUM AND AFFILIATED CIRCUITS.

MARCUS LOEW

Putnam Building, New York City

NEW YORK CITY

American
Noel Lester
Mae & Hill
C Christensen
Mallon & Case
Feel & Tucker
Zollar & Knox
Tom Davies Co
Lane & Smith
Onie & Partner

Palmer
Cedric & Lindsay
Max Circus
Julia Curtis
Dance Festival
Meredith & H
Lewis & Thornton
Linko & Linko
(Two to fill)

Victoria
Daley Bros
Pete Murray 3
Charlotte & Lewis
Al Shayne
Brower 3

The Brannins
Allen & Moore
"Past & Present"
Al Shayne
Onie & Partner

Lincoln Sq.
Caruth & Farman
DeVine & Sands
E & G Parks
Neil McKinley
"Nine O'Clock"
2d half
Satin Anne
Charles Martin
4 K Emmett Co
Cass & Vail
Florry & Hott Box

Greely St.
Russo Ties & R
Julia Curtis

QUICK ACTION — RELIABLE SERVICE

JOE MICHAELS

1492 Broadway Bryant 415 Suite 1013
SECURING ROUTES—My Specialty

Dayton & Lum
J Berzack's Circus
2d half
Antoinette Dvorak
Chamberlain & E
"Prediction"
Wheller & Potter
Mikado Japs

Lewis & Thornton
Keno Jeys & M
2d half
Gordon & G'rmalne
Devine & Sands
Tom Davies Co
Bernard & Meyers
Brower 3

Fulton
Play & Castleton
J K Emmett Co
Brower Bros
2d half
La Vaux
Bell & Belgrave
Edna M Foster Co
Japanese Rev

Palmer
Neil Burns
Texas Comedy 4
6 Musical Novas
(Two to fill)

Mercedes
Friend & Downing
Hite Redow & D
2d half
McConnell & A
Frank & Leary
1 D'Armond Co
Mercedes
Jack Goldie
Hils Real Peaches

CHICAGO
McVicker's
The Hurleys
F & E Burke
LaFollette Co
Rand & Gould
The Cronwells

CLEVELAND
Liberty
Aerial Macks
Lubin & Lewis
Jean Gordon Co

(One to fill)

HOUSTON
Prince
Les Arados
Rainbow & M'h'wk
Marietta & Vincent
Doris Smith & S
Jack Martin 3
2d half
The Larcenians
Roche & Gold
Marriage vs Div'ce
Annie Kent
Beatrice & Blome

KANSAS CITY
Grand
Victoria & Dupre
Harvey & Stifter
Nancy Boyer Co
Copes & Hutton
6 Brown Girls
2d half

NEW ORLEANS
Crescent
The Larcenians
Roche & Gold
Marriage vs Div'ce
Annie Kent
Beatrice & Blome
2d half
Just Friends
Lee Mason Co
Chapman & Ring
Robert Glen
Josie Flynn

OKLAHOMA CITY
Liberty
Clifton & Spurtan
Sherman & Pierce
Martha Russell Co
Rice & Edge
Emery 5
2d half
Passe & Edwards
Orr & Hagar
"Welcome Home"
Murphy & Lockmar
Black & White

OKMUGEE
Hippodrome
Billy Kinkaid
Bully & Moran
"Buzzer"

BILLS NEXT WEEK.

(Continued from page 23.)

2d half
Hilton Sisters
The Salitos
CLEVELAND
Priscilla
Meyers' Baboons
Dean & Reel
Page & Page
Morton Bros
COLUMBUS
Orpheum
Collins & Hill
Smith & Bagley
Miller & Caplan
Teatrick & Morelle 6
Conroy & O'Don't
J & W LaVarre
H'TINGT'N, W.VA.
Hippodrome
Howland Erwin & H
Shepard & Dunn
Shea & Carroll
Jack George 2
3 Alexs
2d half
Merriott Troupe
D & R Warner
Loraine & Herman
The Wilkies
(One to fill)
INDIANAPOLIS
Lyrie
Tyler & St. Clare
Marlie Carson
Col Pate & Com
Hunter Randall & S
Elwood & Leeds
Bell & Bann
4 Antrelas
LEXINGTON, KY.
Ada Meade
F & R Warner
Willing & Jordan
Hearts & Flowers
2d half
Willie Lang
The Freshman
Klutings Co



LIMA, O.
Grand
Rose & Dell
Watts & Ringold
Thomas & Fred Sis
Mohr & Eldridge
(Two to fill)
2d half
Lottie
Melody 3
Tyler & Crollus
(Three to fill)
RICHMOND, IND.
Murray
McCormick & W
Happy Harrison Co
(One to fill)
2d half
York's Pupils
Francis & De Mar
Lottie Mayer
SPRINGFIELD, O.
Fairbanks
Willie Lang
A & L Wilson
Jimmy Rosen Co
Tyler & Crollus
Holliday Dixieland
2d half
Thomas & Fred Sis
Mohr & Eldridge
Chas Rogers Co
Watts & Ringold
Eugene Tr
TERRE HAUTE.
Liberty
York's Pupils
Francis & De Mar
2d half
McCormick & W
(One to fill)
TOLEDO
Rivoli
Jessie Keller
Houghton & Turn
Kelly & Day
Lincoln H'wayman
4 Orandle Girls
J & T Weil
Czigance Tr

PANTAGES CIRCUIT

New York and Chicago Offices

BUTTE, MONT.
Pantages
(1-4)
(Same bill plays
Anaconda 5, Mis-
soula 6)
Carter & Buddy
Rotina & Barrett
Embs & Alton
Otto Bros
"Julian of Sea"
CALGARY, CAN.
Pantages
Rosa King 3
Austin & Allen
5 Violin Misses
Primrose Minstrels
Zeida Santley
5 Petrowas
DENVER
Empress
Dancers Supreme
Winter Garden 4
Lorenz & Wood
Six Harlequins
Gaylord & Herron
Art Penny Co
EDMONTON, CAN.
Pantages
Apple Blossom Time
Gaudshmidt
Sterling Sax 4
Sampel & Leonh'd
Tom Kelly
Tortilles Circus
G.T.FALLS, MONT.
Pantages
(4-5)
(Same bill plays
Helena 6)
Bedini's Dogs
Peerless 3
Rahn & Beck
Bedini's Animals
Browning & Davis
Geo Hamid Troupe
I.G. BEACH, CAL.
Pantages
Will Morris

C & E Kuhn
Walter Law Co
Colvin & Wood
"Private Property"
REGINA, CAN.
Pantages
(2-5)
(Same bill plays
Saskatoon 6-8)
Paul Petching
Courtney & Irwin
Orville Stamm
Wilkins & Wilkins
Earl Cavanaugh Co
SALT LAKE
Pantages
"Girl in Air"
"Melody of Youth"
Austin & Delaney
Powell Troupe
Rubini & Rosa
Virginia L. Corbin
Fridkin Troupe
SAN DIEGO
Savoy
Pot Pourri
Cook & Vernon
Harry Busse
Venetian Gypsies
King & Irwin
4 Fantinos
SAN FRANCISCO
Pantages
(Sunday opening)
Zara Carmen 3
Irene Travette
Carl Rosini Co
La Pine & Emery
Mabel Jazzland 3
Teddy
WINNIPEG
Pantages
Leve & Wilbur
Jessie Miller
Geo L Graves Co
Marva Rehn
Quinn & Caverly
"Sept Morn"
OAKLAND
Pantages
(Sunday opening)
Stuart & Keeley
Chisholm & Eren
Ubert Carleton
Rennee Family
Schwartz & C'ford
"Sweet Sweeties"
OGDEN, UTAH
Pantages
(6-8)
Fulton & Mack
Morali Co
Wilson & McAvoy
Saint & Sinner
Joe Whitehead
"Sweet Sixteen"
PORTLAND, ORE.
Pantages
Paul Swan

SPOKANE
Pantages
The McIntyres
Countess Verona
Claire Vincent Co
Beck & Stone
Norvillo Bros
Brosini Troupe
SEATTLE
Pantages
Melnotte Duo
Redmond & Wells
Haldwin Blair Co
Doll Frolles
Howard & Ross
4 Bellhops
TACOMA
Pantages
Wyoming 3
R & R Perry
"Stateroom 19"
Walton & Brandt
"Putting It Over"
VANCOUVER, B.C.
Pantages
3 Sons of Jazz
"Salvation Molly"
Sidney & Townley
Maud Earl Co
The Pals
3 Bartos
VICTORIA, B. C.
Pantages
"Girls of Allitude"
Dorothy Lewis
Chase & LaTour
Imperial 5
Rowland & McMan
Nemoes Japs
GALVESTON, TEX
Majestic
(Same bill plays
Austin 6-8)
Reno
Williams & Pierce
Al Williams Co
Morgan & Gates
"Ye Song Shop"
George Teoman
Fox & Sarno
HOUSTON, TEX.
Majestic
Ducas Bros
Ray Conlin
George Kelly Co
Marie Gaspar
Roscoe Ails
Hubbert & Maile
Lala Seblini Co
LITTLE ROCK, ARK.
Majestic
Jerome & Newell
Raymond Wylie Co
Duffy & Sweeney
Everests Monks
(One to fill)
2d half
L & P Murdoch
Picher & Douglas
Coley & Jackson
(Two to fill)
OKMULGEE
Orpheum
(3-5)
(Same bill plays
Muskegon 6-8)
CUMMINGS & White
Jenks & Allen
Lord Chester
Green & Parker
Tick Tack Rev
ST. JOE.
Orpheum
Herbert & Dare
Otto & Sheridan
Maria Lo Co
2d half
Moss & Fry
Alan Brooks Co
SAN ANTONIO, TEX.
Majestic
Francis & Phillips
Ackland & Mae
Past Present & F
Finlay & Hill
Viasta Maslova Co
Edith Clifford
Delmar & Kolb
TULSA, OKLA.
Majestic
Buch Bros
Connell Leona & Z
4 Gossips
Clifford & Willis
B Oneal & 4 Qns
Grant Gardner
Resista
WICHITA, FALLS
Majestic
Elroy Sis
Neapolitan 2
Oliver & Oip
Grace Denmar
"The Love Shop"

MILES-PANTAGES.

CLEVELAND
Miles
Francis & Wilson
Brown & Jackson
Dobbs Clark & D
Ward & Cecil
Sailors Review
Grand
Rose Sheldon & Bro
McKays Scotchitey
3 Quilan Boys
The Paldrons
(One to fill)
DETROIT
Miles
Carl McCullough
R Royals Elephants
(Three to fill)
Orpheum
Villani & Villani
"The Night Line"
Will & M Rogers
(Two to fill)
Regent
Claire & Atwood
Sammy Duncan
Thomas Saxo 6
Ward & Wilson
(One to fill)

YIDDISH THEATRE UP TO DATE

(Continued from page 17.)
The field of production of these literary plays is made possible through the insistence of their presentation by Jewish audiences with a regard for the finer things of the theatre. The manager finds them profitable through such demand, and with time it is not unlikely they will supersede the superficial, melodramatic and less worthy plays in the theatre.
Certainly, the Yiddish theatre, like the American, is not free from

BEWARE OF LEGAL SHYSTERS

By BENJAMIN H. EHRLICH.

[Editor's Note:—Mr. Ehrlich, the author of this article, which he wrote on request from Variety, is a reputable attorney of Chicago, one who is in a position to speak authoritatively and one who speaks honestly. Chicago has been the national hotbed of so-called "theatrical lawyers" who preyed on professionals. One recently was sentenced to 10 years in Ft. Leavenworth. Another has repeatedly been up for disbarment. Mr. Ehrlich enjoys much theatrical patronage, built up through his strictly ethical attention to and handling of all legal matters entrusted to his care.]

Chicago, Dec. 20.
I have been requested to lend a word of advice to my brethren, the artists, with a view to wiping out the shyster lawyer who, after all is said and done, represents the most deplorable class of thieves on earth because he can commit crime with impunity and without running hazard of prosecution.
The members of the theatrical profession are under many disadvantages by reason of their continual removal from city to city, and my article will deal principally with a view to protection.
These shysters, or vultures of the law, usually are found circulating little booklets or pamphlets containing their photograph, their address and a statement to the effect that they will give legal advice free of charge to the actor. They spread these advertisements broadcast through the mail or by hand and when the actor calls he usually is advised along lines that will reap

the biggest financial profit to the shyster.
As an illustration of this class of graft I will cite the case of a very prominent vaudeville actress who came into my office a few days ago. She had consulted a shyster lawyer about five years ago with regard to many thousands of dollars she had become liable for by reason of endorsing notes. It was for her husband, who has since scheduled in bankruptcy and was given a new lease on life, but the wife has "played and paid" ever since. In almost every town she worked she was attacked.
A Shining Example of Trickiness.
One day she happened across a booklet circulated by an unscrupulous lawyer of Chicago and consulted with him about her difficulties. She was advised to go through bankruptcy and was informed that the whole matter would cost her only \$100 and court costs. (Continued on page 158.)

STATE-LAKE RENTS GO UP 35 PER CENT.

Tenants Must Come Through for Five Years.

Chicago, Dec. 27.
The State-Lake Building presented many of its tenants with an unexpected Christmas gift. It came in the form of an announcement of a 35 per cent. rent increase and a demand for five-year leases. The Hool Realty Co., which recently got the brunt of the public clamor against agents profiteering in rentals, served the tasty little gifts. Only tenants who had hold-over leases were exempt.
The building is popularly supposed to belong to the same interests that own the theatre. But by a strange impartiality of Hool, the Keith Booking Exchange western office has not been exempted. Its rent has been raised 100 per cent. since it took tenancy in the building adjoining the W. V. M. A. offices.

ARLINGTON, BOSTON, LEASED FOR STOCK

Maurice Jenkins, of Albany, Has Shubert House.

Boston, Dec. 27.
The Arlington has been leased for 21 weeks by the Shuberts for stock to Maurice Jenkins, company manager of the Colonial Players, Albany. The opening will be Jan. 10 with "Peg o' My Heart." Frances E. Anderson and Harry Ashton Newton, of the Colonial Players, will join the Arlington group.
The Colonial Players wind up their Albany run Jan. 1.
New York interests are reported backing Mr. Jenkins in the Boston venture. It was through this backing he secured the lease.

We wish to thank the FORD SISTERS, FOUR FORDS, FOUR HUSBANDS, FARBER and DUANE, ANSEL SMITHS, SIX IMPS and GIRL, ED. MENETTI, FOUR CHORISTERS, "PINKIE," SULLIVAN and BUCKLEY, GEORGE NICOLAI, GUS HILL, PETE MACK, PHIL TAYLOR, J. GOLDBERG, H. F. KINSEY, BILLIE BURKE, JOE SHEA, H. W. GLICKHAUF, J. F. McCARTHY, ED. WARREN and JEAN BEDINI for their orders (and repeat orders) during the past year.

WISHING ALL A HAPPY NEW YEAR
DE FLESH FLETCHER SCENIC STUDIOS
Casino Theatre and 447 Halsey Street
LAFAYETTE 8594-J
BROOKLYN, N. Y.

JOSEPH HART'S ATTRACTIONS
Studio 4
THE PLAY HOUSE
131 West 46th Street
NEW YORK CITY
Phone Bryant 4-1

Thomas Wise IN
Elsa Kuhn IN
Willfred Lee IN
Grace Wolf IN
Homer Mink IN
Mabel Tallaferra IN
Hobart Bosworth IN
Carrie Demar IN
June Elyose (in person) IN
Harry Hersford IN
Henrietta Crossman IN
William Jackson IN
Jean Chase IN
W. H. James IN
Mollie Butler IN

"PEG-FOR-SHORT"
By DION TITHERIDGE
"WHEN A MAN'S TOO GOOD"
By ANN IRISH
"CONNIE"
By TOM BARRY
"START SOMETHING"
By MR. CLARKE
"JUST LIKE A MAN"
By FRANK CRAVEN
"THE ROUGHNECK"
By MR. MILES
"THE INTERNATIONAL COMEDIAN"
Management of HENRY W. SAVAGE
"ZARZUEL, THE CRISTAL GAZER"
By ALBERT COVLES
"SHAVINGS"
By ALBERT COVLES
"EVERY HALF HOUR"
By ROY BRIANT
"THE JUNIOR PARTNER"
By RUPERT HUGHES
"PEGGY'S WEDDING NIGHT"
By HOWARD CHASE
"JUDGE TRUE"
By HOMER MILES
"COUSIN ELEANOR"
By FRANCES NORDSTROM

IN PREPARATION
JULIA DEAN
(New Act)
LOTTIE PICKFORD
(Vaudeville Debut)

IN PREPARATION
MITCHELL LEWIS
(Personal Appearance)
HANS ROBERT
(New Act)

FRANK ARK
FROM THE TOP OF THE WORLD TO THE CELLAR IN HIS HEART WISHES YOU A VERY MERRY CHRISTMAS AND A BIG O' A NEW YEAR

THE BEST IN VAUDEVILLE

Orpheum Circuit

A
Happy New Year
To The Profession at Large
and
To Every Member of The Orpheum Family,
Patron, Artist and Organization Associate,
A Host of Joyous Co-workers
- Grown to 56,000,000 Yearly -
Radiating Daily Happiness
From Forty-Five Theatres
In Thirty-Six
Cities!

MARTIN BECK,
PRESIDENT

MORT. H. SINGER,
GENERAL MANAGER

THE "DUMPS" OF LONG AGO

personators and is quite similar to that of the "Black Rabbit" and "The Palm" on Christie street.

It's odd how that fourth drink is working on the Brooklyn guy. "The scene is changing again—what do they put in that stuff anyway now—a-days? It's 1903 or thereabouts now—the calendar having rolled forward instead of backward this time.

Chimney Corner.

The hansom is rattling up Sixth avenue. They're at the "Chimney Corner," 26th street and Sixth avenue. This is the old "Tenderloin," so called because a certain police official remarked when he was transferred to the section from an outlying district, "I'm through with chuck-steak—I'll eat tenderloin for a while now."

The trio pick out a table in the "Chimney Corner" and settle down to enjoy the clever character singing of one of the waiter-entertainers. The singer is George Whiting. "Why, I saw him at the Palace a month ago. He's a headliner in vaudeville in a big act by Jack Lait and here it's 1903 and he looks just the same," commented the college boy.

That tall, dignified blond chap playing the piano for Whiting in the "Chimney Corner" that night in 1903 looks familiar. It's Ted Snyder; yes, the same Ted Snyder who is a member of the music publishing firm of Waterson, Berlin & Snyder. And the other blond-haired chap, that's Eddie Rose, Snyder's old song-writing partner. And there's another song-writer, only he's selling violets in the "Chimney Corner" that night in 1903. It's Billy Trace, later writer of the "Barber Shop Chord" and other successful pop songs.

And now to the Dore, a 25th street, where Fred Rose is singing "The Rosary." "How the girls do love sentimental songs in these places," murmured the college boy; "a moment ago they were all laughing—now look—they're all crying," some quietly and others openly yielding to the tears as the singer sympathetically interprets the pretty ballad.

Another year rolls by. They're in Tobey's, corner of Broadway and 51st street, where "Kubelik" (so-called because of his soulful fiddling and resemblance to the "al T. u. b. e. l. i. k.") is playing around from table to table. A few years later "Kubelik" becomes Rinaldo in vaudeville, the first to discover a fiddle contains rag possibilities and originator of a style that most "singles" playing a fiddle in vaudeville since have taken for their own.

Just a glimpse at the Pekin on 38th street and—here's Kid McCoy's, Broadway and 40th street. "You should have been in a couple of years sooner," says a waiter, "you'd have heard Mose Gumble playing the piano." "Yes, the same Mose who is now one of the big executives of the music publishing industry," pipes the Brooklyn guy in answer to a question by the college boy. Tom O'Rourke's "Delevan" is a step across Broadway. One of the liveliest of its time, with a corps of skilled entertainers, including "The Curly Kid."

Ackron's Tivoli on 35th street, remodeled from an old church, is the next stopping off place. Then the New York Cafe in the neighborhood of Seventh avenue and 46th street, where they have a great bunch of waiter-entertainers; and a look in at the old Haymarket—a dance hall, corner of Sixth avenue and 30th street, jammed to the doors with fashionably-dressed women and sporty youths of the period. Ed Corey, the proprietor, is reputed to have made a million out of the Haymarket before the going became too rough and the reformers to reformative.

The Busker.

And now for a real old-time joint—the Old Homestead, Eighth avenue near 35th street. There's no velvet carpets down here. Sawdust on the floor and a large space cleared off for dancing. Something strange is happening. Billy Berker is warbling a pop ditty—same Bill who is a member of the J. H. Remick professional staff today, and father of Johnny Berker. A guy with a check suit enters with a banjo. He's not a regular entertainer engaged by the house but a "busker"—a fellow who free lances around, playing in this place and that—and collecting his salary by passing the hat—or the banjo. Before he starts he makes a little "spiel." "Ladies and gentlemen," it runs, "In the days of Queen Elizabeth, when the art of histrionism was in the full flower of its youthful development, it was the custom for wandering minstrels, traveling troubadours, to go about the countryside and entertain the populace with songs and merry jestings. I come before you to-night

as a revivalist of that simple form of amusement. If you are entertained you may pay what you choose; if not pleased, you need not pay."

It sounded impressive—even if the "busker" didn't know any more what he was talking about than the audience. Sometimes it wasn't necessary to pass the banjo around at the end of a selection—some "stall" among the waiters tossing a coin at the "banjoing busker," and thus encouraging a shower of similar tribute from the "live ones." But there's something rather familiar about the "busker" with the banjo. Why, it's the Brooklyn guy, who explains shortly after to the college boy he has been holding out for money for a vaudeville engagement, and he decided to pick up a little easy change by "busking"—while the holding out process was going on.

West 29th Street

Back they climb into the hansom. It's the Bohemia, Cairo and Heidel-

berg on 29th street, all between Sixth avenue and Broadway, a hectic thoroughfare in 1905, that next claims their attention. Hughey Bernhard, later a star burlesque comedian, is the big noise in the Bohemia. The Cairo is an "Egyptian joint"—no entertainers, but an orchestra and crowds of flashily dressed James sitting at tables and waiting for live ones. Julius Keller is the boss of the Heidelberg. Same Julius that runs Maxim's, a present-day cabaret on 28th street.

At Sweeney's, 30th street, near Sixth avenue, there's more entertainers. One of the bunch at Sweeney's looks familiar; it's Jack Clifford, later Evelyn Nesbit's dancing partner. And then the Douglas Club, a negro resort over a stable on 30th street, where colored entertainers dance exhibition rags and sing coon songs as no white man ever could sing them. To Koster & Bial's basement resort, Sixth avenue and 25th street, and then down to 14th street, to Tom

Sharkey's place, and downtown to Chinatown—first to "Nigger Mike's," where a slender, dark-haired fellow is singing his own songs. The mob say he's a comer, and they must be right, for M's Irving Berlin. Al Plantodosi, another budding song writer, who is to shortly spring "Mariutcha Take a Steam-Boat" on a waiting world, is working in Callahan's.

And now it's 1907, and the rounders are nearly through. A moment or two in the German Village, 40th street, near Broadway, to hear a new rag singer with a voice and delivery that sends her up the ladder in a hurry. Who is it? Why, Sophie Tucker.

And now it's 1909, and the cabaret has at last emerged from the singing waiters' stage. Jesse Lasky is opening the Folies Bergere on 46th street near Broadway, the present Fulton theatre. It cost Lasky and his associates a ton of money to blaze the way for the flocks of cabarets that followed the breaking

of the ice for what later developed into the present-day style of cabaret entertainments. But the Folies Bergere was a failure.

"And just think," said the heiress, all these swell cafes today really originated from the old-time dumps we've just made the rounds of! I'll say you old-timers enjoyed yourselves, though, in New York before the swell ones arrived."

"And so will I," added the college boy. "But, just the same, I'll still repeat that 1920 has it all over 1900."

Back to 1920.

Before the Brooklyn guy could argue the point the picture had "cut back" once more to 1920, and a waiter was shaking him rather roughly, with the information it was time to close up and go home.

As he wandered over to Brooklyn the guy from that burg kept repeating something which sounded like "What do they put in that stuff nowadays? I'm off of that hip pocket varnish forever."

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Los Angeles
929 So. B'way

It is the purpose of Oliver Morosco Productions, inc., to maintain in its screen productions the same high standard that has characterized the Morosco stage successes. The unequalled Morosco resources for obtaining the pick of manuscripts, the Morosco stars, Morosco authors, Morosco facilities and equipment, insure each Morosco picture being worthy of the Morosco name

Movie titles listed on the sides:
 The Clam Digger
 Conquering Kala
 The Imperial Highway
 In So-Cal Carlin
 The Secret Pilot
 The Judge and the Jury
 The Waste Trail
 The Lightning Bird
 The Rainbow Bridge
 The Heart for Three
 The Curly Kid
 The Rose of the Ghetto
 The Colored Cage
 The Poor Girl
 Wait till We're Married
 The Old Homestead
 The Busker
 The Dumps
 The Black Rabbit
 The Palm

A HAPPY NEW YEAR
TO ALL MY FRIENDS
FROM

JESS LIBONATI

JOHNNY

JAMES

MILLER AND MACK

MAY I

Take this opportunity to extend my felicitations to EVERYBODY in vaudeville at this season of the year, and also to express my appreciation to the booking and house managers for the many kindnesses extended to me during my brief sojourn in vaudeville.

Gratefully,

FAY MARBE

HELLO—MERRY; MERRY—FROM

AL

PRINCE

AND

RITA

BELL

WE HAVE STEPPED FROM AN ACT IN "ONE" TO A REAL FULL STAGE HIT WITH A GORGEOUS PRODUCTION AND MATERIAL BY

JACK LAIT

BIG TIME IS PAGING US

WE ARE STILL BUSYING OVER OUR NOTICES AND MANAGERS' REPORTS WHILE TRYING OUT AND SHOWING THIS INSTANTANEOUS CHARACTER AND COMEDY SUCCESS.

FRIENDS FOR FIFTY YEARS
FOX AND WARD 1868-1920
McINTYRE AND HEATH 1874-1920

The Two Oldest Theatrical Teams Now Appearing Before the Public

HOLIDAY GREETINGS

DEWEY TRIO

MILES

HELEN

BILLY

Direction, C. L. CARRELL

Booked through HORWITZ & KRAUS

PRESS COMMENT:

PORTLAND "OREGONIAN"—

A trio of colored folk, The Dewey Trio, two men and a petite girl, offer a clever turn in song and steps called "Darktown Frolics."

SEATTLE "POST"—

The Dewey Trio, a colored combination, including two men and a girl who wears some rich gowns, scored a hit.

EVERETT, WASH.—

Three talented colored entertainers with a breezy set of song numbers, harmony vocal arrangements, per talks and speedy stepping are the Dewey Trio, a "sure fire" hit.

SACRAMENTO "UNION"—

The singing started the applause to roll up over the footlights and envelop the Dewey Trio until they made their final bow. They walked off with the greatest applause.

SAN FRANCISCO "CHRONICLE"—

The honors were equally shared by the Great Hermann and THE DEWEY TRIO of darktown singers.

Season's Greetings

PAUL

MOHER

AND

HARRY

ELDRIDGE

— IN —

"I DON'T CARE"

Direction HORWITZ & KRAUS

Wishing Everybody a Happy New Year.

Morelle's Toy Shop

A DECIDED CANINE NOVELTY

TOURING LOEW CIRCUIT

Eastern Representative: LEW CANTOR

Western: SIMON AGENCY

BOTHWELL BROWNE

STAR of STAGE and SCREEN

With His BATHING BEAUTIES Featuring the BROWNE SISTERS

A MERRY CHRISTMAS AND
GOOD TIMES
 FOR ALL



BY R. H. BURNSIDE
 MUSIC BY
 RAYMOND HUBBELL

A JOY IN EVERY BUBBLE AT THE

HIPPODROME
 MANAGEMENT CHARLES DILLINGHAM

A Happy New Year

TO THE

Theatrical Profession in General

FROM THE

B. F. Keith Vaudeville Circuit

AND THE

B. F. Keith Vaudeville Exchange

HAPPY NEW YEAR

CAPPS FAMILY

Unique Novelty Presented in an Original Way

Now Touring Orpheum Circuit

Direction CHARLES CROWL

Much Health and Happiness

IS THE WISH OF

JEAN BEDINI

TO EVERYONE

"PEEK-A-BOO"

"TWINKLE TOES"

When in

LONDON

(ENGLAND)

You are cordially invited to call on

HERMAN DAREWSKI

MUSIC PUBLISHING CO.

(St. Swithins Syndicate, Ltd.)

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122-124 Charing Cross Road, W. C. 2

THE BRITISH REPRESENTATIVE

OF

THE LEADING AMERICAN HOUSES

HOLIDAY GREETINGS

FROM

Marie Sabbott

(Sabbott and Brooks)

ORPHEUM CIRCUIT

Direction, LEWIS & GORDON

Yuletide Greetings From

WILL J. HARRIS

504 State-Lake Bldg.

CHICAGO, ILL.

To Everybody

EARL GOFORTH and FRANK BROCKWAY

—IN—

"THE CHICKEN THIEF"

WISHES EVERY ONE A PROSPEROUS NEW YEAR

LADDIE CLIFF

OPENS

PALACE THEATRE

NEW YORK

JAN. 10, 1921

For a Short Season in Vaudeville

AL G. FIELD
DEAN OF MINSTRELSYAnd Founder of the
AL G. FIELD MINSTRELS

HAPPY NEW YEAR TO ALL



ED. MORTON

— THEN TO —
WILDWOOD, N. J.,
for the Summer

NEWS OF THE MUSIC MEN

Otto Motzan has signed to write for Waterson-Berlin-Snyder.

Al Sanders has been appointed professional manager for Harms.

Charles Bradley has been promoted from the Boston branch to the managership of Remick's new Atlanta office.

The Cathedral Music Co. is the name of a new publishing organization sponsored by Al Bernard and Ernest Hare, the phonograph singers. Matty Friedburg is in charge of their New York office.

Max Winkler, head of Belwin, Inc., has formed an independent publishing branch under the name of Winkler, Inc., catering chiefly to film music. Louis Breau has been appointed general professional manager of both companies.

The Vernon Trio, a new phonograph combination composed of Arthur Johnson and two ex-members of Art Hickman's Band, Bert Raulton and George King by name, have signed to record for the Emerson Phonograph Co.

Archie Lloyd, formerly New Orleans manager of the Felst Music Co., and more recently touring with Al Plantadosi in vaudeville, replacing Bert Walton (taken ill on the road), has assumed charge of Irving Berlin's Boston branch.

Harvey W. Orr has been appointed professional manager of the Sherman-Clay Music Co., San Francisco, succeeding Ben Black, who has signed to write exclusively for the Waterson-Berlin-Snyder house, with whom the latter will be associated in Frisco.

Vincent Lopez and his Harmony Hounds, last with the Pat Rooney-Marion Bent "Rings of Smoke" revue, have signed with the Columbia Graphophone Co. for a term of years to record exclusively for it. Lopez is at present rehearsing with the Wilner-Romberg production of "Oh Pat."

Harold Chamberlain, song writer, in Detroit with his folks, expects to return to New York the last of January. Chamberlain was last connected with the Will Rossiter house. He is at present staging a society show in the automobile city entitled "Some Girl," of which he wrote the book and lyrics.

Eddie Kuhns and His Jazz Band, who arrived recently from San Francisco following a cross-country auto trip, made their first concert appearance at the usual Friday afternoon concerts at the Emerson Studios last week. Kuhns, who is related to the Three White Kuhns (vaudeville), has signed to record for Emerson.

Charles N. Daniels, of Daniels & Wilson, Inc., is reported to have sold out his half interest in the business and to have signed an exclusive writing contract with a large New York publisher. Mr. Daniels is known better as Neil Moret, his nom de plume, with hits like "Peggy," "Mickey," et al. to his credit.

Sila Le Vay was married to Morton J. Adelson, non-professional, Dec. 2. Miss Le Vay is connected with the Shapiro-Bernstein Music Co. professional staff. The couple returned this week from their honeymoon.

Booked solid by
Keith Office through
Pat Casey Agency
from Sept. 13, 1920,
until June 15, 1921.Regards to my
Wildwood pals,
Brown and Bar-
rows, Geo. (Sap-
pinton) Brooks,
Ray and Willie
Wolf and Golf
Hound Jim Har-
kins.

moon trip and Miss Le Vay is continuing with the S-B house.

Grant Clarke, last with the Irving Berlin house, will write exclusively for Shapiro, Bernstein & Co. He will team with Jimmie V. Monaco, an old writing partner from the days when they were with Leo Feist years ago.

Lee S. Roberts, an executive of the Q. R. S. Music Roll Co., is returning to active music publishing once more with a catalog of four numbers written in part by himself. G. Schirmer, Inc., is the selling agent. Roberts for a time was a publisher in Chicago and then signed a contract to write exclusively for Schirmer on terms conceded by the profession to be very

favorable for a song-writer. This contract has expired and Roberts will now write and publish songs for himself.

The Charles K. Harris Productions, Inc., a picture company headed by the music publisher, starts at the Essanay studios in Chicago next month on a feature, "A Woman Without a Heart," written by Mr. Harris and Adeline Leitbach. Associated with the music publisher in the venture is Joe Harris, general manager of the Essanay, who will also act as general manager of the Harris corporation.

Jimmy Brown, professional manager of Will Rositter's New York office, has severed connections with the house to associate himself with

Tom Brown (Six Brown Brothers) in the business management of Brown's acts. The Rositter house gave up its local branch Saturday. Phil Moore, Eastern sales manager for the firm, will represent it solely in New York. The New York professional staff will make connections elsewhere. Tom Brown, who owns the lease of the building on West 46th street, last occupied by Rositter, will utilize the premises for his own enterprises.

To combat the sheet music slump at present prevalent in the industry, several of the publishers are pinning considerable faith in their "standard" numbers, songs that were "popular" at one time, but have proven moderately consistent sellers for many years. Several of

the firms realizing the value of such standard catalog are beginning to build it up by accepting better grade ballads, not so much for their immediate popular appeal, but for the fact they can be developed into standard numbers.

A resolution has been adopted by the M. P. P. A. at its recent meeting to limit the jobbers' credit to 60 days when a cash settlement will be insisted upon. Heretofore the jobbers remitted in notes on the contention their outstanding accounts had limited their exchequer fund to the extent a cash payment would embarrass them financially, though only temporarily. The publisher obligingly countenanced this practice and the Plaza and Enterprise muddles speak for themselves as to

the continued impracticability of such negotiations. On an average each of the bigger publishers have some \$25,000 thus tied up between the two jobbing houses, the Plaza having gone into bankruptcy and the Enterprise funds being in abeyance pending the settlement of the A. H. Goetting estate.

An odd angle of music selling that lately arose in connection with a 10-cent store chain is accepted by the publishers as an admission the 10-centers have been so far removed from music at their prices of past months that to resume where the 10-centers left off would be impossible. Instead, the publishers say, the 10-cent stores, if making music a feature, as formerly, will have to start all over again.

The circumstances came about through a publisher in New York, knowing he had a popular hit, deciding to place it in the 10-cent class on the prospect of placing a couple of dead ones with it and have the three numbers plugged. Accordingly he arranged with the buyer for the 10-cent chain who is conceded to know his business. The song was placed on sale but with no demand, while what demand there was came from the music stores that are handling only production price stuff.

The 10-centers failing to show sufficient sales to warrant leaving the song there to die, the publisher withdrew it, but could not then place it with the music stores, as they refused to handle it at any price after the 10-centers had had it.

That leaves the publisher with a commercial hit on his hands but without the necessary circulating mediums to dispose of it. Were the title mentioned everyone would readily recognize the song and be all the more surprised.

The lapse of the 10-centers during the hard spell of 6 1/2-cent music entirely weaned away its music-buying trade. Publishers say the public no longer think of patronizing the 10-centers for music.

In view of all the conditions it is also surprising that publishers do not consider the advisability of placing a 20-cent or 25-cent sheet of music on the market any kind of a cut to attract attention to a reduction. There are arguments both ways on it.

MERRY—HAPPY—FROM

JOE

PEARL

LANE AND HARPER

NOW

NEXT SEASON

TOURING ORPHEUM CIRCUIT
in "The Man and the Man-i-cure"

Presenting an Entirely New Vehicle by Jack Lait
"CO-RESPONDENCE"

Personal Direction: RALPH G. FARNUM of Ed. S. Keller Office

HAPPY NEW YEAR

EVANGELINE

Murray Girls

KATHLEEN

Now Playing ORPHEUM CIRCUIT

Direction, FRANK EVANS

Holiday Cheer to All

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RAE ELEANOR BALL

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NOW TOURING ORPHEUM CIRCUIT

Erwin
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Will Present a New Comedy Under the Personal Direction of

MR. SIDNEY WILLIAMS

at B. F. Keith's Riverside Theatre Week Jan. 10

GREETINGS FROM

JACK BENNY

Direction, TOM FITZPATRICK

VERNA MERSEREAU

AND COMPANY

Presenting—"REINCARNATION"—A Dance Drama

HEADLINING on the LOEW CIRCUIT

GREETINGS TO ALL MY FRIENDS

Direction HORWITZ & KRAUS

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STAN STANLEY
LARRY CONOVER
LA ROSE & ADAMS
NAT S. GREEN

STUART BARNES
JACK GEORGE
BOB CARROL
MCINTIRE & HEATH
JIM CORMICAN
LON FLENER

BUSTER KEATON
WILLIAMS and WRAY
HAZEL MARTIN
AND
EVERYBODY

CLOTHES—HERE AND ABROAD

Which country, England or America, has the best dressed women?

America, for no matter whether she be poor or rich, you generally find the American women attired in the latest fashion.

Many prefer to follow Paris, but it isn't everyone who wears Parisian fashions. For original and daring costumes they rank first. Then there is England, a sort of go-between, taking its styles from both countries. The English wo-

man is dressed correctly for the occasion, which can't always be said of other nationalities.

Many well dressed women on the American stage. In vaudeville the women consider their wardrobe a big asset to the act. In England the variety women depend upon their material. The Americans are the wiser, for if the person's appearance is not pleasing, when through they are soon forgotten, but if attired in a gown of fashion,

the women out front will talk and even go home and try to copy it.

One could name many female vaudevillians in this country who, without their clothes, would be among the also rans.

A big change in the last few years has come over the English (may be due to the many Americans over there).

Daisy Dormer (one of the big names on the other side) wears always the same style of dress. Very short (of course she has nice shapely legs), bonnet shape hats and tiny bows on her wrists. She has been wearing this type costume for many years.

Wish Wynne (English), who played here last year, had clever material, perhaps a trifle too English, but if Miss Wynne had studied her clothes more it would have helped her greatly. Instead, she appeared with her hair anyhow and a very unattractive cloak.

At present there is no difference in the style of gowns worn by the artist of the two countries, but there is a difference in the manner they are worn. In England they

may have the gowns, but when worn they don't look it. English women do not seem to have the carriage necessary to carry them off, or trouble about the minor details that are so essential to a gown, such as the hair, feet and hands. Over here they consider the details almost as important as the gown.

Among the legitimate actresses in London, Gladys Cooper ranks foremost in style. She has everything in her favor that helps a gown, beauty, figure and talent. One will always see the latest models when visiting a play with Marie Lohr in it. In fact the English legitimate actresses are superior in style to their music hall sisters.

Artists here wear jewelry seldom seen abroad on the stage. Over here they will rent it for theatrical use.

England is noted for its sports clothes, worn a great deal, especially by society. A new material favored this winter for wraps is shaggy angora, while tweeds and chevrons in brown and gray mixtures make good walking suits.

Alice Mac.

STUART PATON

NOW DIRECTING

PRISCILLA DEAN

UNIVERSAL JEWEL PRODUCTIONS

HARRY S. WEBB, Assistant Director

GREETINGS TO ALL

ERNEST C. WARDE

DIRECTOR

ROBERT BRUNTON STUDIOS

GREETINGS

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New York

LEGIT ON THE COAST

power of Miss Greenwood more than to the play. Another exceptional engagement was "Chu Chin Chow," an outstanding feature being in the public readily responding to the \$4 top, proving this section will support a play of merit, notwithstanding its prices.

The business being done by the Curran and the Columbia is reflected in the prosperity of the two houses and further evidenced by the fact that Louis R. Lurie has taken over Homer Curran's interests in the former house for a rental consideration of approximately one million dollars.

The Savoy, long looked upon as a dead horse, is gradually blossoming out as a first class attraction house under the managership of Samuel Grossman. Kolb & Dill repaired to the Savoy after a big financial success at the Curran and showed a tidy profit at the end of the engagement. "Way Down East" did the same thing and found it profitable.

So pronounced has been the success of the Savoy when the attractions merited that numerous shows are now booking direct into the theatre, giving San Francisco three road attraction houses.

Meanwhile Frederick Belasco's Alcazar, with an excellent stock, is continually playing to profitable business, noticeable since Ed Price returned and assumed the managerial reins of the theatre. The best of New York offerings not sent on the road are produced in big time fashion under the direction of Henry Shumer. The Majestic in the Mission district continues with moderate priced stock, while the Republic, another neighborhood house, is closed after several futile attempts with various policies.

Arthur Maitland is still making a success of the little theatre that bears his name, despite its offerings have appeal for the more fastidious only, dealing with literary rather than popular topics.

The other big success of the sea-

son is that of the Casino, where Will King and his company are holding forth under the Ackerman & Harris management. King's career in San Francisco is nothing short of remarkable, having built up a following never before equaled here.

King's productions are such that Jim McIntyre of McIntyre and Heath recently remarked: "It's getting to be pretty tough for a musical show to come into Frisco and have to book against King, with that wonderfully trained chorus of his and all of his other big time accoutrements."

Forever and anon "turkey" shows have started from this neck and struggled through their short existence, only to return home. Later, though, the old order of things has changed and a number of coast-made productions were successfully launched and are now touring. Among these are Fanchon & Marco's "Satires of 1920," John J. MacArthur's "Royal English Opera Co."

MacArthur took over the defunct Gallo English Opera Co., imbued it with new blood and incidentally new money and started it out as the "New Bostonians." The opening was at the Columbia, San Francisco, where it ran for six weeks.

Other productions to leave San Francisco and Oakland this season and do more than passing well are, "Just Around the Corner," produced by G. M. Anderson; "Daddies," by Frederick Belasco; Maude Fulton in "The Humming Bird," produced by Oliver Morosco; Henry E. Walthall in "Ghosts," by Bainbridge & Clifford; Wallace Reid in "The Rotters," "The Bootleggers," and "Marrying Mary," with May Yohe, by MacArthur.

All these things point one way only—that the West is beginning to take account of itself and preparing to show that "something good can come out of Nazareth."

The situation in Oakland is especially interesting. It wasn't so long ago Oakland was looked upon as

the theatrical morgue of the West and that agents cursed with feeling the booker who routed them on to the "city of homes." No longer can Oakland be called "the city of the unburied dead." No longer do the vaudeville artists dare to cast aspersions on the East Bay city. In the short space of a year it has grown up like the proverbial weed.

When Fred Glessea relinquished the managerial reins of the old Macdonough to take over the booking agency for Central California, Oakland was decidedly a one-night stand. When John J. MacArthur changed the policy of Ye Liberty from stock to road attractions the entire theatrical community gave him the w. k. laugh. "The Country Cousin," with Alexandra Carlisle, opened the season for MacArthur a little over a year ago and played three days to \$5,500. "The Man Who Came Back" followed in "Holy Week" and did a similar amount. Then the wisecracks began to take notice. Week stands were cautiously booked. Business continued good. Then David Warfield booked very decidedly for three days only. In those three days he got about \$12,000 and turned away about \$3,000. That settled the question definitely.

Last summer MacArthur closed his theatre for six weeks to redecorate. He reopened with Charlotte Greenwood in "Linger Longer Letty" and did close to \$26,000. Jane Cowl followed and took over \$16,000. The New Bostonians, now the Royal English Opera Co., did \$12,000 and the season was on.

Meanwhile George Ebey of the Fulton, Oakland, continues to coin money with his stock company. "Way Down East" only recently played to packed houses for two weeks. "Pietro," the Otis Skinner play, followed with standing room as the usual sign.

Another house to share the popular fancy is the Columbia. Built as a burlesque house and inhabited by sundry comedians, Dillon and King took it over four or five years ago and started it on the upward grade. Then came Jimmy Rohan, green to the show business, and acting on the principle that if he liked a show his patrons would or vice versa, made the Columbia into a veritable gold mine and singularly turned it into a family theatre.

Only of late the doors of the Loew's State opened in Oakland. This is the former Macdonough—the jinx house. But the jinx is gone. The house was done over at tremendous expense and the only disadvantage seems to be that there are not enough seats.

In reference to the one-nighters, reports have shown California's one night stands are doing the best business in their history. While the one nighters throughout the country have their ups and downs in business, the California one nighters have been doing exceptionally well during the past three years.

The following explanation for this is given by F. A. Glessea, who books practically all of these theatres:

First—To the great number of new and modern theatres constructed throughout this section during the past year; secondly—that the managers have adopted a policy of playing but one attraction weekly. This rule, which is most important, is strictly adhered to, serving as a protection to the managers by doing away with opposition and divides up the business as well as keeping the public in mind.

The remainder of the week is given over to high class pictures and in a number of instances where the cities are large enough, to vaudeville. In California there are from three to ten weeks of good one night bookings. This depends upon the size and expense of the attraction. The real big ones play but three weeks; others less expensive about six weeks and the smaller popular priced only ten weeks.

There is no slump at this time in business, and the prospects are that the season will finish as well as it opened. Population is increasing rapidly. Crops have been abundant with high prices received. So there is no reason for a letting down of these prosperous conditions. As population still further increases and the many new theatres now being constructed and contemplated this condition should even become better.

So it is. The west has finally taken its place in the spotlight. Business is great and will undoubtedly keep that way so long as the attractions sent out here are up to the standard. Further, the west is now producing for the east. So it goes. Surely the old order changeth.



PAULINE FREDERICK

SPECS AND HIGH PRICES.

Instances, where a show or a half dozen shows are outstanding hit; that the agencies can afford to ask and get a heavy premium for any, all seats on the lower floor. This season, so far, the instances are "Tip Top," at the Globe; "Enter Madame," at the Fulton; "The Bat," at the Morosco, and "Mary," at the Knickerbocker.

Specs' Banner Year.

Taken from all angles, it seems to have been a banner year for the specs. That, at least, would be the impression obtaining after a casual survey of the results of the two investigations conducted by daily papers in New York. Last spring a morning publication started after the specs, but with little success, and an evening paper again took up the fight but six or seven weeks ago. In both instances it was shown prices ranging anywhere from \$5 to \$15 a seat were what the specs were asking and receiving for the choice seats for the big hits. As a matter of fact, that isn't anything unusual or in any way different from previous years. The big hits on the "big nights" bring big prices.

There are always two very big nights each year, Election and New Year's. This year, in addition, the prices were jacked up, not alone by the specs, but by the box offices, for Thanksgiving eve and night, and also the eve and night of the Army and Navy football game held in New York. There is no doubt that seats will bring \$10 a pair for New Year's eve, just as they have in years gone by, but at that the specs will have their rakeoff cut down, for the biggest part of the houses will be getting \$10 at the box office, with a dollar tax.

Wanted to Corral Business.

According to those in some of the agencies, all this investigation stuff has been suggested by a single agency which has spent thousands of dollars in a campaign of advertising "Tickets on Sale for All Theatres at 50 Cents Advance," in an effort to corral all of the business and force the other agencies to close. But when the campaign in itself was not successful, the investigation stuff and the lobby for laws to help it along was undertaken.

This may or may not be true, but it is known the heads of the particular agency in question were highly in favor of the Williams-Kilroe ordinance which placed a maximum of 50 cents over the box office price as the legal speculator charge for theatre tickets. But this law, after being passed and becoming effective late in 1918, did not hold when a test case was brought, and at present, while an appeal is pending, the agencies are charging all that the traffic will bear.

At the beginning of 1920-21 the Shuberts gave out a statement that they had determined to pass up the system of "buys" by the agencies and that in the future all seats would be placed on sale with the various offices on a commission basis. But this did not hold for more than a few weeks, when they decided that the "outright buy" was the best for their interests after all, and the agencies were forced to come across. Included in the list was the "9 O'clock Century Revue" (Roo?), which was a dead issue as far as demand was concerned, and the brokers were forced to accept seats for it on pain of being cut off from the other Shubert houses.

Two Reasons for Prices.

The reason for the higher prices at the speculator agencies is traceable to two things. The first is the law on the subject of selling tickets, and, secondly, the advance in prices at the theatre box offices.

Under the first heading, it goes back to the days when the speculator had only to buy a tin license shield and stand in front of the theatre to peddle his wares. He had seats for that theatre only. That theatre housed a hit, or the spec would not be wasting his time in front of it. In those days he was willing to take a profit of a couple of dollars a pair, and one was able to get a pair of seats in a fairly good location for about \$6. The specs then had no "overhead" except his annual license fee and his shoes and his hat. Then the law came along and made it illegal to sell tickets in the street and the specs were forced to get store locations for their business. They opened agencies and instead of carrying seats for only one show, they had to carry them for a number of shows, and some were carried at a loss, and thus the item of "overhead" advanced, and it was up to the spec to make the public carry it for him.

The Agency Increase.

At that time the agencies leaped in number from about the dozen or so to the two score and ten that there are now, and of the lot now there are but still the originals that seem to be half way on the level

with the public. In the old days there were the three Tyson concerns, distinguished as Tyson-Bascom, Tyson-Fifth Ave. and Tyson-Manhattan; Col. Alexander's in the old Rossmore; McBride, with his lower Broadway stand and the Cadillac; J. L. Marks at Martin's (Broadway and 26th street), and the downtown trio, Sussman, Rullman and Jonas. Those were the agencies that received "regulars" from all of the houses.

The present Tyson Co. was the biggest in those days, even as now, when it is operating 18 stands in hotel locations in addition to its central office. The agencies then were satisfied with a 50-cent advance on the greater portion of sales and from this they "kicked back" 50 per cent. to the theatre, and in addition to that, "regulars," if they sold an order, they would also pay the commission on those sales. All other speculation that was done was sidewalk sales, and in those cases there was usually an understanding

between the spec and the box office. The sidewalk men sized up the prospective purchaser and got what they could on the big nights, when the later one arrived on the scene the higher the tariff he had to pay was the rule.

The high prices obtaining today in the agencies are caused by the fact that the agencies have to carry "buys" on a number of "flops" as well as on the "hits," and because of this, the hits have to pay for the overhead caused by the carrying of the flops.

Buys Represent \$750,000.

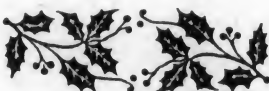
Right now there are at least 10,000 tickets held by the brokers nightly for the theatres in New York under the buy system. As there is an averaging up between the hits at \$3.50 and those at \$2.50 box office sales, it may readily be seen the agency investment in round figures is approximately \$30,000 a night, and as the buys are usually for four weeks, there is a constant investment of \$750,000 represented.

On the tickets taken under the buy system there is a return privilege of from 10 to 20 per cent. permitted the brokers. In the instance where the show is less of a hit the return is usually of the smaller figure, so out of the 10,000 tickets held nightly as buys there is a possible return of about 1,500.

In checking up the 29 attractions represented in the buy list late in November it was a mighty easy task to discover 10 attractions far from being sell out hits. The seats that the agencies held for these attractions had to be "dumped" somewhere after the returns permitted had been made. In some cases there is a chance of a box office kickback where the treasurer or the assistant will have an understanding with an agency to sell the agency stuff before the regular stuff in the house rack goes out. In this case the agency will split with the treasurer, otherwise there must be a dump at the cut rate. In either instance the first broker is up against a loss.

This goes to the crux of the argument. The "buy" is responsible for the "gyp" (high premiums) and it is the managers who are responsible for the "buys." Therefore, no buys being forced on the managerial side will wipe out the reason for the gyp on the agency side. When the day arrives that all buys are wiped out and a certain number of agencies only receive regulars, then will the gyping stop, but not before that time.

But even in the event that this should come to pass there will always be the little gyp joint working on the side, for no matter what the manager may do, there will always be a place for the bigger, and even though all of the box office boys be as honest as the day is long (and the majority are just that, otherwise they would have retired on their reported millions of graft long ago), there will be someone willing to pay high prices for something he thinks he cannot get ordinarily, and therefore the gyp will exist. Fred.



Willie and Eugene HOWARD

In the "PASSING SHOW OF 1920"

Winter Garden, New York

Wish you all A Happy New Year



Direction MESSRS. LEE and J. J. SHUBERT

THEATRICAL REPORTING

it until you verify it," adds the tipster by way of a parting warning. As he slips away, before the news digger can tell his informant that the divorce in question has been started, was printed in his own paper two weeks ago and has been in all of the dailies frequently since.

Another chap who tells a really important story that bears all the earmarks of authenticity but closes his recital with "But you mustn't print a word of what I've just told you—if you do you'll involve me in a neck of trouble—possibly a lawsuit and loss of considerable money. I wasn't talking for publication. I thought you understood that," is the tag line, despite the news man had prefaced the conversation with a request for news.

And the chap who always greets the digger with a cherry hello, and always seems on the verge of giving out some news of value, but who, after apparently racking his memory for ten minutes, says, "Well, I guess that's all I can tell you today—and he hasn't said anything, but let me see—there was something I wanted to tell you, but I can't just recall it."

Contrasted with the cheery saluter, who invariably imparts nothing, is the grouchy individual who knows real news from piffle and who will "give up" only by virtue of a composite "third degree," diplomatic urging, direct cajolery, alternate "yessing" and carefully implied contradiction. It's a matter of "dragging it out" of the grouchy individual, but the result is a real yarn that fully justifies the means.

Still another group is represented by the fellow—and sometimes it's not a fellow, but a member of the opposite sex, who wants to put something over on someone they have a real or fancied grievance against, and either slyly or openly (but seldom the latter) gives the digger a highly colored, one-sided version of some business transaction in which they received the short end. The revenge seeker always paints himself as lily white in telling the reporter how he was trimmed, and the person for whom the "knock" is sought is made to appear as a combination of Tracy the outlaw, Desperate Desmond and ex-Kaiser Wilhelm.

The tale of woe is never complete without the revenge seeker urging there is no necessity for interviewing the other party and getting his side, for, as they will tell you, he or she doesn't like the paper, never did, always "knocked" it and, far from talking to a reporter for it, wouldn't even give one the courtesy of passing the time of day. The digger listens, jots down written notes, with mental reservations on the side, and seeks out the "other party" to check up with their side, if any—and there usually is, containing frequently a bullet-proof contradiction of all that's been said, or a justification for the treatment accorded the supposed injured one, that upon investigation appears valid in view of the provocation or circumstances.

"The Other Side."

This group does not by any means include the person with a real grievance. The person who tells a straightforward story of having received a rough deal at the hands of some tricky agent and produces indisputable evidence to prove his story of unfair treatment, for instance. It isn't so very difficult for the trained reporter to spot the revenge seeker from the individual with a valid kick. But to make sure, the "other side" of the most conclusive and apparently indisputable tale of unfairness is investigated and the blame, if found to exist, placed where it belongs.

There are a limited few the digger queries on his rounds—some who have been reporters in their time and others who have never seen the inside of a newspaper office, who are alike endowed with a "nose for news," or what may be termed a sense of proportion in news values. Strange as it may seem to the person outside the newspaper business, neither of these is as soft picking for the theatrical reporter as what might appear through the fact of them knowing what news is and precisely what the digger is after.

Provided a person of this type has certain news for publication, he is apt to want it expressed in a way that best suits what he believes to be his own interests. The ex-reporter usually wants to write the story himself for the theatrical news digger. Not literally with pen, pencil or typewriter, but subtly, through imparting a veiled or often open suggestion or implication in the phrasing of the yarn as he is telling it. The other type, sometimes a legitimate producer, a vaudeville agent, picture man or representative of a theatrical association, and mil-

lions newspaper experience, very often will unfold nine-tenths of a story to the news digger willingly enough, but when it comes to the missing tenth, will fence, parry and banteringly duck the badly wanted untold portion with a smile and graciousness that convinces the digger he has secured all he's going to get there. And the missing element must be dug from another source, more than likely a "lead" contained in the nine-tenths he already has, not intentionally, given as such, but developed by the digger, following an analysis of what he has been told furnishing a clue which, thoroughly threshed out, turns up the part that makes the story complete.

Familiar Types.

A type every theatrical news digger is familiar with is the fellow who, like the one who swears him to secrecy after telling him of some incident that has been common knowledge for weeks, is the agent who acts mysterious and after much urg-

ing admits he knows come very, very important news—but the reporter must not mention the agent's name. After much tacking and filling the important news is finally disclosed by the agent, who reluctantly tells the palpitating reporter he (the agent) is going to act as the representative of a new act to be produced shortly that will set the world afire.

And then there's the actor, legit, vaudeville or picture, the type is all the same. He wants a little notice, but doesn't come right out with it. He or—yes, it's a she like as not—starts something like this: "Say, do you take advertising? I was thinking of putting in a page or half page soon—how much is a quarter of a page? Yes, the regular advertising solicitor for your paper wanted me to put an ad in when I was playing two weeks ago, but I told him I was waiting to get fixed up." The reporter mildly interposes here that the would-be notice grabber has just said he had been booked

up solid for 40 weeks since the beginning of August. That was what he wanted printed in the paper, wasn't it?

And as the disappointed notice grabber disappears down the street along comes another familiar type—the showman who has a hatful of news, but who has to be rehearsed with a routine something like this: "Have you bought any new shows lately? Are you producing any? Has such and such a star quit you? Did you break more than two records last week? Have you engaged any new stars? Is anybody suing you? Are you suing anybody? Are you going to produce? Have you sold any of your theatres? Have you bought any lately? Are you going to Europe this year? Is there anything in the report you've bought the Seventh Avenue car barns and are going to turn them into a combination burlesque theatre, vaudeville house, roof garden, bowling alley and tea room?" And a few more queries along similar lines.

But the most important stories do not always emanate from big showmen. A theatrical reporter never knows where a good "lead" or possibly a complete yarn may spring from. Perhaps a waiter, coat-room boy, cop, elevator man or some person not even remotely connected with theatricals may slip him a story of vital importance. Several months ago a theatrical reporter was miles away from the classic purlieus of Times square, and he overheard the details of a certain big theatrical deal that came to pass later being discussed by two people unconnected with show business. When asked about the proposed deal in New York some time later, all the principals denied anything of the sort was in prospect. One of the principal, when shown conclusively that the deal was in progress admitted that was so, but requested that the news be held as the matter was not completed and

(Continued on page 50)

SEASON'S GREETINGS

Mme. BESSON

-IN-

'HALF AN HOUR'

Sir James M. Barrie's

GREATEST ONE ACT PLAY

Staged by MR. CLIFFORD BROOKE

Routed Over B. F. KEITH CIRCUIT

Business Representative, Harry Weber

HOW THE TRUST LOST.

an engineer and promoter named Jeremiah Kennedy, who bought into the Biograph company and formed a pool of the three patents, the Edison and Biograph camera rights and the Latham loop and shutter, under the name of the Motion Picture Patents Co.

The Motion Picture Patents Co.

This concern thereupon distributed "licenses" to 10 producing firms under an agreement that the producing concerns should pay to the Patents company a certain royalty upon all footage it turned out. These firms were the Edison Co., Biograph, Vitagraph, Kalem, Essanay, Selig, Melies, Pathe, Lubin and George Kleine.

This was the first layout. The producers made returns of the prints it furnished to the two-score or more independent exchanges throughout the country and paid the Patents company on the basis of its sales (although the system of exchange between producer and exchange was more in the form of a lease), and there the transaction ended.

Out of this rather primitive system new complications were evolved. For example, the General Film Co. resulted as a centralized exchange system. For this purpose a \$2,000,000 corporation was formed in New Jersey, and the old independent exchange men were either bought or forced out of business, and the General Film Co. took over the entire activity of film distribution in the United States.

The General Film Co.'s Tax.

In addition a tax or royalty was fixed upon each owner of a projecting machine, (made possible by ownership of the loop and shutter patent), and the agreement to pay this tax or royalty was made the excuse for the understanding that no exhibitor who used a projecting machine containing the Latham device would use any other film except that put out by the General Film Co.

Thus a complex organization to all intents and purposes had the film business of the United States tied up under what looked like a foolproof monopoly. Nobody who could not coax his way into the combination could do business in the film producing or distributing fields.

One of the few old time exchange men who gave the company a fight was William Fox, trading as the Greater New York Film Exchange. He had partial success, after long and expensive litigation. The strength of his position, however, was that he had done business with Patents Co., licensees and had been forced out under the squeeze when the General Film Co. was formed.

Nobody else could get a look in and this element was what finally broke the trust. It is said that Adolph Zukor and Marcus Loew both made overtures to the Patents Co. for licenses, expressing readiness to meet almost any terms to get a hand in what already was a tremendous business and promised to become more and more a bonanza as time went on. The plea of neither nor the pleas of countless others to the same effect, received consideration, because none of the ten licensees was willing to let anybody else have any of their good thing. They thought they were in too strong a position to be attacked.

In addition there was a good deal of jealousy and rivalry among the ten licensees. An example of this was in the futile effort to concentrate the laboratories of the ten licensees in a single plant or series of plants under central administration. The ten were doing their own laboratory work, each in his own plant, and feared if a centralized establishment were put in operation, some rival licensees would work out an advantage for himself.

The recital of this detail ought to be worth study to any of the many modern film Napoleons who dream of developing the present diffuse industry into a central monopoly. The conviction of most shrewd thinkers in the business is that the thing cannot be done because there are so many factors in the producing and distribution field that conflicting personalities and interests would defeat any scheme for a wholesale amalgamation.

Independents in 1942.

Along about 1912 a group of independents who had tried to sit in on the General Film Co. and had failed, carried their complaints to the government and the whole question was pretty well canvassed in the Department of Justice. These were the days when the Administration in Washington was still active in its anti-trust activities and Theodore Roosevelt's exploits as a trust-buster still gave big business the cold chills when they were mentioned.

The anti-trust action against the Patents Co. never went through the federal courts to a decision but the officials of the film trust were more or less gently "nudged" to go slow in their arrogance toward the producer and exhibitors. By way of making some concession the Patents Co. called off to a great extent its collection of royalty on projection machines used by exhibitors, and also broke the former rule that exhibitors who used other than Patents Co. pictures would not be supplied with "trust" pictures.

This was around 1913. One of the first manifestations that came to the attention of the trade was the opening of an exchange system dealing in Patents Co. productions without reference to the General Film Co. It was understood at the time that Jeremiah Kennedy, was concerned in this outside exchange, while Percy L. Waters, who had formerly been with the General Film Co., was the executive of the new ex-

change. This new exchange delivered Patents Co. product to exhibitors without reference as to whether the exhibitors dealt in "outlaw" film or not.

Beginning of the End.

That was the beginning of the end. Since the independent films could get entrance into the theatres and the threat of holding out "trust" films no longer availed, the Patents Co. loosened its lines in other directions. Meanwhile the Patents Co. and the General Film Co. had alienated all other potential picture makers. The effect had been to throw them together in a consolidated opposition. To put it another way, the bankrolls of all the Patent Co.'s enemies were consolidated into one big bank roll as against a scattered financial interest made up of a few big bankrolls and a lot of smaller ones.

Here was a well financed enemy which had to fight it way every step

forward opposed to a contented, self-satisfied coterie of men who had theirs and were not disposed to exert themselves to advance. The longer feature had been gaining in favor all this time and the independents were immeasurably superior in this department, the "trust" people having contented themselves for the most part with regular program releases of short subjects, with only an occasional experiment into the longer multi-reel feature.

Old Timers Too Conceited.

The breach already had been made in the "trust's" strong front. The well financed independents immediately began to take advantage of their gains. The best directors, the best artistic talent in the employ of "trust" companies began to receive higher bids for their services. The old "trust" companies, because of their mistaken belief that their position was impregnable, and perhaps because they were more or less conceited by their old easy successes,

declined to meet competitive bids for their best talent which was lured away by better pay and more profitable contracts.

D. W. Griffith was a shining example of the short-sightedness of the Patents Co. regime. Griffith broke away to take advantage of a very favorable contract with an independent company because Biograph would not meet the rival's advance terms. It was this new contract with Griffith, by the way, which ultimately brought out "The Birth of a Nation," an independent venture of Griffith's which turned over a profit of something like 700 per cent.

These general observations bring us up to the point where the independents began to wage a winning war against the old "trust." Since then the story has been one of progress in the art on the part of the old independents and the dying off and gradual retirement of the old masters of the situation.

WALLACE WORSLEY

DIRECTING FOR GOLDWYN

Recent Productions

"THE PENALTY"

"THE SHEPHERD OF KINGDOM COME"

Just Completed "NOBLESSE OBLIGE" (Working Title) THE GERTRUDE
ATHERTON STORY.

SEMI-PRO BASEBALL.

to pay a visit to any specific lot 40 per cent of the entire receipts had to be agreed upon.

The Cuban Stars from Havana ran the Royals a close second, but did not have the mound talent the colored boys possessed, a very serious handicap in the endeavor to be at the top of the traveling teams.

Other traveling organizations were invariably made up of different players every week.

Leading Money Parks

The Bronx Glants stand forth as the best money makers of the season in Greater New York. The officials ran big chances in their endeavors but made good.

The co-operation of Dick Jess, manager of the Glants, and Connie Savage, manager of Tesreau's club, proved opposition does not pay, especially when two lots are close together. Each one was given an equal chance and through that results materialized more favorably for both. Each lot charged the same admission, 55 and 80 cents, except-

ing when extra attractions were booked, causing prices to jump to 75 cents and \$1. In one game at the Bronx lot, a straight \$1.50 was charged to witness a double header. That was when Babe Ruth was the extra attraction, combined with the presence of Carl Mays, Yankee twirler, and Fred Hoffman, his battery mate.

At the expiration of the major league season, Savage and Jess made a deal with "Babe" and Mays to make a tour of New York. Ruth was to receive \$22,000 for 16 games and Mays planted his signature on an agreement calling for \$3,200 for 21 days, regardless of weather conditions. Play or pay contract.

The Home Run King's first appearance outside of the big show was at the Bronx Field, against the home team. The admission was \$1.50 and every seat was filled long before playing time. Camp chairs were temporarily placed on the outskirts of the field. That even proved inadequate. The gates were finally closed and in order to keep the spectators off the playing territory,

the outfielders were ordered to play at least 25 yards in from their regular positions so a camp chair arena could be installed in the outfield. The official count of the attendance, clocked, showed 16,200 paid admissions. From the foregoing official figures one can easily figure the profit for the Bronx bunch.

Next in the Money.

The next best money-making proposition at the Bronx Field was the "House of David" attraction. This team was made up of members from the religious sect of Benton Harbor, Mich. According to western records, the nine ranked high, losing only two games out of 68, and having defeated the Chicago Cubs. The Davids were booked for a New York appearance by the Bronx Glants for eight games, at \$2,500, rain or shine. The first game was against the Bronx Glants, which they lost, 3 to 2 (11 innings), while the next day (Sunday) the Davids also met defeat by the same team by 4 to 3. The attendance at both games more than paid the guaran-

tee, and the following six games were played on a profit basis by the men who consummated the deal to bring them east. Charge of admission to witness the bearded nine jumped from the regular price of 55-75c to \$1 straight.

The peculiar part of the "House of David" nine was the manner in which they dressed prior to the start of a ball game. The customary way for a ball player to dress is a strip off entirely his civilian clothes, including underwear, and reattire with under garments before putting on the baseball uniform. This routine evidently was not approved of by the hair growers. They would only take off their outer suit, placing a heavy regulation baseball shirt over their B. V. D.'s. After the game they would not even take a shower bath, but immediately replaced outer garments over their saturated underwear.

George Walsh's Price.

George Walsh, the film star, also handled a traveling team that packed them in wherever they played. He would not accept flat

guarantee, therefore it was necessary to grant him 25 per cent. of the gross for his personal appearance.

Tesreau's Bears can also be classified as big money makers with the Bronx Glants. Through co-operation in booking between the managers of both teams, each got the same attractions. Admission to the Bears' lot was regulated on the same basis as at Bronx Field, with the exception of the Ruth instance.

The Bushwicks, the leading team of Brooklyn, held their own as far as attendance was concerned, but did not hold up as well as the leading Bronx and Manhattan teams financially. This was due to a lower scale of admission. The smallest Manhattan and Bronx price of 55 cents equalled the top price received in any Brooklyn lot. Charge of admission to witness any Brooklyn team cost 30 to 55 cents, including war tax. It would take twice the number of people in a Brooklyn field to financially compare with their over-the-bridge rivals. However, the Bushwick owners made money. It is the oldest established team in Greater New York. It would be safe to say they have been organized for the past 15 years or more, not with the same members but the name standing out as prominently now as ever.

Industrial Teams.

Industrial teams throughout New York, New Jersey and Pennsylvania are rated very good, particularly teams representing concerns in the latter State. These teams first came into prominence during the war period. Particularly shipyards were up to their neck in work. Men who had certain trades easily landed jobs, but a ball player without knowledge of any certain work required to go on a shipyard list signed with the ball team. In that way many made big money and remained out of the war, for they were exempt according to Government regulations. After the war period the industrial houses still continued to maintain and keep together baseball nines for publicity, which procedure apparently was due to the income tax. The industrials are well supplied with baseball talent, for salary appears to be no object. Many big leaguers were paid to look wise, say and do nothing. Brooklyn also took the lead in the number of shipyard teams, with the Downeys, Federals and Robins, while the Fletchers represented the brother State of New Jersey. The 1920 records easily distinguished the Fletcher aggregation as the best one of the leading white semi-pro nines assembled.

Pennsylvania was well represented by the Oil City team, Bethlehem Steel nine and various other minor industrial organizations. To prove that money was no object to these organizations, many of the Pennsylvania clubs offered sufficient cash to induce big timers from the majors to jump to their organization. Besides paying their ball players good money for their likeness, many were given a business, such as poolrooms, candy shops, etc., with the entire profit for themselves. This routine was also indulged in by concerns representing other States, none of which was afforded any player of a shipyard organization.

Twilight Baseball.

Baseball was going at such a tremendous speed that many owners could not make enough by playing on Saturday and Sunday. They started the twilight innovation. This was peculiarly successful in Philadelphia. The scheme of the 6 p. m. to 8 p. m. ball game was soon taken up by New York managers and owners, but of no avail. Connie Savage, of Tesreau's Bears, was one of the first to attempt it in New York. He booked the Royal Glants and other high-class traveling teams, but after about half a dozen attempts returned to Saturday and Sunday games exclusively. The manager of the Bronx Glants, Dick Jess, also endeavored in the twilight direction. His first start was with the "House of David," but the innovation for New York City would not draw fire. However, in Philadelphia, also in New Jersey, it was very prosperous and continued until the end of the season with arrangement made to continue it next year.

"Stay Home."

"Stay home," is the new way of expressing the reason for the big show and other class "A" and "B" leagues being short of talent. When a contract was offered any player during 1920 the majority assumed the "stay home" attitude. Between the New York local business concerns, Brooklyn shipyards and the Pennsylvania industrial plants players were paid more money to join any of them than a big league contract would offer. Men were paid

(Continued on page 115.)

HAPPY NEW YEAR TO YOU

JOE

JACKSON



FERRY

CORWEY

HIPPODROME, NEW YORK**Direction, CHARLES DILLINGHAM**

HAPPY NEW YEAR TO YOU

FROM



ALICE LLOYD

HAPPY NEW YEAR

FROM ACROSS THE SEA

BOB

KNAPP

AND

CHRIS.

CORNALLA

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Just Returned from Their Successful Trip 'Round the World

Now Playing the Keith Circuit

Proprietress, MME. JEWELL

HAPPY NEW YEAR TO MY FRIENDS

Dianna Bonnar

GREETINGS OF THE SEASON

CHARLES GALETTI Presents

MIGNONETTE KOKIN AND FRED GALETTI

In a Novelty Musical Surprise

—AND—

JOE GALETTI

In "A DAY AT THE RACES"

Both Acts Playing the B. F. KEITH CIRCUIT

Direction FRANK EVANS

A Happy New Year to All My Friends Wherever They May Be

JAKE STERNAD

STAR HIPPODROME, CHICAGO

GREETINGS FROM

ROSA VALYDA

"A SONG SURPRISE"

COMING EAST SOON

WATCH FOR ME

SPIRIT MANIFESTATIONS

impressed me with the power I may say of Dr. Gregorwitz, before I go into a rehearsal of the private sitting.

In my home town, Milwaukee, during the World's Fair in 1893 his sensational spiritualistic tests were not only acclaimed by the multitude but he almost caused me for years to reverse my opinions that all mediums "cheat." The second instance is due to the fact that Dr. Gregorwitz lived at the time about 100 feet away from police headquarters, and this I had to pass every time when en route to the seances. That a medium should live so close to the guardians of the law in itself impressed me that there was something significantly genuine to the man at least, despite my conviction of the fakir's art at the

The conclusion of the test fairly knocked me cold. The doctor asked me to satisfy my own curiosity, to bring my boards, post, hammer, nails, ba-jages, surgeon's plaster, needles and thread. With these I made him secure to the best of my knowledge. I nailed the boards to the floor and fastened the post to them with angle-irons, sat him in a chair and nailed his coat to the seat; sealed his wrists with surgeon's plaster and bandages, finally tying his neck to the post. After searching his room for trap doors, false walls, panels, etc., I left him in this state.

In the space of a minute he began ringing bells, the sound of thumping tambourine came out, the thud of driving nails piercing the wood could also be heard. In short, a carnival of noises rent the stillness. My feeling was one of utter wonderment which gradually obsessed me as the feeling of a boy when passing a graveyard at midnight for the first time experiencing a shuddering and creepiness. I confess that such manifestation of feeling in my life has been limited. Called upon to release him, I was nonplussed to find all the paraphernalia with which I had made him intact as secure as when I left him. In a breathless question put to him to explain it, he answered paternally: "My boy, you are much too young to understand this. Some day, perhaps, the spirits may help you to duplicate these weird tests."

This test, nevertheless, in later years became known to a chosen few, although it was fairly new at the time. As the years passed and expanded into the period of 1903, I played Muenschen, Bavaria, as the main attraction at the yearly convention (Muenschen Octoberfest). Coincidence again brought me in contact with Dr. Gregorwitz, and with due haste I advanced to meet him, declaring I had solved his master manifestations.

Determines Course.

I was determined to get at the bottom of all spiritualistic achievements as a result of my total deception at the time by the clever doctor, especially that with all my knowledge of trickery I should have fallen so lightly for the "master's" tricks. I argued with myself that if mediums were genuine, I would add myself to the large total, and thus I began dabbling in the matter, giving seances and using the tricks I knew, just to keep the study up and see if anything psychical would develop. From the attention I attracted other mediums gave me new "dope" in exchange for some of my own "tests." I may say that they could not fathom such tests. Believing that I had been taught everything I could include in my "repertoire," I left for fresh fields. And thus I "hit" St. Joe, where a certain medium, Hatfield Pettibone, was living on the fat of the land by means of spirit letters, automatic writing and the like. Our landlady was substantial proof of his powers for he took money the poor woman had borrowed. I had occasion, but failed to convince her this medium was a fraud. I then sent him a letter to the effect that if he did not refund the money which he was justly indebted to the landlady I would take means to expose him. His reply was that I, not he, was the fakir, adding that I was doing the playing in a dime museum.

To substantiate my impression of his being a fakir, I secured the A. O. U. W. hall in St. Joe, advertising at the same time my desire to expose false mediums. The adventure of that evening was a startling revelation to me. I had not figured that a community would defend a medium living there, and that as a result trickery and deception would have the support of honest people. This came within a shade of defeating my purpose.

With Pettibone's friends present a concerted attempt was made to

break up the show. In contrast to their rough tactics they only succeeded in swelling the gate receipts. The performance took place in a continuous uproar, but nothing more violent than a flood of hostile words developed, and my performance closed in profitable safety. To my consternation the leader of hostilities was a "true" believer, a man honest in his purpose, a local sewing machine dealer, who did all in his might to make it difficult for me to carry on. A year later I had another experience with him. His name, if I recall correctly, was J. C. McSpadden.

Mrs. Houdini's and my own fortune at the time we returned to St. Joe were very slim. I believe that two rabbits were our sole sustenance for two weeks. When Mr. McSpadden was informed of our presence he called upon me and asked my assistance in exposing a medium named Baynes. To his belief Baynes was a fraud. He related

that the latter's price for a seance was \$25, and that they would engage him if I agreed to make the expose. The fee would then become mine. It looked good, and I consented, although a remembrance for McSpadden's former treatment has failed to totally eradicate itself.

Returning to the apartment, curiously enough, I discovered Baynes was in conversation with Mrs. Houdini. He had been warned that he was going to be tested, and though he was not to be informed, here he was seeking out the very man who was to do the job.

A 50-50 Split.

My sympathy went out to him when he acknowledged his funds were low. He asked permission to give just one more seance and leave the town without intervention. He said that he would give me the fee as a result. Under the circumstances I proposed what I considered a more humane plan. We would give the seance and split

50-50. He was to submit to any restraint or test that they would propose, and that I, while being one of the sitters and supposedly trying to expose him, should get my hands free by the usual medium method and really do the "work" myself. Under the circumstances of a combination of this kind we could not fail but produce marvelous results.

No sooner had the lights gone out than the air was filled with a thousand vibrating musical and noisical influences. Under such test conditions no one had ever seen such manifestations. Baynes was held firmly by four men, one for each hand and foot. His mouth was full of water, and a fifth trusty held his clasped hands over the medium's lips to prevent his making use of it in any way. This was done as a safeguard against the medium's blowing of a trumpet or talk at seances. Among the mediums I have met there were many capable of doing this even with the disad-

vantage of water in their mouths, by the simple expedient of picking up a bell, which was there for the spirit to ring. They would expectorate the water into the bell, do their spirit talking and trumpet blowing and go ahead. Some I have known who carried a bottle of water in their pocket, simply drinking the water supposed to remain in their mouth and then taking a fresh mouthful.

That seance was the most strenuous that a St. Joe audience had ever witnessed. Baynes was found in a faint condition. Still voices were heard, and then again the percussion of these noises tore the atmosphere with its confusing sounds. Of all this I recall that the "spirits" failed in only one instance, and that was to "bean" McSpadden with the guitar.

Fail to Expose.

In the three seances we gave I failed to expose Baynes. In trying (Continued on page 56)



**Reginald Barker
Productions/
M.P.D.A.**

*Producing for Goldwyn
"The Draining Iron"
"Godless Men"
"Dusty Miller & String"
Now in Preparation
"Snow Blindness"*

*Productions Photographed by
Desey Hiburn
Artistic Director
Charles F. Scallan*

What's the use of complaining,
Where there's a will there's a way—
Tomorrow the sun may be shining
Though it is cloudy today;
The past year may not have been
What you would want it to be;
But here's hoping
The year of Nineteen Twenty-one
Will be all you wish it to be

*We wish you everything we wish ourselves and a
Happy New Year*

Waterson Berlin & Snyder

Strand Theatre Building

NEW YORK CITY

GREETINGS FROM

**MAY
WIRTH**

WITH

PHIL

AND

"FAMILY"

KEITH VAUDEVILLE, INDEFINITELY

Thank Mr. Albee, Mr. Murdock and Mr. Eddie Dar-
ing, for your kindness

PERCY ELKELES

110 West 38th Street

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THE SEASON'S
BEST FOR
YOU AND YOURS

VOKES & DON

MAY YOUR
DATE BOOK BE
AS FULL AS OURS

1921—Orpheum Circuit

—AND—
POLLY

England—1921



Dec. 27—Orpheum, St. Paul;
Dec. 2—Orpheum, Minneapolis
Jan. 9—Orpheum, Duluth
Jan. 16—Orpheum, Winnipeg
Jan. 23—Edmonton & Calgary
Jan. 30—Orpheum, Vancouver
Feb. 6—Moore, Seattle
Feb. 13—Hellig, Portland
Feb. 20—Orpheum, San Francisco
Feb. 27—Orpheum, Oakland
Mar. 6—Sacramento & Fresno
Mar. 13—Orpheum, Los Angeles
Mar. 20—Orpheum, Salt Lake
Mar. 27—Orpheum, Denver
Apr. 3—Orpheum, Lincoln
Apr. 10—Orpheum, Omaha
Apr. 17—Orpheum, Kansas City
Apr. 24—Orpheum, Des Moines
May 2—Majestic, Chicago
May 9—Majestic, Milwaukee
May 16—Colonial, Akron
May 23—Palace, New York
May 29—SAILING "Aquilana"



June 6—Hippodrome, Southampton
June 13—Hippodrome, Roscombe
June 20—Hippodrome, Southend
June 27—Alhambra, Bradford
July 4—Empire, Gateshead
July 11—Empire, South Shields
July 18—Empire, Sunderland
July 25—Empire, West Hartlepool
Aug. 1—Empire, Liverpool
Aug. 8—Empire, Birmingham
Aug. 15—Finsbury, London
Aug. 22—Kings, Southsea
Aug. 29—Empire, Cardiff
Sept. 5—Palace, Hull
Sept. 12—Empire, Glasgow
Sept. 19—Empire, Edinburgh
Sept. 26—Empire, Newcastle
Oct. 3—Hippodrome, Birkenhead
Oct. 10—Empire, Nottingham
Oct. 17—New Cross, London
Oct. 24—Hippodrome, Manchester
Oct. 31—Empire, Leeds
Nov. 7—Empire, Sheffield
Nov. 14—Empire, Stratford
Nov. 21—Alhambra, Paris
DEC. 24—SAILING FROM CHERBOURG



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in "Daddy Long Legs" with Mary Pickford?
in the Ziegfeld Follies and Midnight Frolic?

English Representative:
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FOSTER'S AGENCY

SEASON'S GREETINGS

BELLIS DUO

IN FEATS OF AERIAL DARING

Playing on the B. F. KEITH CIRCUIT

Direction LOUIS SPIELMAN

HOLIDAY GREETINGS

BERT FISK'S PARAMOUNT MELODISTS

INCLUDING

ROY FOX, BURDELL MATHIES, WALTER WELKER, HYMAN HEISMAN, RAY WEST

SEASON 1920-1921

MARQUARD'S CAFE DE LUXE

SAN FRANCISCO

Misses LIGHTNER AND ALEXANDER

IN

"LITTLE MISS VAMP"

FEATURING

WINNIE LIGHTNER

HAVING A MOST WONDERFUL TOUR HEADLINING ON THE GREAT ORPHEUM CIRCUIT

Direction, EDWARD S. KELLER, PALACE THEATRE BLDG., NEW YORK

SEASON'S GREETINGS

MR. TOM SMITH

ASSISTED BY

MR. HARRY NEWMAN

(At the Piano)

PERSONAL DIRECTION

MR. MAX GORDONA MERRIEST, CHERRIEST, HAPPIEST, SNAPPIEST NEW YEAR
FROM**EARL GIRDELLER**THE HOME OF QUICK
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RIGHTSEND ME YOUR ROUTE
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AND CO.

Presenting **THE MINIATURE REVUE***Thanks to Keith Offices, Interstate and Orpheum for 43 Consecutive Weeks*

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Exclusive Direction: HARRY WEBER

HAPPY NEW YEAR

ED. LOWRY AND IRENE PRINCE

In a New Version of "50-50"

By BERT HANLON

Dec. 20, Colonial Theatre, New York
" 27, Jefferson Theatre, New YorkDirection RALPH G. FARNUM
EDW. KELLER Office

GREETINGS

-ED. M. GORDON AND IDA DAY

In MIRTHFUL NONSENSE — LAUGHING HIT ON ORPHEUM CIRCUIT

Direction LEW GOLDER

HAPPY NEW YEAR FROM

HERBERT BROOKS And His Pack of 52

Now Touring ORPHEUM CIRCUIT

Direction JOHN C. PEEBLES

SEASON'S GREETINGS

MLLE. MARGURITE and FRANK GILL

Now Featured with Zimbalist's "HONEYDEW"

CASINO THEATRE, NEW YORK

SEASON 1920-1921

RICHARD WALTON TULLY

JAMES G. PEEDE, General Manager

IN AMERICA

"THE BIRD OF PARADISE"

By RICHARD WALTON TULLY

(TWO COMPANIES)

GUY BATES POST

IN "THE MASQUERADER"

By JOHN HUNTER BOOTH

IN PREPARATION

(In conjunction with Percy Burton)

"THE RIGHT TO STRIKE"

By ERNEST HUTCHINSON

IN ENGLAND

"THE BIRD OF PARADISE"

(TWO COMPANIES)

IN FRANCE

"THE BIRD OF PARADISE"

(Opens in Paris in January)

SEASON 1920-1921

WAGENHALS & KEMPER CO.'S
TWO

MOROSCO
THEATRE

"THE BAT"

By AVERY HOPWOOD and
MARY ROBERTS RINEHART

GREAT DRAMATIC SENSATIONS

"SPANISH LOVE"

— BY —

MARY ROBERTS RINEHART

— AND —

AVERY HOPWOOD

MAXINE

ELLIOTT'S

THEATRE

SPECIAL
COMPANY

"THE BAT"

PRINCESS THEATRE
CHICAGO, DEC. 27

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TWO NEW PRODUCTIONS

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WANTS TO HEAR FROM PEOPLE AT ALL TIMES.

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"FOLLIES"

ZIEGFELD

"MIDNIGHT FROLIC"

TWO NATIONAL INSTITUTIONS

THE SEASON'S GREETINGS

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HAPPY
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YEAR
AND
1921
GREETINGS

FROM

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COLETTE BATISTE

OLGA WOODS

GEO. SHELTON

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ALSO
BILLIE VAIL
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TO
ALL

ME, TOO
FRED STRAUSS,
REPRESENTATIVE

ALL HAPPY
WITH THE

"GROWN UP BABIES"

HOLIDAY GREETINGS TO EVERYBODY FROM

BARNEY GERARD

AND HIS
3—UNEXCELLED BURLESQUE SHOWS—3

"FOLLIES OF THE DAY"

"GIRLS DE LOOKS"

"SOME SHOW"

A GLANCE AT THE CHORUSES OF THESE THREE SHOWS WILL CONVINCE YOU THAT OLD SANTA HIMSELF HAS NOTHING ON BARNEY WHEN IT COMES TO FILLING STOCKINGS.

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Wishes all his friends and members of the profession

A HAPPY NEW YEAR

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"MARY"

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1
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HOUSE, PHILADELPHIA

2
ABRAHAM
LINCOLN

By JOHN DRINKWATER
With FRANK McGLYNN
Now at the DETROIT OPERA HOUSE,
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3
HOLBROOK BLINN
IN
"THE BAD MAN"

By PORTER EMERSON BROWNE
Now at the COMEDY THEATRE,
NEW YORK

4, 5, 6 and the Others are to come

YULETIDE GREETINGS

McAllister
AND
Shannon



WITH

JACOBS AND JERMON'S "FLASHLIGHTS OF 1920"

NEWS OF THE DAILIES

"When We Are Young" winds up in New York this week and will open its road tour in Boston Dec. 27.

Diane Oste, in Julian Eltinge's Company, was married Dec. 18 to Eric S. Winston, New York business man.

John McCormack, Irish-American tenor, has signed a contract to sing an opera at Monte Carlo in February and March.

The Theatre Guild's third production, "John Hawthorne," will be presented at matinees during January in the Garrick.

The Glenwood Theatre Co. is to build a house seating 2,200 at Myr-

the avenue and Decatur street, Brooklyn.

Walton Bradford has purchased a comedy by Harry Chapman Ford entitled "Concerning Claudia," which he will produce later in the season.

Charles Milward has replaced A. E. Aronson in the "Edith and the Woman in White," which A. H. Woods is producing.

"The Rose Girl," a musical play, was put into rehearsal Dec. 20. Charles Purcell, May Boley, Beatrice and Marcella Swanson are in the company.

The Lambs have selected William Farnum, Fox film star, for a role in

the Christmas gambol. It is the first Christmas he has spent in the East in several years.

Edward Margolies has filed plans for the theatre that he is to build on the site of the former Central Park Riding Academy. The house is to cost \$150,000.

The Sarco Realty Co., which owns the theatre and stores at 137th street and Seventh avenue, has obtained a mortgage of \$100,000 on the property.

George A. Kelly, of Brooklyn, partner of Sophie Taylor, an English dancer, killed the girl and himself in her London apartment Dec. 17.

Argentina is after the ticket speculators. A new law has been prepared in Buenos Aires prohibiting re-sale of theatre tickets except under strict regulation.

Raymond Hitchcock, aided by a horse from "Hitchy-Koo," raised money for the Salvation Army Christmas fund in the Wall Street district last week.

Production of "The Beggar's Opera" at the Greenwich Village theatre was postponed by Arthur Hopkins from Christmas Night to Dec. 27.

Prof. Quenu, of the French Academy of Medicine, stated that exposure of the knees through wearing short skirts, was the cause of colds and hiccup, among women.

A twin novelty, with the Fahibanks and the Tomson Twins, who make their legitimate debut, is a feature of the new "Ziegfeld Midnight Frolic," which opened on the New Amsterdam roof Monday night.

Thirty members of the French Opera Company, which had been playing at Poll's, Washington, D. C., were stranded last week. They

could not pay their hotel bills or purchase tickets back to New York.

"Love and Learn," George M. Cohan's latest, will open in Baltimore Monday. Wallace Eddinger heads the cast, which includes Ruth Shepley and Enid Markey.

A Havana dispatch says Andreas de Seguro, former basso at the Metropolitan opera house, is general manager of the big national gambling house at Havana, the Casino de la Playa de Marianao.

"The Bird's Nest," with Julia Dean, Gerie Johnson, Jessie Crosby and Kenneth Hill in principal roles, has been put in rehearsal by Fred C. Whitney.

Approximately \$12,000 was taken in for the New York American Christmas Toy Fund as the result of the benefit at the Hippodrome Sunday night.

Fritz Leibler will begin a season of Shakespearean repertoire at the Lexington avenue opera house on Jan. 27. The company arrived from Chicago Sunday. The opening bill will be "Macbeth."

Rachel Barton Butler (Mrs. Boyd Agin), the playwright, left an estate of approximately \$6,000 when she died Nov. 24. Letters of administration were granted to her husband last week in New York.

"Transplanting Jean," with Margaret Lawrence and Arthur Byron as co-stars, will replace "Jim Jam Jams" at the Cort, New York, Jan. 3. The latter concludes its metropolitan engagement New Year's Night.

Contest of the will of Mrs. Margaret Cole, the circus man's widow, was abandoned in the New York courts. Mrs. Ella L. Hiley, of Chicago, niece of Mrs. Cole, was the chief contestant over the estate, which is said to be worth \$1,000,000.

When C. B. Cochran, the London manager, left America some weeks ago, he took with him 17 American show girls. Now the English girls are protesting against these "importations," because so many English chorus workers are out of employment.

"Miss Lulu Bett," the Zona Gale play which Brock Pemberton will present at the Belmont Monday, will have a cast including Louise Closser Hale, Carol McComas, Catherine Calhoun, Georgette Varden, Lois Shore, William Holden, Brigham Royce and Willard Robertson.

William De Mille doesn't want any more play subjects adapted from books. Nor does he want shop-worn plays. He wants authors—writers who can learn photoplay building. That was the burden of an address he made to the Cinema Composers Club of Columbia University.

"Peggy," with James C. Morton as one of the principals, is the newest musical play to be scheduled for Broadway. It is to be presented by the Savoy Producing Company, of which Mack Hilliard of the Selwyns, is general manager.

The trial of John J. McGraw on a charge of having violated the Volstead "dry" act by having in his possession on the night of the fight in the Lambs Club a bottle of whiskey has been postponed until Jan. 24 to give him a chance to make a trip to Cuba.

"Love and Learn," the latest George M. Cohan production, is to have its initial presentation at the Academy, Baltimore, Dec. 27. Wallace Eddinger, Ruth Shepley, Enid Markey, James Gleason, Margery Booth, Frazer Coulter and Edwin Barry will be in the cast.

"The Passing Show of 1921" is due to open at the Winter Garden Dec. 29. This means that there will be no "Passing Show of 1920," for if the sequence of the series had been followed this attraction would have carried the "20" title.

Luther Reed is now in New York, having arrived to answer the cries of "author" when his play, "Dear Me," is presented here during the middle of January. While waiting he is finishing the script of "Get-Rich-Quick Wallingford," which is being filmed by the Famous Players.

The publicity department of a producing manager's office got over a yarn in the Herald last week to the effect that actors were paying graft to the clerks of the big Broadway hotel so that they could receive their mail there although not registered as guests and so impress the managers with their importance.

Sing Sing will claim David Belasco Saturday night. He goes there to present to the inmates a modern stage, with lighting, scenery and other equipment for modern productions. "Miss Lulu Bett" will be given its first presentation on the stage the following night. William A. Brady also will take "The Skin Game" up to the prison.



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GAYETY THEATRE	Burlesque and Vaudeville	NEWARK, N. J.
NEWARK THEATRE	Photoplays	NEWARK, N. J.
FARRAGUT THEATRE	Photoplays	BROOKLYN, N. Y.
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THEATRICAL REPORTING

"premature publication" might knock the whole affair apart.

The theatrical reporter often hears first hand opinions of himself expressed by persons who do not know his name or in the case of reviewing his nom de l'ume. Not long ago a vaudeville headliner backed a certain reporter into a corner, and for 15 minutes proceeded to roast the life out of the reporter he was talking to, all the time under the impression that the person receiving the roasting was another reporter who had reviewed the headliner's act and panned it pretty severely. This headliner was of the "wise" tribe who knows, or thinks he knows, all the inner workings of theatrical journalism in general, and Variety in particular. The reporter was solemnly told Variety reviewers "switched" writing names every week, among other inside stuff hitherto a dark secret. The reporter he was talking to, and the headliner, as a parting wallop, informed the reporter he had it on the best authority that a certain Variety reviewer signing a man's name was really a 14-year-old girl. The headliner was cold sober, too. Probably when he reads this he'll realize for the first time the supposed second party he was roasting was the fellow he was talking to. That ought to make it a little bit sweeter, anyway.

Some of the regulars the theatrical reporter runs across from day to day always insist on pulling a bit of pleasantry before giving the "digger" the low down on the news he is after. As a general rule these quips run the same without variation.

There's the press agents—legit, film and otherwise. The press agents know all the news there is—sometimes, but seldom about the affairs of their own concern. But when they do know there's usually reasons why they can't talk—or they think there is, so the theatrical reporter takes the news the press agent gives him—and uses his own judgment. And just to prevent the few real news sources among the press agents from getting sore—these observations aren't press agents of course don't apply to them—only the other fellow.

Besides the agents, managers, house managers, actors, office boys, circuit heads, and numerous other persons connected with theatricals interviewed by the theatrical reporter daily—last but decidedly not least among the most valuable and trustworthy sources are the theatrical lawyers.

Characteristics.

The theatrical attorneys, like the other factors in show business, usually inhabit the theatrical buildings in and around Times square. And each of these buildings has a character all its own, distinctive from the others. The Palace, where the Keith forces hold sway, is tall and spick and span. The Putnam Building, which houses countless small time commission men, on the contrary is squat—and all day long its hallways are packed with a bustling mob of actors and agents—all intent on transacting their respective tasks of booking next week. The Gaiety Theatre building is the home of the smaller small time booking men and the mine vaudeville circuits. The Longacre building, Broadway and Forty-second street, still retains a few film concerns, although not making a bid for the business any longer, and several legit producers. The Fitzgerald building, close by, on Forty-third street and Broadway, houses a miscellaneous collection of vaudeville producers, legit concerns, and show people of different sorts. The Strand has a couple of music publishers and a number of vaudeville agents, while the Knickerbocker Theatre building, the dean of theatrical buildings, runs mostly to stock and the road show managers, just as the Columbia building runs to burlesque people mostly. The Candler, Brokaw, Godfrey and Meehan are practically given over to film concerns. The New York Theatre building, the Broadway Theatre building, Capitol Theatre, Subway Central and Times building tenants embrace every phase of show business.

The New Amsterdam, Cohan & Harris, Eltinge, Selw., and other theatres on 42d Street, between Broadway and 8th Avenue, all contain lofts, where legit producers and other show people have their offices. There is also a smattering of theatrical people in the Aeolian Building and several others adjacent to the theatre district.

In the majority of these buildings mentioned the elevators run occasionally. But the theatrical reporter is usually in too much of a hurry to wait for the "lift," and the nature of his calls requiring him

to go from the sixth to the second, from there to the third and then probably to the 10th floor. Next, he makes the journeys by foot as a matter of convenience and speed. So besides the pad and pencil and habit of asking questions, there is just one thing more the theatrical reporter needs—a good pair of legs to carry him on his rounds to find out "What's new?"

The Nose for News.

But after all, it's the same on theatrical sheets as on the dailies—it's "the nose for news." It's the reporter who knows he has a story in sight who makes the story. Variety has 12 or 13 reporters in its New York office, beside a couple of women, who must be tired of talking about silver sequins. One of the women is a natural news gatherer, but she forgets the news she gets. A few of the young reporters write on the typewriters the news exactly as they receive it. Any evening when "copy" is turned

in at Variety's New York office there are from five to 10 stories that were Variety a daily, would be ordered rewritten and padded out into regular yarns.

Variety's news policy, however, being brevity, these stories are handled through the heads placed upon them to get the real value. Others of the staff can take an ordinary item of theatrical news and through their intimate knowledge of all theatricals, twist it any way they want to for any "important" story.

It's knowing show business that makes the theatrical reporter, and knowing show business is how he obtains his stories, not through having them handed to him, though that often occurs, but through being able to ask question that must compel answers.

The "toughest" men in the theatricals for news gatherers can be "gotten to" by the smart reporter, the one who knows what to say

and is willing the "tough" man shall believe him a fool, if the tough fellow will attempt to correct him by imparting the very information he is after.

That is really the real reel, for news getting in theatricals, knowing what to ask, making the query legitimate or illegitimate, but with the same result—obtaining the information.

The one bane of a theatrical reporter's existence is the fellow who denies. Everything is wrong. There have been instances when a firm has issued an official "denial" with one member of the firm giving the information the story was based upon and the other member confirming it. But when it appeared in print, they both denied it.

Perhaps the funniest "kick" about an item published in Variety within the past year was the owner of a musical act in vaudeville. He called at Variety's office saying the notice on his act had been very good in

general, but the reviewer made an awful mistake that must have been intentional because he had not advertised, though, the musician added, he had advertised in Variety five years ago and that should not have been forgotten. The person receiving the complaint read over the notice. It was an excellent one and reading between the lines it could be seen the reviewer had gone a little out of his way to make it pleasant because of two women in the turn.

Asked what the objection to a notice like that was, the musician replied: "Don't you see? He said she played the clarinet with a mute. It was a cornet."

The objections made to news matter and notices by the steadily growing smaller but still plicated group of show people that "advertising" dictates the policy of a theatrical trade paper are too many and funny to repeat, if they could be recalled.

Bell.

Will King Revues

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FROM

KING'S JESTERS

CLAIR STARR

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LEW DUNBAR

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HONORA HAMILTON

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Dances Arranged by MICHEL FOKINE, Creator of the Russian Ballet.
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"She Has Taken New York by Storm."—Eve. Telegram.

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Direct From One Year at the London Pavilion, London

AN INTIMATE MUSICAL EXTRAVAGANZA

Music by CHARLES CUVILLIER

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Now Returning From the Pacific Coast.

THE LARGEST AND MOST COLOSSAL SHOW THAT EVER
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14 BIG SCENES.

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Now in its Fifth Year at His Majesty's Theatre, London.

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Written and Created by OSCAR ASHE.

Music by FREDERICK NORTON.

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GREATEST SENSATION OF YEARS AND PLAYING TO THE
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F. RAY COMSTOCK and MORRIS GEST Present

The Most Talked-of Play in the World

"APHRODITE"

A ROMANCE OF ANCIENT EGYPT

From the Celebrated Novel of Pierre Louys.

Play by GEORGE C. HAZELTON and PIERRE FRONDAIE.

Music by HENRI FEVRIER and ANSELM GOETZL

COMPANY OF 300 PEOPLE—8 BIG SCENES.

THE GLORIES OF ANCIENT ALEXANDRIA STAGED ON A SCALE OF
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1920		
Dec.	20th—	Majestic, Milwaukee
Dec.	27th—	Madison and Rockford
1921		
Jan.	3rd—	Lincoln and American, Chicago
Jan.	10th—	Champagne and Springfield
Jan.	17th—	Decatur
Jan.	24th—	Grand Rapids
Jan.	31st—	Toledo
Feb.	7th—	Cincinnati
Feb.	14th—	Louisville
Feb.	21st—	Indianapolis
Feb.	28th—	Dayton
March	7th—	Columbus
March	14th—	Pittsburgh
March	21st—	Youngstown
March	28th—	Cleveland
April	4th—	Detroit
April	11th—	Rochester
April	18th—	Buffalo
April	25th—	Toronto
May	2nd—	Montreal
May	9th—	Hamilton
May	16th—	Syracuse
May	23rd—	Boston
May	30th—	Riverside
June	6th—	Orpheum
June	13th—	Royal
June	20th—	Bushwick
June	27th—	Philadelphia
July	4th—	Washington
July	11th—	Palace, New York City

Under Direction of **CLAUDE W. BOSTOCK**

A HAPPY NEW YEAR FROM

JOHNNY HYMAN

Who put WIT in Writing

For EDDIE CANTOR I wrote something worthy of note
And some lines of joy for MISS RUTH ROYE
Some funny riddles while BEN BERNIE fiddles
Some gags intact for MARIE STODDARD'S act
A comedy vein for MACK and LANE
A gag or two for DWIGHT PEPPLE'S REVUE
Some wise remarks for EDDIE PARKS
A funny crack for GOLDIE JACK
A comedy tone in MADGE MAITLAND'S megaphone
Am material mender for MEEHAN and BENDER
Wrote songs and all for HAWKINS and HALL
Some comedy light for SKELLY and HEIT
Gags to burn for HARRY ANTRIM'S turn
Some lines real pert for FIELDS and BURT
Wrote quite a lot for MIDGE CHODY and DOT
Some puns that score for the LAUREL FOUR
Wrote a little show, LEW CANTOR'S "LET'S GO."
And act going well for MABEL BLONDELL
A funny sayin' for JACK and NAYON
A little bit for THE EVERETTS' skit
BENNETT and LEE got an act from me
And I keep on writing continually

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COMPLIMENTS OF THE SEASON

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ONE Company in its fifth successful season.

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ONE Company—the original Criterion Theatre, New York, cast intact—in its third successful season.

In New York:

"Lightnin'" —Starring FRANK BACON

Approaching its 1000th performance at the Gaiety Theatre.

On Tour:

"Lightnin'"

Special Company including Milton Nobles.

On Tour:

"Dear Me"

Starring Grace La Rue and Hale Hamilton. ONE Company in its second successful season.

In New York:

"The First Year"

Written and played by Frank Craven. Permanently at the Little Theatre.

In Preparation:

"Heaven"

A new comedy by Austin Strong, author of "3 Wise Fools."

"Her Father's House"

A new play by Hale Hamilton and Viola Brothers Shore.

"The Hairpin"

A new comedy by Frank Craven.

A New Irish Comedy

By Montagu Glass, featuring Bobby North.

AND **"THE WHEEL"**

A New Comedy by

WINCHELL SMITH

Compliments of the Season

MILT COLLINS

Material by AARON HOFFMAN

Management, LEWIS & GORDON

HOLIDAY GREETINGS

ROLAND WEST

CECIL

Engel

and

HAZEL

Marshall

(Two Girls in Song)

Direction: ERNIE YOUNG

COMING

COMING

KARL NELSON and COMPANY

PRESENTING

"THE SIXTH FLOOR"

Written by CARL NEISSE.



SEASON'S GREETINGS

LILLIAN SHAW



HOLIDAY GREETINGS

JOE

CRISTOPHER

AND

ELSIE

WALTON

SPIRIT MANIFESTATIONS.

to locate McSpadden at the first seance by his voice I failed, but he was lucky enough to keep out of range. The effect on the audience or the sitters was such that there was a babel in chorus moaning: "Gently, good kind spirits, good kind spirits."

A number of strange things transpired, but I think a third party had a hand in it when a stone was thrown on the table. I am certain that one of the sitters did it to "help" out in case their beloved medium should be a failure.

All the three seances were huge sensations, and in all three I had to do the "spiritualistic manifestations." In fact, I was one of the "spirits" that walked over the heads of the sitters. I had left my shoes unlaced, and, wearing half-shoes, managed to reach for one, and with this on my hands "walked" on the heads of the sitters in reach. While this stunt is not very well known, its effect was such that there was not one who would dare say that they had been to a better seance.

Apropos of my "colleague," he was the greatest trumpet medium I ever met. Under the most difficult conditions he could get voices from his trumpet. Even with the instrument on the table, with the small end toward himself, he could actually throw his voice in such an imperceptible manner that it was undetectable. If at private sittings he had not revealed his methods, I feel sure that I would have gone away with another ounce of belief.

But Baynes' fate in St. Joe was foredoomed. He violated a code of mediums by a loose tongue. He told the secret of how he "worked," and this to a dear friend. The report soon spread to the whole community and he was forced to flee in disgrace. By this time I had long since separated myself from St. Joe.

It might be said of me that I had considerable nerve in those days, and at my age, too, to presume that I could duplicate every test performed by any medium. But I believe that even at that date I was their superior, and I say this with reservations.

My sole fortune then was \$100. In fact it was the first I had ever owned up to that time. This I deposited with Mayor L. V. Vorles, of St. Joe. This money was to be paid to anyone successful in securing me so that I would be helpless to extricate myself. Mayor Vorles thought so little of my skill that after the seance he refused to return my fortune (that's what the \$100 was to me) for 10 days in case any one should turn up and claim the money.

Medium's Helplessness.

Consider the helplessness of the medium before me, if I am able to baffle the magicians of the world as I have with one offset after the other, always acknowledging that my efforts are only deceptions. What chance has an excited spiritualist or grief-stricken relative, who does not and cannot penetrate one false move from the other in fathoming the tricks of those who may invent them on the spur of the moment. Long a past master in taking advantage of every move and under circumstances when a room is in total darkness, people are only too ready to believe. They wax hot at one little word and instantly are like a lot of fish floundering in a sea of unstinted belief.

I like the appellation Sir Conan Doyle has given my work in calling it "Art." But I am sorry I cannot agree with him on the question of spiritualism. At the same time I have an appreciation for him and his belief in the conviction of the absolute presence of the spirit phenomena.

I stand ready any time for any consideration to reproduce the strictest test of any "medium." I do not, however, pretend to be the only one who can duplicate the tests of the most mystifying mediums. In London I volunteered to repeat the classic stunt of D. D. Home. This was the unique instance of floating from one window to another in one house. In proof I asked for the same conditions under which Home worked, and Stuart Cumberland tried hard to carry it through, but, unfortunately, had to return to America before it could be carried through.

In Bohemia, Province of Prague, I ran afoul of a medium who claimed to do the Home floating phenomena. At a private sitting he was exceptionally good in the slate writings, which the Doctors Slade, Englington et al. made famous or infamous. At first I could not get "on" to his work. When I played Berlin at the Winte garden he came in one night and desired to give a performance to the directors. I was a guest and came ready for his

work. His work, perforce, was so designed that he walked behind us, and still he baffled me. I asked for a private sitting, and he willingly consented. When he did the slate writing stuff I felt someone's presence. And, sure enough, as he took them away there was an imperceptible hesitation. In this fraction of a second the slates were switched by a trap in the panel behind my back. I had a mirror on a rubber fastened to my vest, and as I sat down I pulled it down, sitting on the rubber. This mirror I managed to secure, keeping it palmed, and noted the panel slide open, the arm extended, holding a duplicate set of slates. This the medium exchanged and the test was done.

His other slate stuff was performed by the usual mixing up of slates, as done by Dr. Slade, Englington and the rest of the slate workers. It must be known that the mediums work differently to all sitters, and simply bide their time.

When Suspicious.

If they are suspicious, they do not work at all, saying the conditions are wrong.

Don't want you to think that the investigators are fools; they are far from that, but in many cases they have been taken off their guard. The Honorable Everard Fielding, Mr. Baggeley and Dingwall, who all served on the Mlle committee in which I participated at the S. P. R. room, are thorough investigators. But they are human—and simply because they may have been baffled does not make me believe it is the work of spiritualism. Dean Harry Kellar, who to me is the great authority, has been fooled, but, as he informed me, not knowing what was going to happen and never seeing the performance again, he could not get an accurate idea as to how it was accomplished; but that did not prevent him from duplicating the mediums' test, and years ago, when he was in harness, he offered a thousand dollars for any test he could not do.

One of the great points in presenting a mystery performance is not to let your audience know beforehand what you are going to do, and they, not being prepared, cannot watch for something; but being in the know, "forewarned is forearmed." And the great spiritualistic things in history are those wherein the medium performed it once for a select company and then never more would the test take place, unless in a minor form.

I was at eight seances of Mlle. Eva, the protegee of Mme. Bisson, widow of the author of "Mme. X," and nothing I beheld would cause me to change my viewpoint, though it is admitted by the best investigators that she is the greatest ever and does produce spirits in solid form.

The book of Schrenck-Notzring, translated into English, is on the press in England and will create a sensation.

I originally went to the seances to get material for my book on the

anti side of spiritualism, and this will be out some time late this year. I could keep on writing indefinitely on the subject, and though I write in the negative strain, I still seek the truth, despite I have had three dearly beloved pass away with whom I had sworn compacts that if it is possible we would come back and be the guide for the other.

When the Almighty Magician summons me, then I will know the state of affairs in the world of the living, for this is the world of the dying. I do believe in the Hereafter, but do not believe up to date in the intercommunication with those who have passed before.

(This article by Mr. Houdini appeared in a regular weekly issue of Variety in October. Through its importance in the matter of spiritualistic "mediums" and Mr. Houdini's standing in the field of magic, it is reproduced in this Anniversary Number for such value as it may be to believers and non-believers.)

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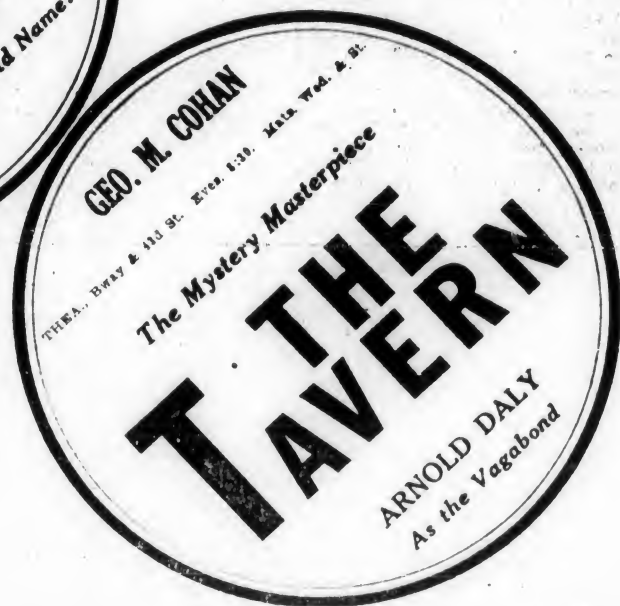
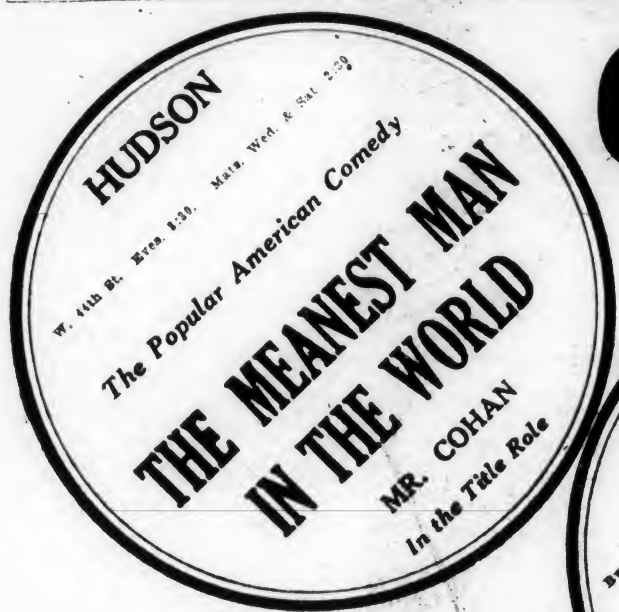
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A PERSONAL MESSAGE

It is a real pleasure for me to extend my best wishes to everyone in vaudeville and cinema entertainment. The relations of the Stanley Company of America with these professions in all their various ramifications are of the happiest, and it is my sincere wish that the bonds of friendship that have been formed will be still more closely tied during the coming year.

The organization of which I have the honor to be president is flourishing in every way and the success of the enterprise owes not a little to the splendid co-operation of all in vaudeville and motion pictures.

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SHOW BUSINESS IS A BUSINESS fought in their wars, he came home and wrote sincerely to and for them, and so he has lived and today is more virile, more readily understood and appreciated than are those polished gentlemen who were his contemporaries.

If you will skip the centuries and pause in Italy during the Renaissance you will find similar conditions prevailing if you will be at pains to see it. The Roman Catholic Church ruled then in Rome and in Florence the Magnificent Lorenzo. To these two powers went great artists like Michael Angelo and Leonardo da Vinci and even Benvenuto Cellini. The age was different. Where Greece was a democracy, Italy was the governed land of great monarchs, but the eye of artists was still on the box office. Only its locale had changed and in the great days of France also it had a similar location. Racine and Corneille wrote to please the King as Moliere did because in those days the King represented power and to influence him was to influence the world as these artists knew it and to influence the world is the aim of artists as well as other men.

It is the underlying motive force that prompts our action. Men's happiness increases as their sense of power, of control over their environment, increases. You cannot get away from that and when you find anyone saying he practices his art for the love of it you may put him down with those people who boast they do not read a newspaper or care what it says about them.

Balzac Was Right.

Balzac made no such mistake. In his day in France it was simpler, to reach the people, to exert great influence by writing novels, and he wrote such novels as have never been written before or since. The world was in revolution. Napoleon had come and gone leaving a seething ferment behind him, and a live, bright people were sparring for position in the world, waiting for their chance to express themselves. It was straight to them that Balzac appealed. He appealed and won, and while a flood of money came back to him, this reward in itself was but a symbol of the power he exerted, the power of which he was really proud. The point is he gauged his crowd and with a cunning eye devised what he wrote to reach it.

In our own day and generation this has been true of David Graham Phillips. He had his eye on the box office always. He wrote for money, they say. He wrote to reach the public is the truth of the matter for once more today as in the time of the Greeks and the time of Balzac we are living in a democracy and to be powerful one must reach the hearts of the people. None save a few are trying to do anything else and these few are of negligible influence.

Now we are at the crux of the matter. The fault, as the highbrow critics so continually charge, is not in writing with an eye on the box office, but in the nature of your attempt to drag money in. There are ways and ways. Some are cheap, some fine. It is the same in politics. The appeal of certain political leaders is to the mind and heart in a fine, broad, decent sense and the appeal of others is to the lowest prejudices, but consider which pays most in the long run and you will arrive easily at the conclusion as they have in show business that decency pays.

Decency Pays.

Decency pays and the box office is the proof of it. It is the measuring rod of success, but it is easy to misunderstand this fact. The misunderstanding is of a piece with that which describes money as power. Money itself is not power. It is the badge of power. It is a symbol of what someone has done and this which he has done is really what is important. What he must have done, however, to get money is to affect life as we live it in some fundamental way and this is what a playwright or a producer does when he puts over a successful show.

If it isn't successful, if it doesn't go home to the voters, he has done nothing important and so quite rightly in this present day and generation he writes with the box office in mind. There is no single throne.

But that, however, might leave you with the impression the playwright or dramatist is the sole arbiter. He is not. He is the writer only. In front, behind and surrounding him is the producer, or manager. Both are one.

There is the business end of a business-made business, the stage. Few managers or producers are playwrights, at heart, by instinct,

intuition or education. Many managers are business men. Many producers are not.

Which may be explained. The manager who is a business man, if you will observe the theatrical line up in the legitimate, is self-dependent and independent, whether producing plays, playing plays in his own theatre or booking plays. Because he is a business man and one of the many who have made a business out of the show business. The producer who is but the producer and not a business man or manager, is dependent. He may be of the best among producers, but as each season comes around, he must secure new capital to finance a new production and he must place himself at the mercy of the booking syndicates to secure a theatre or a route for the show he is producing.

Therefore the dependent producer may be classed with the dependent playwright, with a future depending upon what he does and the favor with which it is looked

upon by those who have accumulated power through their commercialism as applied to the theatrical box office.

Manager-Business Man.

The manager-business man doesn't care what the playwright writes, or what he writes about. He reads it over. Once in a while it hits him. If he's a gambling manager so much more chance for the author. But the business man manager is czar of his own box office. "High art" reads well in the magazines, but back stage he's the boss, and whether illiterate or penetrating, he has developed traits that are on an air line with the money box. The writer's heart may bleed, but this must be changed, that must be changed; there's the box office, and what the manager does to advance the work at the \$3 scale means so much more royalty for the playwright. If he can not see that, then, to the manager, he's only a poor jibbering idiot who wastes his words on paper and would be in

the poorhouse if not for the astute producer, so the manager says. While the author exclaims where would they secure their plays without the writers, while the actors plead that if they did not act there could be no plays. With the fact remaining that the manager, author and actors are paid out of the box office receipts. If the manager's judgment is right and the play becomes a draw at the box office, the author is won over through the size of his royalty checks. He then loses his "art" in favor of the manager's judgment and goes directly back to the same manager with his second play, that he fought with over the first one. Money!

A business man manager and producer in New York who has proven that his box office vision among the "pickers" held up a rehearsal one day through the star refusing to wear a night gown that could be seen through. She wanted to leave a "raw" scene fully dressed. Somewhat out of patience

and glossing over the actual conversation, the manager said: "What's the idea? Are you crazy! Would you be supposed to be running out of a bedroom at midnight in your walking suit? Take off your clothes." The young woman remonstrated. No false modesty, but she just didn't want to play it that way. "Well, it's up to you," said the manager. "You play it this way and we will do business; play it your way and we don't open." A compromise was effected.

Another example of "art" in a business man's mind. An author submitted a script to a producer and heard nothing of it. The writer called on the manager. "How about my play?" said the author. "Did you read it?" "I did," answered the manager. "How did you like it?" the author asked. "Fine. You had a great idea there and you told it all in the first act when the girl was seduced. The next time you write anything hold that out for the last act." Lead.

"DUKE" ROGERS

AND HIS

MERRY LITTLE DUCHESS GRACE CAMERON

HAVING A VERY HAPPY AND SUCCESSFUL TOUR

WITH

GEORGE WHITE'S "SCANDALS OF 1919"

SOME COMBINATION

SEASON'S GREETINGS TO ALL OUR PALS

Los Angeles (Calif.) EXPRESS—Miss Grace Cameron produced some good specialties, more than plain duets and a somewhat extreme gown with equal ease. The comedian is "Duke" Rogers, who works in blackface and whose chief property is an impossible guitar and a topical song with the refrain, "Oh Sole Mio," which song got over nicely last night. "Duke" is funny and has some good lines.

Los Angeles (Calif.) HERALD—Grace Cameron, whose forte is character specialties, fills the prominent role. Duke Rogers, the blackface, is naturally funny.

Oakland (Calif.) ENQUIRER—"Duke" Rogers is truly funny. As a broken down musician out of a job, through the famous 18th Amendment, and afterward as a waiter on an out-at-sea cabaret, "Duke" does some clear work. His scandal mongering about the rest of the company and his songs are well worth listening to.

Miss Grace Cameron, who off the stage is the wife of "Duke," does several clever turns particularly the one in which she is a street urinal and also a little old woman who knows all about her neighbors—but never scandalizes.

Oakland (Calif.) DAILY POST—"Scandals" is made up of disjointed scenes. It hangs together with personality most of which is supplied by "Duke" Rogers. Duke hiding behind burnt cork, comes out and makes a speech to "friends, Romans and customers," in which he becomes quite chummy. "Duke" is the sort of fellow who waltzes laugh-germs every time he comes out. His confidential talk, in which he sits on the edge of one of the boxes and retails inside information and funny stories is a full-fledged show in itself.

"Duke" is the sort of fellow who waltzes laugh-germs every time he comes out. His confidential talk, in which he sits on the edge of one of the boxes and retails inside information and funny stories is a full-fledged show in itself. Besides there is Grace Cameron, who not only sings and is featured in specialties, but is almost as much of the hit of the show as "Duke" Rogers.

Harold Ellis in the Sacramento (Calif.) BEE—Grace Cameron does a couple of good character songs; one as a new and another as a gossip old woman. "Duke" Rogers in blackface, was the crowd's favorite. He spent most of his time kidding the audience about the other members of the company and in singing "Gargola."

Sacramento (Calif.) STAR—Grace Cameron had several characterizations and songs that help along the production. "Duke" Rogers in a deep blackface impersonates the clown.

San Diego (Calif.) TRIBUNE—Perhaps the best known is Grace Cameron, remembered here as the star of musical comedy. She still plays a "pat hand" as the widow who never gossips, but just knows everything going on and is bound to tell it. Miss Cameron is a friend of Tommy F. Geier family and last night she was handed a choice bouquet of flowers. "Duke" Rogers is the blackface comedian. Rogers is a real good comedian and his jokes and joshes form one of the best features of the performance.

San Diego (Calif.) UNION—"Duke" Rogers has Al Jolson down to a fine point and sharing honors with his 1-cylinder guitar is the bright shining comedy star of the opening season. While Grace Cameron introduces the first of her several specialties which received round after round of applause, Miss Cameron as the scandal mongering little representative of the "B V D's" is a star in herself, while her other two specialties are almost as good. Blackface Rogers hangs over the rail of one of the boxes for a string of monologues that kept last night's audience on the verge of laughing hysterics.

Helen Dore in the San Francisco (Calif.) BULLETIN—"Duke" Rogers in confidential blackface comedy really turns out as he whispers it to the audience over the velvet fender of an upper box. "The hit of the show." He brings the blessed relief of chuckling intervals to the watchful audience. Grace Cameron, too, with her two character specialties brings the saving tonic of honest laughter and does a consistent and wittily realistic characterization in the woman with the bird cage and the hand box.

San Jose (Calif.) MERCURY-HERALD—Miss Grace Cameron is versatile in singing, monologue and impersonation and carried far toward a successful finish. "Duke" Rogers got off old stuff in somewhat novel style, strumming a guitar, occupying a stage box, from which he harangued the audience amusingly.

Santa Barbara (Calif.) PRESS—"Duke" Rogers as the scandal monger made a hit with the audience with his endless song which he introduced as he explained it whenever he could "sneak in." Grace Cameron did some clever character work. Her song about the old maid who doped herself gossip being particularly good.

Denver (Colo.)—Last night the honors of the show went to Grace Cameron, one of the cleverest comedy makers of the stage today. "Duke" Rogers running a close second with his extremely comical blackface character. Miss Cameron scored heavily with every number last night, but "Buddie, You'll Get 'Fat Kidding' Me" was the big favorite of the evening. Her "gossip" number and her "Bet I'll Be a Riot on Broadway" were also handled in a manner which stamped her as a woman who understands every trick of the vaudeville stage and uses it to greatest advantage.

Portland (Ore.) JOURNAL—Although it is a temptation to label "Duke" Rogers as the "whole show," a large Portland audience Thursday night thoroughly enjoyed the several hours of fun and folly he brought with him in the form of "Scandals of 1919," and it welcomed back to the fold his new wife, Grace Cameron, for whom an enthusiastic reception always waits. Grace Cameron gets a thunderous hand for her effort in presenting an interpretation of "Cock-eyed" Hagan's new play offering, a tough with a dirty face and a penchant for rolling the bones. Miss Cameron's appearance is confined to specialties.

Portland (Ore.) TELEGRAM—There are mighty clever people in "Scandals of 1919." Miss Grace Cameron and her husband, "Duke" Rogers, took their house by storm. Miss Cameron's hotel hit with hat box and canary cage is a scream. Mr. Rogers' Blackface patter is worth money to hear.

Portland (Ore.) OREGONIAN—Blackface has seldom risen to the heights upon which "Duke" Rogers perches as the scandal monger. Grace Cameron, off stage the considerably better half of "Duke" Rogers, is infinitely in character roles. The Grace Cameron specialty, a country gossip, bird cage bonnet and shrewdness, is drawn clearly.

Phoenix (Ariz.) REPUBLICAN—There are several who contribute in large measure to the success of the show. Among them, Grace Cameron. "Duke" Rogers was a riot of fun.

El Paso (Tex.) HERALD—"Duke Rogers" got the audience started and after that the applause was warm and appreciative. If "Duke" can't get in" they can't be got." "Duke" is an extremely clever blackface comedian. Miss Grace Cameron was particularly good in her character impersonation, especially in her satire on the drama.

Omaha (Neb.) BEE—Grace Cameron with her character impersonations and especially her proud expose of "skeletal fit" drew a storm of applause. "Duke" Rogers, the chief scandal monger of the cast, who at intervals lets the audience in on the "inside" secrets of the organization, gained many a hearty laugh and much applause with his "gargola" on his guitar.

Omaha (Neb.) DAILY NEWS—Grace Cameron in the principal feminine role does a character skit impersonating a sister of reform that registered a hit. "Duke" Rogers, blackface comedian, proved the male favorite of the cast.

Topoka (Kan.)—"Duke" Rogers' scandal monger in George White's widely advertised musical review. Figuratively speaking, Rogers had the audience in on his last night. He is good and admits it. Grace Cameron with her character specialties is deserving of special mention.

Wichita (Kan.) EAGLE—The leading comedian, "Duke" Rogers, and his comedienne, Miss Grace Cameron, afford enthralling laughs in plenty. Chiefest of funsters is "Duke," whose comedy drives its way true to the heart of the audience. Miss Cameron is one of those emphatic comedienne, whether as a vixen, a gossip or a land, whose satire is unmistakably clear and convincing.

Davenport (Iowa) DEMOCRAT AND LEADER—"Duke" Rogers, who divides honors with Grace Cameron in the fun-making end of the production, proved a genuine riot. His lines were snappy and he put over his ditties in clever fashion. Miss Cameron was the Grace Cameron of the good old opera days. The years are good to this popular comedienne and she still is the peppery star we have seen in many musical comedies of fame.

South Bend (Ind.) TRIBUNE—An extremely vigorous character in Grace Cameron. In characterizing a funny old woman at a crowded hotel Miss Cameron shows considerable skill. "Duke" Rogers' blackface scandal monger is undoubtedly anxious to please and easily assumes the lead as a favorite.

Syracuse (N. Y.) POST STANDARD—Grace Cameron is particularly pleasing in her final number. "Duke" Rogers is perhaps the most pleasing member of the cast and it is seen a great deal in comic songs of considerable hilarity.

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Majestic Theatre
HENRY DALY, Prop. and M'gr
Feature pictures, vaudeville and road attractions

ORROVILLE, CALIF.

Gardella Theatre
C. A. HOWARD, Prop. and M'gr
Feature pictures and road attractions

MARYSVILLE, CALIF.

Atkins Theatre
FRANK ATKINS, Prop. and M'gr
Feature pictures, Vaudeville and road attractions

WILLOW, CALIF.

Rialto Theatre
FRANK BURGI, Prop. and M'gr
Feature pictures and road attractions

COLUSA, CALIF.

Gem Theatre
C. C. KAUFMAN, Prop. and M'gr
Feature pictures and road attractions

WILLIAMS, CALIF.

Miller's Theatre
ED. MILLER, Prop. and M'gr
Feature pictures and road attractions

AUBURN, CALIF.

Auburn Theatre
W. F. JACOBS, Prop. and M'gr
Feature pictures and road attractions

GRASS VALLEY, CALIF.

Auditorium Theatre
WOOD & WILLIAMS, Props. and M'grs
Feature pictures and road attractions

NEVADA CITY, CALIF.

Broadway Theatre
WM. V. TAMBLYN, Prop. and M'gr
Feature pictures and road attractions

RENO, NEV.

Rialto Theatre
HURST BROS., Props. and M'grs
Feature pictures, vaudeville and road attractions

WINNEMUCCA, NEV.

Nixon Opera House
H. C. OASTLER, Prop. and M'gr
Feature pictures and road attractions

ELKO, NEV.

Bradley Theatre
J. E. SNELSON, Prop. and M'gr
Feature pictures and road attractions

LOVELOCK, NEV.

Orpheum Theatre
E. M. MASTERSON, Prop. and M'gr
Features, pictures and road attractions

PITTSBURG, CALIF.

California Theatre
ENOS BROS., Props. and M'grs
Feature pictures and road attractions

VALLEJO, CALIF.

Vallejo Theatre
THOS. O'DAY, Prop. and M'gr
Feature pictures, vaudeville and road attractions

PETALUMA, CALIF.

Hill Opera House
J. A. McNear, Jr., Prop. and M'gr
Feature pictures, vaudeville and road attractions

HEALDSBURG, CALIF.

Liberty Theatre
HARTMAN & TUCKER, Props. and M'grs
Feature pictures, vaudeville and road attractions

SANTA ROSA, CALIF.

Cline Theatre
T. C. REAVIS, Prop. and M'gr
Feature pictures, vaudeville and road attractions

NAPA, CALIF.

Hippodrome Theatre
KNOX & BLUMENTHAL, Props. and M'grs
Feature pictures, road attractions

SAN RAFAEL, CALIF.

Orpheus Theatre
SAM GORDON, Prop. and M'gr
Feature pictures and road attractions

LODI, CALIF.

Lodi Theatre
FRANK VESLEY, M'gr
Feature pictures and road attractions

MODESTO, CALIF.

Modesto Theatre
P. H. MARKOWITZ, M'gr
Vaudeville and road attractions

TURLOCK, CALIF.

California Theatre
CHARLES THALL, M'gr
Feature pictures, vaudeville and road attractions

MERCED, CALIF.

Merced Theatre
DOUGLAS & EGAN, Props. and M'grs
Feature pictures, vaudeville and road attractions

MADERA, CALIF.

Madera Opera House
CHAMBERLAIN BROS., Props. and M'grs
Feature pictures and road attractions

SELMA, CALIF.

Unger Opera House
C. F. UNGER, Prop. and M'gr
Feature pictures and road attractions

VISALIA, CALIF.

Theatre Visalia
FRANK A. SALISBURY, M'gr
Feature pictures and road attractions

PORTERVILLE, CALIF.

Monache Theatre
HOWELL & MOORE, Props. and M'grs
Feature pictures and road attractions

BAKERSFIELD, CALIF.

Bakersfield Theatre
CROSS AMUSEMENT CO., Props.
SYLVIA GROGG, M'gr
Vaudeville and road attractions

TAFT, CALIF.

Hippodrome Theatre
LANGLEY & LIVINGSTON, Props. and M'grs
Feature pictures, vaudeville and road attractions

TULARE, CALIF.

Tulare Theatre
REARDON & FAUGHT, Props. and M'grs
Feature pictures and road attractions

HANFORD, CALIF.

T. & D. Theatre
C. L. LANGLEY, Prop.
A. B. CRAWFORD, M'gr
Feature pictures and road attractions

COALINGA, CALIF.

Liberty Theatre
L. McCABE, Prop. and M'gr
Feature pictures and road attractions

LOS BANOS, CALIF.

Lyric Theatre
GENELLY BROS., Props. and M'grs
Feature pictures and road attractions

NEWMAN, CALIF.

Edison Theatre
BEALL & JOHNSON, Props. and M'grs
Feature pictures and road attractions

LIVERMORE, CALIF.

McSweeney Opera House
CAPT. BUNKER, Prop. and M'gr
Feature pictures and road attractions

TRACY, CALIF.

Arlington Theatre
CHAS. FRALER, Prop. and M'gr
Feature pictures and road attractions

ROSEVILLE, CALIF.

Rose Theatre
WRIGHT & ZELLER, Props. and M'grs
Feature pictures and road attractions

WOODLAND, CALIF.

Strand Theatre
W. S. WEBSTER, Prop. and M'gr
Feature pictures
New theatre to be built for road attractions

GRIDLEY, CALIF.

Finks Theatre
FRED FINKS, Prop. and M'gr
Feature pictures and road attractions

UKIAH, CALIF.

Victory Theatre
J. L. DAVIS, Prop. and M'gr
Feature pictures and road attractions

HOLLISTER, CALIF.

Opal Theatre
ED STARK, Prop. and M'gr
Feature pictures and road attractions

MONTEREY, CALIF.

Monterey Theatre
MONTEREY THEATRE CO., Prop.
F. G. REAGLEY, M'gr
Feature pictures, vaudeville and road attractions

WATSONVILLE, CALIF.

T. & D. Theatre
TURNER & DAHNKEN, Props.
A. E. MILLER, M'gr
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SALINAS, CALIF.

T. & D. Theatre
TURNER & DAHNKEN, Props.
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KING CITY, CALIF.

Real Joy Theatre
A. HABLES, M'gr
Feature pictures and road attractions

PASO ROBLES, CALIF.

Bell Theatre
W. A. WALKER, Prop. and M'gr
Feature pictures and road attractions

SAN LUIS OBISPO, CALIF.

Elmo Theatre
W. B. MARTIN, Prop. and M'gr
Feature pictures, vaudeville and road attractions

SANTA MARIA, CALIF.

Gaiety Theatre
EDRINGTON & POWELL, Props. and M'grs
Feature pictures, vaudeville and road attractions

LOMPOC, CALIF.

Lompoc Opera House
CALVERT & BAKER, Props. and M'grs
Feature pictures and road attractions

DINUBA, CALIF.

Realart Theatre
KELLY BROS., Props. and M'grs
Feature pictures and road attractions

EXETER, CALIF.

Exeter Theatre
E. V. COOK, Prop. and M'gr
Feature pictures and road attractions

LINDSAY, CALIF.

Empress Theatre
HOOTS & McDANIELS, Props. and M'grs
Feature pictures and road attractions

CORNING, CALIF.

New Corning Theatre
W. F. ROGERS, Prop. and M'gr.
Feature pictures and road attractions

YIDDISH THEATRES

prominent who have passed into the beyond. Their ranks have been filled with the aspirant who knocked long on the doors before admittance. Yet singularly enough, here is an example where the union's rules may seem less tolerant and more binding, and is a specific example of the closed shop. May Simon, sometimes referred to flatteringly as the "Leslie Carter of the Yiddish stage," whose position is at the head of a second rate stock company, has repeatedly asked for admittance and been denied into the local No. 1. This local is affiliated with the American Federation of Labor, and is consequently a part of the Four A's. Miss Simon was declared to have joined the American branch of the Actors' Equity and then applied to the Hebrew Actors' Union, Local No. 1, on the strength of the Equity affiliation. She was denied admittance, although on what grounds is hard to explain.

The fact that an artist after being admitted to the union must play one year in the provinces before securing an engagement in New York City bears some comparison to the demands made by American managers of Broadway appearing aspirants. It is not unknown that few artists can secure metropolitan engagements without previous Broadway experience. In the Italian opera, too, no artist can venture on the boards of the La Scala before getting the hay out of his hair. It would seem then that in this respect the union is fair in that demand.

Because of the stock system prevailing in the methods of Jewish theatres and nightly change of program, except for the plays which are presented at the end of the week, the system of a prompter is adopted. Usually the box is placed in the center of the apron. As in the opera, the prompter is seated and a spherical shaped dome covers his presence. The Yiddish patron has long been accustomed to its usage and has almost been led to think that it is as much the part of a performance as the performance itself. Its long usage, too, has failed to destroy the illusion of reality. The fact that the nuances of a prompter may be heard above a whisper hasn't shattered the feeling of the audience in the least. So it would seem at least for the length of time that it has existed. Its detrimental influence nevertheless has been felt by the more conscientious producers. With the advent of the Jewish Art came a total elimination of the prompter's box. The prompter is there nevertheless, but he is now off stage, and so is this applicable in the case of the Irving Place. But it has yet to be eliminated from the Kessler, National, People's, Gabel's, and the Lenox.

Producers and artists are now seeking to produce a play with more regard to detail and eliminate the crudities of former years. To that end it was Boris Thomashefsky who first struck the keynote of modernism by inviting and exploiting new methods in staging plays, in providing sets, et al., which in their entirety would give a semblance of greater realism. He has also insisted on rehearsing a piece and giving more time to the study of the respective roles in the cast than any competing theatre. He set a certain standard which was quickly taken up by others. At the present minute of writing, nevertheless, he is in the background. In the foreground rises the powerful figure of Rudolph Shildkraut, ex-pupil of Professor Max Reinhardt. He is now at work on the preparation of Shakespeare's "Merchant of Venice," to be enacted with a strict regard for the text of the immortal author. New scenes are being built, costumes are being designed, rehearsals began at 10 and conclude at 4 in the afternoon. Eight weeks time has been allotted in which to perfect themselves. This is very unique in the placid existence of Yiddish theatricals. It is almost unheard of to build special sets, design new costumes, etc., for a production. That the Jewish Art should be credited with its inception on a respectively incomparable scale is an everlasting credit to its management.

For years the managers of Yiddish playhouses have had to submit to the demands of the Chorus Union, whereby it was compulsory to engage a proportionate number, or else not play. In the process of time their voices have been hushed, their vitality has been somewhat diminished. In the case of

their figures to expand, and yet they are of some use. With the lady members of this singular chorus they have been subject to a similar, deleterious influence. But its effect on them is more pronounced than with the men. With the result that their presence in musical comedy, performances of the oporetta, and as supernumeraries are less a part of an artistic picture than the eye can really welcome. In the majority of cases the voices are untrained. Still worse is the fact that there are no voices left to sing with. The women in some instances have grown so stout that they move with difficulty and when called upon to dance, say to a moderate tempo, simply fall over themselves with their bulk. Their elimination from the Jewish Art is understood to have received the sanction of the union. They were not needed here, it was contended, in view of the nature of the plays presented. A visit to this playhouse finds their absence

a welcome relief.

Still another concession that the Jewish Art has been able to secure from the Musicians' Union is the introduction of a four-piece orchestra instead of the seven or eight men, whose efforts consign them to the blatant blowing of mediocre tunes. This quartet adapts its programs to the better class compositions. Classics are quite component with the plays of the Jewish Art. Here the intermissions are not divided between gossip and raucous tunes. To the contrary the intermission is given entirely over to the audience. When the house grows dim again in deference to the rise of the curtain, the quartet offers a selection. Its tonal value has the effect of being a first aid to concentration. It is an experiment that few theatres the world over have ever tried. Not even the chimes of the Belasco are as effective in bringing audiences back to their immediate mission in a theatre as the quartet at the Jewish

Art. It is peculiar that this theatre, out of the half dozen that exist in New York catering to Jewish audiences should be as fortunate in being able to receive such a concession. Why this is so is largely a matter of economy, and the union's recognition of their limited budget. But it is a forerunner not only in the Jewish theatres, but in American playhouses as well.

On no other stage in America and with the exception of the German theatre has there been so intense an interest in European playwrights. The adaptation and adoption of plays from European sources, irrespective of locale, is so much more in comparison to the American theatre, that the latter is out of place. Of the contemporary playwright of Russia, for example, that have yet to see daylight in American theatre, there is the colossal Artzibashev. From Poland is Stanislaw Presbyski, from Germany may be

counted an endless number of playwrights, past and present, from the Hungarian there is a plentitude as well. Of the French these are the least represented, but the total may be a few. Strindberg and Ibsen have had their share of representation as countrymen of Northern Europe. But Shaw, Barrie, Galsworthy, Jones & Co., have still to be produced in Yiddish. In the United States, at least.

The influence of the Broadway theatre from a producing point had much to do as an influence on trying to maintain a similar attitude with Yiddish impresarios toward their productions. Again it was Boris Thomashefsky who maintained the attitude of progressivism by the adoption of Broadway methods. It is recalled that in producing a musical comedy of some pretentious type, he secured the services of American dancing girls (ponies) when the regulation chorus women

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Lord Hallwell in "Behold My Wife" (Lasky).

Martinot in "Her Beloved Villain," with Wanda Hawley (Lasky).

PLAYING COMEDY AND TRAGEDY and called by the Western Press

"THE ENGLISH MAX LINDER"

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could not fit into the front line and satisfy the producer's vision of what he thought should be given a \$1.50 audience. Then again the impresario of Kessler's theatre came along and produced a Yiddish version of "Everywoman," upsetting the production standards of the past and spending more money for its production than had been spent in an entire season by competing managers for scenic investments. Later came a production of "Within the Law," in which a similar investment was made by the same manager. But the sole cause for it was due to the ever tiring public of seeing the same properties before them week in and week out. There was a set and fast rule with these managers which few breathed aloud that once a client wandered uptown to Broadway and was impressed, from that time on he was a confirmed Broadwayite. The fact that Broadway was offering them something that would hold their attention was not especially appetizing to these men. The only solution then was to give them something that Broadway had, though not as lavish, and if the management would charge less and include the saving in carfare and time, there was an additional advantage.

But despite that the population did not stop for bargains. Today there is any number of Broadway patrons constituted from the class of Jewish devotees of the theatre who first made their theatrical impressions from the stages of the Thalia, the Windsor, the Grand, National and Kessler. Neither can it be said that the Yiddish theatre proper has lost much in patronage as a result. The immigrant class will always harken to its beck and call. But the Broadway influence is there, nevertheless, and competition has always improved standards, irrespective of where the competition centred itself. A concrete instance of improvement by one organization through the competitive force of the other may be taken from the influence of the Chicago on the Metropolitan Opera.

On the American stage a situation has developed through the Equity demands in certain instances which makes it seemingly, at least, a trifle hard for the independent producer to meet the overhead. But compared to the effect of the Hebrew union's demand on the Yiddish manager, is something that the closed shop can only account for. As explained before, they are forced to engage as many people as the union dictates. The result of this is that the manager has to economize in different directions. He is at a loss sometimes where to begin to economize, but its pressure is felt all along. No more concrete example can be given of its interference in the artistic motion of a production than reverting to a period of time when Rudolph Shildkraut first made his appearance on the Yiddish stage. He began to rehearse "The Merchant of Venice." Now Shildkraut's idea of a production is very much along the lines of how Reinhardt secured his effects. Both were together for a period of time, the one acting, the other directing. Shildkraut went to his manager at that time and admitted that he required certain sets and scenes to make an adequate production. The reply came back that he would have to utilize what was given to him or else play something else. Shildkraut explains this and places the fault not so much with the manager personally, but more on the influences that preclude him from spending money for a purpose other than providing a number of people with salaries for whom he has no use at all. If there is nothing else to be gleaned from this, it is at least a comment on the closed shop, and is at once plausible how the closed shop may react as a deleterious influence.

The managers, with few exceptions, are better tutored in the art of getting the dollar in the box office than the art of giving the dollar's worth in return. They are not taken up with what the theatre shall present as much as they are given over to the theatre as a business and over with after putting in a specified number of hours. They have not yet learned or adapted themselves to being the slave of an institution, which every successful theatre director is. They spend their time in devoting themselves to the artistic purpose of the theatre, with the result that they have forfeited of its ideals. And the Yiddish theatre is more receptive as a place for expounding ideals than the American stage. For the simple reason that the play which would send ten thousand censors hurling anathema at its producers, if any American stage held it, passes here (in the

Yiddish theatre) as something that should be known. In short, the people on the lower east side—patrons of the theatres—are open to argument and conviction.

The 11th, 12th, 13th and 14th points may be solidified, although they can easily be imagined as being distinct from one another.

There is a vast amount of aping by the younger element (the new blood) of Broadway methods, with the result that there is that much loss in individuality. In the operetta style of work, crude imitations of George M. Cohan may be seen. Be it the type of low comedian, then the tricks of the second rate burlesque are emulated. If it be the reading of Portia's lines in "The Merchant of Venice," no desire is striven for to be somewhat original, to have purpose in discovering a new interpretation through reading. But invariably can be heard a flat imitation of the lines as read by an Elsie Ferguson or Julia Marlowe.

There is cause for all this. The regisseur is badly needed in the Yiddish playhouses. They do not know the definition of the man whose special duty is to put on plays. The prevailing system is one in which the star directs. The star is the owner of his own theatre, more likely than not. His direction is not for the purpose of getting as much of the play as he can across the foots, but interposing as much of his (or her) personality. It is a common fault, one that is as prevalent on the American stage as it is on the East Side. As it is, too, in London. Germany, Russia—these two nations know better.

It is in these measures that there is a lack of application in the higher purposes of the drama. The significance of drama and its importance before anything else in the theatre has not been sufficiently impressed upon the Jewish stars and actors. They have still a long path to traverse before attaining

perfection, even in this respect. There is, too, a decided lack of training in elocution, diction, and the other component parts that make up the finished artist. It is not uncommon to hear in one performance a mixture of dialects that makes the ear drum revolt. One might as well insist on the moon as to ask for diction and elocution in the Yiddish theatre.

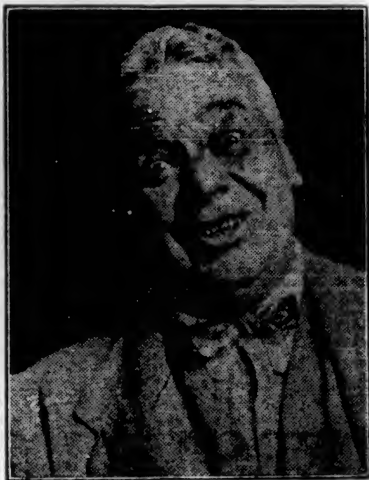
The Yiddish artists in the majority are handicapped by lack of education. It is then more to their credit that they should have been able to graduate artists like Bertha Kalisch, Maurice Moscovitch and others to the English speaking stage, despite such handicaps. In the case of Moscovitch, who was the rage of London last year and is this year duplicating an artistic triumph in "The Great Lover," is a significant example of rising out of one element to enviable heights. When he first arrived in America (New York) from Odessa, he conducted a restaurant of some kind

in the heart of the lower East Side. This is described as having been in an insignificant basement. By self-application did he master the English language. Before that he became one of the most proficient artists on the Yiddish stage—a man whose name when attached to a bill had some drawing value. Bertha Kalisch's story is too well known to be repeated here. The fascinating Alla Nazimova, while never a distinct part of the Yiddish stage, also arrived in the Ghetto from cold Russia. Her rise to fame is meteoric. If statistics were ever compiled on the exodus of Yiddish artists from the lower East Side, who are now filling important places in every variety of a theatre as well as the movies, its total would again be significant of the greatness of the Jew in a country which has given him more privileges than any nation that ever left him free to follow an industry which he thought himself best fitted for.

Step.

HERBERT SHERWOOD

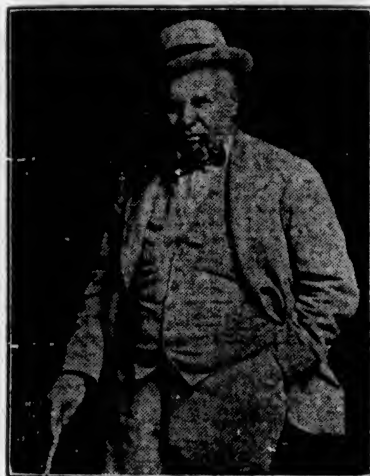
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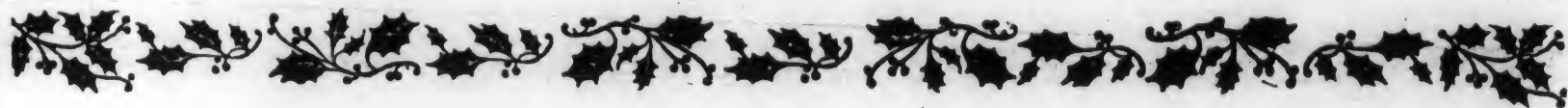


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1920-1921

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Mr. and Mrs. Coburn in "French Leave," a comedy by Reginald Berkeley; a metropolitan run at the Belmont Theatre, New York.

"Sonya" with Violet Heming and Otto Kruger, a romance by Gabryela Zapolska, adapted by Edith Ellis; a metropolitan run at the Princess Theatre, Chicago.

In Preparation

"Fixing It for Archie," a comedy by Ian Hay, with music. An Operetta by Emmerich Kalman.

"Cook," a comedy by Jerome K. Jerome.

Thomas C. Dagnall's English production of "Lord Richard in the Pantry," a comedy by Sydney Blow and Douglas Hoare.

A Motion Picture

"J'Accuse," the great European motion picture production, will be launched here this season by Marc Klaw, Inc.

Theatres Under Construction

The Klaw Theatre on West 45th Street, accommodating 800, is designed for the productions of Marc Klaw, Inc., and will be ready for occupancy this coming February, 1921.

The construction of two new theatres and a roof garden on 46th Street, in the centre of New York's theatrical district, is announced. The theatres will accommodate 1200 each, the roof garden 1500. They will be built on a plot 225 by 100 feet, recently purchased from the Astor Estate.

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PICTURES AND FRISCO.

of San Francisco during the past year 1919 had more sunshine days than any other town in the State excepting one small town in the southern part of the State, which had one day, San Mateo exceeding Los Angeles and Hollywood, for sunshine days. The fact resolved, resulted in the selection of an area of land near Burlingame in San Mateo for the site of the Pacific Studios, a corporation sanctioned by the committee. The location being accessible by transportation on train, street car or motor bus.

The Pacific Studios Corporation was formed the early part of the year and work of construction had already begun. The foundations have been laid for the first four of eight stage units to be constructed and the builders are now awaiting arrival of the steel to complete the studio structure which when finished according to the plans will have every modern convenience known to motion picture production. The Pacific Studios Corporation has announced that its plant will be open for rental and plans to construct settings and furnish all necessary paraphernalia for the taking of pictures at cost plus 10 per cent.

San Jose, a town not more than 50 miles from San Francisco, enjoys the same facilities of transportation available as San Mateo. At an approximate cost of \$600,000 another studio is being constructed there by the United Stars Co. Production work will begin in this studio with the completion of the first stage unit which is promised by the first of January.

Endorsed by the Chamber of Commerce and backed by many prominent business men the Montague Studios were opened this year in San Francisco proper. This studio, although not permanently occupied by an organized company has all the requirements necessary for the filming of interior scenes and was built for the purpose of rental to visiting or local companies.

The Wythe Motion Picture Co., an educational film organization recently commenced production work at the Montague studios and at present is using most of the available space.

The California Motion Picture Studio at San Rafael, complete and fully equipped to handle the production of pictures, has been rented several months already and is being considered for use by various companies for the coming year.

At Niles, a short distance from Oakland, the old Essanay studio lies idle and unoccupied.

During 1920 San Francisco has been constantly visited by various Los Angeles companies and despite the much discussed climatic differences and regardless of the clarity of the atmosphere most every star and director of the Southern colony has at some time or other visited here. To the city's waterfront is attributed a most praising compliment by numerous directors who credit the locality with being one of the finest for the filming of seaport or ocean scenes an asset which Los Angeles lacks being an inland town and minus a harbor save that at San Pedro.

Much credit is due the San Francisco press for its excellent support in the development of the picture industry, without which the project would have been practically an impossible task. Various contests to stimulate the public mind in the good that would come from permanent locations being made here were promoted through and by the dailies.

Even greater progress was shown by the exhibitors during the year ending. With the fading of 1920 the eyes of the picture world are now focusing on 1921. The past year has seen much construction of what "castle shadows have built."

The outstanding improvements made by practically every movie house running first class pictures appear like the rock of "Gibraltar." Not only has the downtown district been beautified by the new arrangements instituted in the movie houses of the city, but the business houses, too, have been greatly aided by this ever-growing magnet which is gradually drawing more and more people to the doors of the "wonder" houses. More evidence yet of the growing industry can be seen by the rapid progress made in the uptown districts of the city where several new photoplay homes have been constructed.

On Market street along the "Mecca of the West" stand the California, Tivoli, Imperial, Rialto, Portola, Strand, Frolic and Newman's Collegian, all doing better and greater business than ever before and all showing their prosperity by the class of bills and prologues offered. Especially noticeable is this

in the first six houses where only first run pictures are exhibited and where the very environment is a pleasure.

So successfully have Directors Roth and Partington piloted their interests of the California, Imperial and Portola theatres that the financial interests represented therein have seen fit to extend their activities into broader fields, the result of which has led to the present construction of a new theatre to be known as the Granada, which it is promised will be the most beautiful movie house in California.

The Granada, which will open its doors early next summer, is one manifestation of the success accomplished by Directors Roth and Partington during 1920 and preceding years. But this is not the only extension contemplated and being effected by this syndicate, as the New Portola will soon appear on the location now occupied by the Portola.

on Market near Fourth. Upon the completion of the Granada undivided attention will be given to the New Portola which it is declared will embody all that is modern and artistic—not on a spacious scale, but patterned more and after the homelike coziness so frequently sought by theatregoers.

So under the Roth-Partington directorship will the film lovers of San Francisco be benefited. The progressing and ever broadening policy of these men will, before the 1921 season has passed, be over the Granada, California, Imperial and New Portola, exhibiting the "cream" of the output of the Famous Players-Lasky Corporation of New York by virtue of a twenty-five year franchise.

And in the beautiful Tivoli opera house where I. E. Phelps has recently taken over the reins of house manager from Frank J. Costello, who has been advanced to the posi-

tion of general manager of the Turner and Dahnken-Circuit, which circuit is owner of the Tivoli, the T. & D. in Oakland and a number of other first class motion picture houses in California, the choice of the output of the Associated First National Pictures will be exhibited during the coming year through a franchise held by the circuit on these productions in Northern California, Arizona, Nevada and the State of New York.

In the Strand and Rialto, the latter recently acquired by Marcowitz & Jackson, the pickings of the Goldwyn and Fox-outputs are run. Like the other leading picture houses these theatres offer music of the finest quality and prologues which have never before been even deemed possible on a movie stage.

Newman's Collegian and the Frolic, houses of smaller size, conclude the list of leading picture houses credited in the downtown

field, but do not terminate the photoplay area of San Francisco, which can boast of three class A houses in the uptown districts, these being the Coliseum in the Richmond, the New Fillmore in the Fillmore district and the New Mission in the Mission, all new and modern and enjoying prosperity.

Large orchestras are no longer a scarcity in leading photoplay theatres in San Francisco. The symphony is now firmly established and with ballyhoo and special lobby displays of unique and expensive style are proving a great factor in the theatre's success.

As 1920 is ready for relegation, the picture "light" is becoming stronger and stronger. With the success attained in its efforts to establish a producing field here and the climbing strides in the exhibiting end San Francisco promises to play an important part in the future of the silent drama.

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(BARRY)

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A SCENE WITH ANNETTE KELLERMAN



A BATTLE WITH A LIVE SHARK

PERMANENT ADDRESS

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AMERICA'S BIG PRODUCERS.

dissolved but are again partially associated in the presentation of "The First Year," one of the newest comedy hits. The latter piece like "Turn to the Right" and "Lightnin'" (still running in its third year on Broadway and which has the American run record)—all three are small town comedies. Each has netted or will net a fortune. All are of small cost in the outlay for production. A fourth play was similarly classed, but when it failed it lost comparatively little. Compared to gambling with musical shows, the small town comedy type is penny-ante.

Another Style.

Another style of production again is evidenced with the offerings of Morris Gest and F. Ray Comstock. That firm leaped from the miniature musical comedies of the Princess theatre type to the production of America's greatest spectacles. The first productions of this firm for this season went by the board in a row. There emerged "Mecca," the praises of which were sung in a flashing chorus of newspaper comment as the most remarkable spectacle ever staged on this side of the pond. Messrs. Comstock and Gest have four big spectacles to their credit in as many seasons. On the road "Aphrodite" and "Chu Chin Chow" are cleaning up, while the modified version of the "Wanderer" is also on tour. But it is the wonderful production spurge of the firm that has kept it in the fore rank of American producers. The money outlay is to be considered in the light of risking enormous stakes. The business played to on the road by two of the spectacles justifies the great labor and risk.

Some day a book on stylists among American producers will be written and it will make good reading. A group of producers went for melodrama with huge profit. Woods started in that field, retains it annually, but goes into the farce field with the same agility. William A. Brady likewise specialized in "mellers" with equal success. In recent seasons he somewhat curtailed his legitimate activities to devote his time to pictures. But he still got into the going with a smash in "The Man Who Came Back." This season Brady plans intensive production.

Perhaps half of the great producers have declined or have passed up the theory of style in production. Many have mixed their efforts with equally facile results. Cohan & Harris appeared as good with comedy and drama, and whenever they went into the musical end, which was a regular excursion when the firm was intact, their product was always worthy. What was true as a firm is true individually, thus far with the separate productions of George Cohan and Sam Harris. Mr. Cohan is more truly a stylist, however, than he is credited, going in for satire. He converted "The Royal Vagabond" into a success by poking fun at it. He converted the current "The Tavern" into a joke, so that the author of the play failed to recognize her work.

George Broadhurst has mixed farce and melodrama with equal success, with the edge on farce. Wagenhals & Kemper scored their biggest smash with "Seven Days" before retirement. They came back this year with a dramatic hit, "The Bat." The Selwyns have continually mixed their productions, dividing their efforts between comedy and drama, with an occasional musical show. Oliver Morosco likewise mixed his productions with the majority of tries being in the comedy-dramatic field. Without any special style William Harris, Jr., has been particularly successful with two widely diversified productions within the last two seasons.

Line of Division.

The most marked line in the production field is that which divides, i. e., dramatic from the musical field. Style in producing musical comedies is not so marked. The fashion changes with the times and public taste. Conventional musical comedy has little chance these days. Revues have it. Flo Ziegfeld, Jr., is credited with having initiated the revue craze. On form he could be said to lead the field, for he has produced 14 "Follies," and all were great money-makers. He has strayed little from his program, therefore classing as a specialist or stylist.

Revue themselves have mounted as the seasons piled up. And that the public wants that kind of entertainment is shown by the various successes. "The Greenwich Village Follies" promises to be firmly established. Distinction in production marks the series of two thus far shown, and indications are that the Greenwich show in the hands of

Murray Anderson will be a fixture. George White stepped from vaudeville and started a series of "Scandals." He, too, so far has shown a style in production that caught on, and for the second year has been very successful.

Probably running second in the size of the series at least is Raymond Hitchcock's "Hitchy-Koos," the current show being the fourth, and surely the biggest. A whole raft of new entrants for revue honors have come into the field, and that the revue style will be permanent is not doubted by managers who know the history of that style of entertainment in Europe. The revue type of show is so elastic—so many different bits may be properly inserted, even the dramatic—that the effect is made kaleidoscopic. Ever changing the pace can be geared in an infinite number of ways. That is the feature which will keep the revue in public favor.

Charles B. Dillingham ranks in

the producing field as high a percentage as any of the others. Mr. Dillingham's great showmanship has been hitched to the popular pitch. Like Belasco, rarely does he bring a production into New York which isn't a smash. His field is entirely musical comedy, revue, operetta and spectacle. His management of the New York Hippodrome in the last five years has been a triumph for the big playhouse. His own productions at the Globe keep that theatre populous for great runs. His upfelling "smashing" with Fred Stone shows speak his class. He sparks most consistently of the new trio firm of Erlanger, Dillingham & Ziegfeld. At this writing he has three musical pieces on Broadway, outside of the Hip.

Arthur Hammerstein likewise specializes in musical comedy and revues. Nor does he bring to Broadway unworthy offerings. The biggest percentage of his shows are successes. He has averaged two and three musical comedies on Broad-

way annually, and most make long runs. Musical shows know no actual masters. New writers and new producers come through with hits—like "Irene." Henry W. Savage specializes in a star (Mitzi) with crack road results, but he mixed his productions, like others, with comedy and drama. George Tyler, once in the field of spectacle, is now devoting most of his efforts to comedy and is using only what is classed as purely American products.

It is not the purpose of this article to go into the total personnel of the production field. The major offices—Klaw and Erlanger, now separate identities for production, and the Shuberts—are purposely named last. Mr. Klaw is actively at work in the making of shows and building theatres. So is Mr. Erlanger. The latter, however, has been even more active in acquiring theatre property, for these days possession of theatres is more sure of profit than production, or has been to date.

That is true also of the Shuberts.

Their chain of theatres is now the largest in the country, and their control in New York more than doubles the K. & E. group. That is because of the continual building of new houses and the securing of allied managers' bookings. Up to last season the Shuberts were classed as the most prolific producers. The demand for theatres was so great they slackened the producing program, appearing to hold to putting on new shows at the Winter Garden than anything else. At present they are speeding up and during the season will doubtless have a good representation. They are of course interested in many plays produced by allies. That is true as well of Erlanger.

During the early stages of the fall season the big producers give out to the press long lists of productions to be made. What becomes of them all can be answered two ways: some never do get started, most of the others go the way of the flowers in spring.

Ibec.

W. LAWSON BUTT

LEADING MAN.



LATEST RELEASES

"The Loves of Letty"

"Dangerous Days"

"The Tiger's Coat"

"Earthbound"

"MONKEY GLANDS."

scientific attainments in the medical world are beyond reproach, and their motives are absolutely unquestionable.

Quacks Cashing in on Publicity.

While these discoveries have been announced, a great deal of discussion has arisen pro and con. Simultaneously the omnipresent quack sprung up, who endeavored to hoodwink the uninitiated and begin his nefarious doings by exaggerated facts for only one purpose, and that is to mislead the gullible public for as much as he could get out of his slimy practice. For instance, one individual wanted to sell his wares in the form of goat glands. Any intelligent person who only possesses a rudimentary knowledge of biology will, at first glance, discover that the goat belongs to a low type. This animal's blood differs from that of the human. The histologic make-up

of the organs concerned are different from the human as is the color of the negro from the white. The absurdity of such attempts—to transplant goat glands into the human—can be seen at a glance. But why should the quack worry as long as the public is willing to be fleeced, and the gullibility of the uninitiated ranks high. As long as some people are willing to give up their money there always will be somebody that will be glad to take it from them.

The Facts in the Matter.

What are the facts in the matter under discussion? Transplantation of glands from one human to another is, of course, the ideal method to pursue; but we cannot blame anyone for refusing to part with a portion of his anatomy. Very few of us, to be honest about it, are moved by purely humanitarian motives to do so. So then human transplantations are rather the exception than the rule. Goat glands are an ab-

surdity, a physical impossibility, and there is just as much chance, in my opinion, of having a goat gland transplanted into the human being function as there is in transplanting a satsuma orange under one's scalp and expect an orange tree to crop.

If we are to believe in the teachings of Darwin, in the opinions of Huxley and in the biologic studies of Haeckel; and, if our beliefs are coupled with the incontrovertible semblance of the anthropoid apes to our own being, it would at once become rational to conclude transplantation from the higher apes is the nearest to the ideal that we can hope for. Thus far the work done in this direction has been highly encouraging. The blood of the ape does not differ essentially from that of the human. The microscopic appearance of his organs, particularly of the ape of the higher anthropoid type, are identical with that of our

own bodies, and there is an analogy which is impressive as well as enlightening.

Prof. Steinach's Method.

Professor Steinach does not limit his work to transplants but attempts to rejuvenate by ligating and dividing certain portions of the secretive glands. I believe that there is a great deal of good in both methods. Cases have to be selected according to their requirements and every case must be studied on its own merits. One has to feel which method to pursue in a given instance.

It amused me the other day while talking with a highly intelligent individual. He wished to submit to the transplantation operation. After I had explained my views he consented to a transplant from an anthropoid relative of ours. The only fear he entertained was, after I had explained that the operation was practically without danger, that he might as a result of the transplanta-

tion do some "monkey business." By that he meant that he might acquire gestures and actions of the Simian variety. He handed me a good laugh, as it is absurd to entertain such notions.

As to how the transplants work. The internal secretions from the transplanted glands so activate our own bodily functions that the desired results are obtained. In other words, if we compare our bodies to a highly complicated piece of machinery and keep in mind that armatures and batteries are essential to bring that machine into action, we have a fairly good bird's-eye view of the situation. Our system contains a number of so-called "ductless glands" that supply us with internal secretions of very obscure chemical composition. These secretions are essential to put the human machinery into motion and action. As we grow older the glands manufacturing the vital fluids become retarded in their work by reason of retrogressive changes in them; in other words, the batteries have run out of "juice," and consequently the machine becomes tardy in action, changes of old age become manifest and we begin to display, gradually, all signs and symptoms of decrepitude incident to the condition we call "old age."

Ponce de Leon's Dream.

Ponce de Leon, who sought the fountain of youth, was evidently near it in his own environment but did not have the necessary knowledge of how to search for it. Science endeavors to wrest the secrets of the mysterious functions of our bodies by experimental studies. And so an attempt is being made to supply the worn-out parts of our machines with new ones, and the outlook is most encouraging.

Space forbids a detailed discussion of the many elements entering into this complicated problem. I shall be glad to give Variety readers any additional information they may desire in personal communications, should they be interested in this vital and absorbing question.

SPORTS.

Prospects seem to be a bit dubious for the Loew offices turning out a basketball team this winter. Three years ago saw the start of a quintet of boys from the sixth floor chasing the elusive sphere around the court. At that time the team was probably only fair, but since then has improved annually. There is an evident lack of enthusiasm among the former players to inaugurate a season for themselves during the snowy months of 20-21. Enough material is floating around up there for the lads to frame a team, namely, Abe Friedman, Moe Schenck, Alec Hanlon, Solly Turek, etc., but whether they will combine to go forth to battle is another question right now.

The main complaint is that there is no opposition throughout the theatrical field, and it's possible that with the appearance of a rival "five" there may be some action in regard to the subject taken by the Loew aggregation, especially if the N. V. A. gather unto themselves a team that they think pretty well of.

Jess Willard and Jack Dempsey will meet in a 15-round bout to a decision at Madison Square Garden March 17.

Dempsey is now in a hospital in South Bend, where he will undergo an operation for mastoids as a result of frequent belts on the ear in his recent bout with Bill Brennan, the Chicago Cat.

According to Willard's manager and press agent in stories sent out from Kansas, the ex-champion is muchly encouraged by Brennan's showing with Dempsey, and is determined to show the sporting world that he wasn't himself in the recent Toledo slaughter, at the usual prices.

Just to what extent the New York public will pay to have their curiosity satisfied will be reflected at the gate, and despite the one-sided aspect of their last encounter there will be a certain number of fans on hand to see for themselves just how far back Dempsey has slipped.

If the latter is himself he should have no more trouble disposing of the mammoth Willard than he had on the other occasion, for the latter certainly has not been benefited by his long lay-off after the title changed hands.

The sensible thing to do and the thing that would give the long suffering public a run for their money would be a Willard-Brennan bout to precede the Dempsey affair.

Then the fight fan would get a run for his money, a line on Willard's ability and discover just to what extent he is entitled to another crack at the title at \$25 top.

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POPULAR MUSIC

In the field of popular music, the past year has been an epoch making one for the business. It brought with it the 30-cent song and made it the usual thing, where formerly it was but an incidental for production stuff and exceptional ballads. The ten-cent song has been relegated to a dim and dreary obscurity. Few good songs, if any, are to be had for the money and the cause of it all, like so many other things, was the increased cost of production.

The early part of the year, dating from Easter week, brought with it the beginning of a slump that spelt disaster to two better known publishing houses (Gilbert & Friedland, Inc., and Al Piantadosi); how many unknown others can only be conjectured. This slump continued

for fully six months with things waking up only in September and then lulling temporarily once more a fortnight before Election. A dozen and one hypotheses were set forth and ascribed for this state of affairs ranging from the assumption the public deemed 30 cents too much for the cost of a sheet of music, to the belief that the mechanicals—rolls and records—were responsible for these serious inroads on the publishers' revenue. With it came suggestions to petition Congress for an increased mechanical royalty—two cents is the present rate under the act of 1909—starting with six of the leading music firms combining into the Consolidated Music Corporation for the purpose of marketing their own music rolls or securing more advantageous terms

for the word rights, and ending with Federal proceedings, on Sherman Anti-Trust Law charges, being brought against them (Witmark, Berlin, Feist, Shapiro-Bernstein, Harms and Waterson, Berlin & Snyder) which are still pending. The publishers have entered a defense that, although such combination was formed on March 11 last as alleged, it was cancelled three weeks later on April 1, and that they are now observing fair competitive practices in regards to the sale and manufacture of word rolls. The Government charges them with unfair practices in the restraint of trade. Gilbert & Friedland, the Feist firm's counsel, are representing the Consolidated.

However, the publishers have been accorded all their demands from the word roll companies through individual arrangements. The chief points concerned were that the roll people record at least two numbers monthly from the catalogs of each of the six publishers,

and furthermore release them in certain specified months (decided upon by the publisher) which, according to the latter, would gauge the release of the roll at about the exact time the number in question was at its height of popularity. Of these two numbers, one was to be of the publisher's selection and the other the roll company's pick. This arrangement has been in practice the past several months.

A Hectic Situation.

The music situation the past year has been a hectic one. Hits came over night and departed in the same manner, but it is good to relate that during their height of popularity, the generous public bought freely and contributed much. The biggest hit of the season, "Dardanella," a sensation (Lou Hirsh's "Love Nest" from the "Mary" show bids fair to surpass even that, at this present writing), mopped up everything in sight last winter and incidentally fermented a series of seven legal actions, of

which the song was the basis. One has since been settled and six are still pending. The authors are Felix Bernard and Johnny Black, with Fred Fisher publishing.

After Easter the slump came and with a vengeance. To test the proposed hypothesis the public refused to pay 30 cents per sheet of music, the Shapiro-Bernstein Co. these past two months has been experimenting with a 15 cent proposition. Results thus far have been too spasmodic to be accepted as a criterion.

Variety's Investigator, off and on, urged a compromise on a 20-cent price as gleaned from observation and interviews with the various local music dealers. It was turned down by the Music Publishers' Protective Association as too radical, although it is not unlikely this, too, will be given a try eventually.

Mechanical Harvest.

The fact remains that the phonograph and piano-roll people have reaped a golden harvest, and incidentally incurred the displeasure of the publishers who felt (and are of the same opinion to this day) that they were working for the benefit of the mechanic mogul, popularizing the songs, paying huge professional over-head, etc., and then have the record and roll firms clean up the profits. No better proof that the record people have been the ones benefited is the announcement the Victor Talking Machine Company is building a new factory in Camden, N. J., to enable it to catch up on back orders. The word roll companies have gone that twice better. The Q. R. S., the leader among roll concerns last month bought out the Rythmodik firm, and the Mel-O-Dee Music Roll Co. has also since established a new factory in the Bronx to take care of the assembling and distribution and thus enable their Meriden (Conn.) factory to add to its "cutting" output. Every phonograph company also, with the exception of the Victor, raised the retail price per disc the early part of the year from 85 cents to \$1 on the grounds, "high cost of material and increased production expense," although the unprecedented boom in the record sales has really been the direct cause thereof. The public has not complained—is willingly paying a dollar per record and \$1.25 a word-roll, which latter formerly cost them 25 to 50 cents less. For the publisher, this has meant no material gain.

But the 30-cent music has had its good points too. Hits that were not left wanting in sales and proved money-makers for the authors and publishers. For the public it meant better grade songs. No more of this namby-pamby slush in the guise of lyrics is imposed on the public. A song now means something, tells a story, and carries a punch and a well defined thought in every line and word. It is a pleasant difference from the alleged comedy smut turned out in former days, not that some of this does not see daylight even at present.

Abel

NEWS OF THE DAILIES.

Mrs. Louise Myers informed the Supreme Court last week that her husband, Howard R. Myers, had remarried without the formality of a divorce and was now living in Havana, Cuba. She married him while with a theatrical company in 1908, being 13 years old at the time. Having run away from home to join the show, she was afraid that her parents would make her return, and therefore married, but has not seen her husband since the ceremony.

With the injunction secured by the Public Service Department of New York Second Section, against the N. Y. Central R. R. being dissolved the new Interstate Commerce Commission mileage rate of 3½ cents per mile goes into effect immediately on the Central. The latter has been charging a flat 3-cent mileage rate as against the higher I. C. C. figure in effect on all the other lines. The saving to the professional travelling folk amounted to considerable, considering most of the travel is confined to the Eastern, northeastern and middle-western States through which the N. Y. Central runs. These include New York, Pennsylvania, Ohio, Kentucky, Indiana, Illinois and Michigan and through New England to Rhode Island. The travelling professional favored this line and passed up the others which were charging at the Interstate Commission mileage rate of 3½ cents the mile. The I. C. C. increase is a frank internal revenue proposition to offset the deficits in the government exchequer with the whisky revenue abrogated by the Volstead mandate. The States individually favor a lower mileage rate of 2 cents and 2½ cents per mile, but with the government taking over the railroads they come under the I. C. C. jurisdiction.

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 AND ALL DAY LONG YOU CAN'T GO WRONG
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MARVIN LEE

(Hasti-Lee)

EDUCATION OF GERT.

course, that they were constitutionally and fundamentally wrong from the feet up. She would have nothing to do with them. There was, of course, a long period of years in which the managers felt much the same way about her as she did about them. There was no love lost on either side. That was back in the days—not so awfully long ago—when most managers as a matter of custom and for no good reason considered it beneath their dignity to go back stage on get-away night and personally hand the acts their salary.

Gertie's Sesgoings.

It was along about the time this constantly growing estrangement had reached its height Gertie decided to cross the bounding main. And cross it she did, troubadours and all. She got on well in England, and the Continent likewise received her graciously. Being a child of nomadic parents, Gertie naturally felt "at home" wherever she was.

but just the same there were times when she felt a longing for the home of the dry. Always upon these occasions she would find solace in writing a long letter to her dearest friend in the States, Millicent Imogene Lorraine. And Millicent never failed to answer these homesick missives. Their correspondence went on for several years, during all of which time Millicent was a part and parcel of that great American institution known as vaudeville. After the war, which had enabled Gertie to go to France as an entertainer and meet thousands of Americans, she began to feel more keenly than ever the pangs of homesickness. Then came a letter from Millicent that Gertie pondered over for some time.

A New Gert.

"You wouldn't know the old country, Gert," she wrote. "Relieve me, things have changed. I don't mean prohibition and that sort of rot. But in vaudeville—or, dearie, you'd be surprised. For instance, yesterday I went up to Sam Siegel's office—you

remember him, the agent? and you should have seen the reception I got. He even came into the outer office when he heard me chirping. Gave me the old glad hand 'n everything. Take it from me, any time that hard boiled egg softens something has happened. I can't tell you all about it in a letter, Gert, old dear, but I'm giving you a straight tip. Come back to America."

There were several pages along this same line. But not an inkling as to just how or why this new state of affairs had been brought about.

Then it was Gertie's nerve asserted itself. She walked right into the home office of the circuit that had given her steady work for many seasons and told them flat she was going home.

"But what about these options for next season?" the executive asked her in surprise.

"Hang your options," retorted Gertie. "You've been good to me over here, and I appreciate it. I've been good to you, too. But I'm going home to America. I've heard things

have changed over there and I'm going back to see. If they're half as good as I've heard you'll never see me again."

Of course it had to be a foggy morning when the liner bearing Gertie and her girls nosed its way into quarantine. Gertie had predicted it for three days.

"Maybe, it's best," she confided to the Purser, as they waited for the fog to lift. "If I could see that old gal with the torch right now, I'd forget I was a lady with American breeding and English training, and I'd kiss you smack on your bloomin' British forehead."

A Little Misunderstanding.

But American fogs are not perpetual, and in the middle of the afternoon the big ship was being warped into her dock. Gertie and her gang were soon in the custom house. They insisted on collecting duty for two good-sized sparklers on her fingers.

"They were left me by my mother," she explained. "I took them away from America with me,

and I'm bringing them back. I don't owe any duty on them and I won't pay it."

"Very well, madam," replied the gruff inspector, "we'll have to keep them."

"You'll keep me too, then," she defiantly asserted.

And keep her they did, but of course released her girls, whom Gertie instructed to get in touch with Millicent without delay.

It was no time at all until Millicent appeared on the scene, armed with a pass permitting her to see her friend.

Mr. Stuart to the Rescue.

With her was a middle-aged man. She introduced him as "Mr. Stuart."

"He is an official of our organization," she explained to Gertie. "He is the one who got us the pass to see you. We heard all about the rings. Mr. Stuart explained it to the main official, a friend of his, and we'll soon have you out of here."

Just then a deputy collector arrived with an order for the return of her rings.

Within an hour they were inside a wonderful building, furnished sumptuously and comfortably, and filled with a merry throng that at once made Gertie feel at home, for they were all of her profession. And the best part of all was that she met three of her former pals whom she had not heard from in a good many years. A circle of such friends soon formed, and not until the lights were turned out at 1 o'clock, did the gab-fest break up. Then Gertie was escorted upstairs and into a room—a delightful little room, unlike the stereotyped hotel quarters that she had once known, and decidedly unlike the old-time actors' rooming houses in which she had spent so many days and nights prior to going abroad.

"You're not a member, dearie," explained Millicent, "but I got you a guest card for two weeks and they are letting you share my room with me as a special courtesy on account of being an English act you see—"

"English be blowed!" interposed Gertie. "I'm an American, and this is my country."

"Right you are," laughed Millicent, "and before the two weeks are up, you will be an active member of the club. That entitles you to a lot of benefits, including \$1,000 free life insurance. It was only recently put into effect."

"Say," inquired Gertie, "since when did actors get so prosperous and acquire such business ability that they could own a palace like this, and have their life insurance paid out of their own fund, and all that?"

Millicent Tells All About It.

"Ever since the day," said Millicent, warming up to the subject, "when the managers of the country found that the artists who worked for them were real human beings and would respond to good treatment, just as quickly as they used to resent bad treatment. Oh, you don't know the half of it, either. Wait until you see the Green Rooms they have in theatres now, and dressing rooms almost as nice as this room we are in now, and even shower baths. Why, the manager meets you at rehearsal and asks you what he can do for you, and insists on giving you an advance. And that isn't all. The old contract is gone. It is 'play or pay' now and regardless of what happens, so long as you live up to the contract, you get your salary. No more last minute cancellations, no more booking seven acts in order to get five. None of that stuff. And then a thousand and one little acts of courtesy and attention that you never dreamed of when you were here. And when you're sick, they take care of you, and if someone steals your material, there is an arbitration board to see that you get protection and a square deal, and you're actually on an equal social plane with the managers—just as you always should have been, and—"

What It Meant to Gertie.

"Stop!" shouted Gertie. She reached into her purse and grabbed a handful of bills, which she shoved toward her enthusiastic friend.

"Here's a hundred dollars," she continued. "Get me a membership in this thing quick. I'm home to stay!"

"But the dues are only ten dollars a year, honey," elucidated Millicent. "Then pay my dues for ten years. Oh, I forgot to ask you, what's the name of this wonderful organization?"

"The National Vaudeville Artists, known among the bunch as the N. V. A."

"That's great! The N. V. A.—N. V. A—Never Venture Abroad! That's what it means to me now."

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SEASON'S GREETINGS

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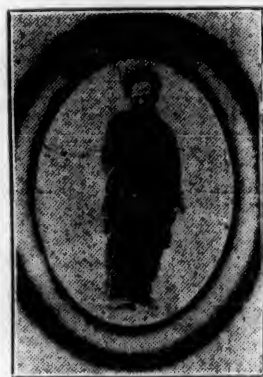
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TO
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Wishing Their Friends a Happy New Year

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Holiday Greetings to All Our Friends

HOLIDAY GREETINGS

HARRY CARR

HEADLINING LOEW CIRCUIT

With "Follow Me Girls"

Direction FRANK RICH

HAPPY NEW YEAR

GYPSY MEREDITH and BROTHER

In Their New Act—"ON THE RUN"

CABARETS

Liquor prices broke away down within the past ten days. It seemed as though speculators stocked up in anticipation of top prices, had been forced to unload through the dropping rates and had gone panicky. The fear of a New York State enforcement act after Jan. 1 may also have entered. Anyway, a standard brand of Scotch in 25-case lots was offered at \$85 a case, the lowest price since prohibition. A very good rye in small lots was quoted at \$45 a case, while a popular champagne could have been had at \$110 a case. One person offered Scotch in five-case lots at \$100 a case, and name your brand. That is something new on Scotch buying, to be given any brand asked for at a flat rate for all. Some of the restaurants were trying to unload at the same time, believing themselves

overloaded with the uncertainty of what Governor Miller may do when taking office. The restaurants, however, while protesting the price quoted was the price paid by them for the liquor, as usual, could not resist tacking on from \$10 to \$20 a case, with the result they found few purchasers, as the liquor offering had been so generally made throughout the city almost everyone had heard of the drop. At the same time dealers claimed the price will advance after New Year's. Several bought liquor at the lowest quotations as a speculative venture, with the intent to hold it until prices jump.

Shanley's is to have dancing. The start will be made in the main dining room before New Year's Eve. A band for dance music only is to

be engaged, while the present orchestra will continue to play for the cabaret performance. Drooping after-theatre business is the cause of the innovation. To Shanley's, it is a decided innovation. The first restaurant in New York to install a vaudeville performance, Shanley's, for years, has withstood the dance floor. The restaurant became unique in that respect. It has drawn heavily of transients, notwithstanding through the national reputation Shanley's cabaret erected for itself. While the dinner business at Shanley's remains normal, the falling off of attendance after theatre has been felt at Shanley's, as at nearly all of the other Broadway first-class New York restaurants.

The Cabarets are being subjected to unusual vigilance by the special police squad assigned to round up criminals, since the reports of New York City's crime wave have been given newspaper prominence. Several all-night resorts and cabarets in the Bronx were visited during

the past week and the inmates carefully catechized. Any known to the police were arrested and brought to the local precincts for interrogation. Broadway restaurants, especially those located in the theatrical district, have also come under police surveillance and the late diners are looked over by plain clothes and special men who also weed out those whom they know.

A Milwaukee avenue road house, near Niles, Ill., just outside the Chicago limits, was raided last week. Several dancers were arrested for giving nude dances. The road house has men and women patrons, who are charged \$2 each to witness the performance. Besides a hat is passed around and just how far the wiggle will let out depends upon the size of the collection. The place sells liquor and a lovely time is usually enjoyed by all. One of the nude steppers is notorious around Chicago for exhibiting her figure. Through being so careless with it,

it's only fit for stags, but the road house saw some extra value.

May Irwin has two homes at the Thousand Islands. One is on Irwin Isle. It is palatial and was recently robbed, probably by liquor hounds. Miss Irwin's other home is on the mainland, a farm with a shack of a barn on it. When leaving for the city Miss Irwin placed a sign on the shack reading: "You will find no booze here." So far they have taken her word for it. It was but recently Miss Irwin was told to name her own salary to appear in the new "Passing Show" for the Winter Garden, but she would not consider it.

The mounted traffic cops of New York are to have side-sent motorcycles, in order that they be on the street in wet weather. The plan is not so much to watch speeders, as it is to have the policemen in readiness to escort notables at all times. Heretofore when the pavements were damp, the traffic men had to either ride in the autos with the drivers or find some other means of keeping up with the procession. But the side seaters will come in handy when it rains and ruin the only pleasure left for a driver in New York.

Declaring Eugene J. Sennett, proprietor of Sennett's Cafe, Bronx, ousted him from the cloak room, wash room, candy and tobacco privileges, breaking a five year contract, Mark Quain brought suit last week in the Supreme Court alleging \$15,387 damages. The complaint states Quain entered into a five-year contract with the proprietor, agreeing to pay \$500 a year rental for the first two years and \$700 for the ensuing three years.

Harry Draush, a cabaret entertainer of Milwaukee, was sentenced to five years, in that city, for the theft of a diamond ring and fur coat.

Ernie Cutting's band opened Dec. 18 at Healy's Balconades, New York.

JUDGMENTS.

Byron Park and Lester Park; M. S. Wallach; \$1,039.58.
Frances White; Pash Bros.; \$70.20.
Ziegfeld Cinema Corp.; Man. Desk Co.; \$235.30.
George Barr Baker; Republic Laboratories, Inc.; \$10,755.55.
Harry Perry and Albert Gorman (Perry & Gorman); Elks Antler, Inc.; \$45.08.
John D. Williams; Algonquin Hotel Co., Inc.; \$265.53.
John D. Williams Productions, Inc.; White Theatrical Studio, Inc.; \$325.79.

"LOVE BIRDS" INSTEAD.

The Wilmer & Romberg show starring Rooney and Bent, first called "Oh Pat," has had its title changed to "The Love Birds."

The Folks at home make an appeal for information about Celia Anna Leubner, who disappeared from Auburn, N. Y. four years ago and is reported now to be on the stage. Her sister, Emma, (address R. D. 2, Auburn, N. Y.), says their mother wishes to hear from her daughter. The missing girl is described as 21 years old, about 5 feet tall, has grey eyes and brown hair. A long, narrow scar on her forehead is mentioned as an identifying mark.

The Bae Palmer band declares it did not walk out in New Orleans, as reported. They assert the act was recalled to New York after it had completed its time at the Orpheum, and charge Miss Palmer was the direct cause of the recall.

Dorothy Walker, in the Eddie Cantor show, Century Midnight Rounders, has been engaged for three years by the Shuberts.

Madeline Buckley, with the Hank Brown act, says her trunk was looted in Feeley's theatre, Hazelton, Pa.

Elfo Fay was married in New York Monday to Samuel Armstrong Benner, former vice-president of the Export Steel Company of Pittsburgh. It was her second matrimonial venture, she having divorced her first husband, Eugene Rosenblatt, last year.

Evelyn Nesbit had her brother, Howard, arrested in New York and haled into court on the charge of defrauding her of \$350. He alleged she owed him the money. Case was continued.



ROBERTSON-COLE

Extends to this industry sincere good wishes for the Christmas season and the year to be in behalf of its stars, its directors and its organization.

OTIS SKINNER in "Kismet"
By EDWARD KNOBLOCK. Directed by GABRIEL.

PAULINE FREDERICK in "A Slave of Vanity"
By SIR ARTHUR WING PINERO

MAE MARSH in "The Little 'Fraid Lady"
By MAEJOIE BENTON COOKE
Directed by JOHN G. ADOLFI

SESSUE HAYAKAWA in "The First Born"
By FRANCIS POWERS
Directed by COLIN CAMPBELL

WM. CHRISTY CABANNE'S "What's a Wife Worth?"

GABRIEL'S "Good Women"
By G. GARDINER SULLIVAN

RC
PICTURES

SEASON'S GREETINGS

FIVE STAR HITS
REMICK

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A NEW FOX-TROT SONG
by the composer
of "VENETIAN MOON"
by BIESE, MAGINE and SIZE MORE

BEAUTIFUL ANNABELL LEE
WALTZ BALLAD
by MEYER and BRYAN

JUST LIKE A GIPSY
NORA BAYES HIT
by BAYES and SIMONS

NOW I LAY ME DOWN TO SLEEP
A NEW LULLABY
by MITCHELL and MEYER

JAPANESE SANDMAN
A HIGH CLASS BALLAD
by WHITING and EGAN

SPRINGTIME
ANATOL FRIEDLAND'S BEAUTIFUL NEW BALLAD
by FRIEDLAND - KAHN - BLOOM

NIGHTINGALE
by the composer of "AVALON"
COBURN and ROSE

I WANT TO BE THE LEADER, OF THE BAND
A NEW FAST SONG BY THE BOYS WHO ALWAYS WRITE 'EM
GUMBLE and YELLEN

DEAREST ONE
KAHN and BLAUFUSS'
BEAUTIFUL NEW WALTZ SONG

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AL JOLSON'S HIT
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THEATRES

AND

ATTRACTIONS

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"THE CARNIVAL OF VENICE"

Formerly "SIX VENETIAN GYPSIES"

MUSICAL AND SINGING DE LUXE

HEADLINING PANTAGES CIRCUIT

YEAR IN LEGIT

tirely shut down, all other lines feeling depression.

Tennessee: Factories have cut off night shifts, none closed down.

Florida: Shipyards shut down, unemployment steadily increasing.

Mississippi: The last two months have been the first to show any unemployment in last three years.

Louisiana: Very little unemployment in any occupation.

Maryland: A steady demand for skilled and unskilled labor.

Virginia: No factories have closed down entirely, but many are retrenching.

New Mexico: People generally employed.

West Virginia: Present unemployment slight; future uncertain.

Texas: Unemployment steadily on the increase.

Kentucky: Conditions of unemployment very serious.

In the Middle West States reports there is an ominous note.

Ohio: Automobile industry and allied rubber industries, etc., at a low ebb of employment. Other industries normal.

Illinois: There are from 50,000 to 75,000 unemployed in the State. About 75 per cent. is chargeable to the closing down of automobile industry.

Michigan: Unemployment is widespread.

Wisconsin: Applicants for work number about the same as 1919.

In the corn-belt:

Iowa: There is a readjustment taking place which means the laying off of people in certain lines. In many lines, however, the laying off is not greater than usual at this time of the year.

Kansas: Indications point to increase of unemployment in common labor.

Nebraska: Employment has fallen off in the last six weeks in Omaha and Lincoln.

Missouri: Effects of readjustment are now being felt with unemployment increasing.

In the Northwest:

Minnesota: Unemployment is increasing. In some lines cuts will be as much as 50 per cent.

South Dakota: No unemployment.

Montana: No alarming features.

Oregon: Considerable number of idle laborers. Added atop of this is the situation in the banking centers, where it is reported there is going to be a general calling in of loans after the first of the year. As a matter of fact, conditions just at Christmas time are so serious that in Wall street there was talk of temporarily shutting down the stock exchange immediately after the first of the year.

Auto Show an Instance.

As an instance at the present moment, the motor car and truck show which opens in New York next week is expected by the managers to bring a rush of business. It always has in previous years and on the surface the managers do not see why this year should be an exception. A canvass of the hotels last week indicated they are to be jammed as in the years past with visitors of the trade, but the clerks who are making the reservations state that those who formerly took suites of rooms are satisfied with a room and bath this year, and a great many are going to the smaller hotels. This would not indicate the auto crowd is going to have an overabundance of money to spend on amusements. The reason is that they are all suffering from the general slump that has hit the automobile trade. Salaries, commissions and expense accounts have all been cut and entertainment will likewise be curtailed during the show week.

Theatres Fortunate.

But taken all in all the theatre has done very well. That is, at least as far as the big cities are concerned. The road, however, is all shot to pieces at this time for all attractions except those that have great big city names.

Business in the four big cities—New York, Chicago, Philadelphia and Boston—is fairly good. But one exception, Boston. Late reports from that locality indicate there is a general trend toward the resumption of theatregoing there.

Chicago within the last two weeks has reported almost record-breaking business and Philadelphia is likewise in good shape.

In New York business is fairly good despite the pre-holiday slump. Of the attractions running at present the hits do not seem to show that they have been at all affected, but some of the weaker sisters have been pretty much shot to pieces.

92 New Productions.

Ninety-two new productions made in New York to date (including the current week). Right now there are 46 shows running. That means there must of necessity have been at least a like number gone on

their way, and at least 50 per cent. of the latter have gone to the storehouse.

Of the many tried out on the road and failed to come to New York, the least said the better. There were many and their failure represents many hundreds of thousands of dollars.

Of the current shows on Broadway there are two productions which bid fair to hang up records which will never again be touched in the history of the theatre. They are "Lightnin'," now in its third year at the Gaiety, and "Irene," in its second year at the Vanderbilt. The former is a comedy which started with a box office scale of \$2 and \$2.50 for Saturday nights and climbed with the times at successive 50 cent leaps until a few weeks ago the Saturday night scale was advanced to \$4. There does not seem to be the slightest doubt that this attraction will round out its third year on Broadway, and by that time it will have played to a gross of

almost \$2,000,000 in New York alone. "Irene," now in about its 60th week, will show a gross of about \$930,000 to date.

The third holdover success that is still going along to tremendous business is "The Gold Diggers" at the Lyceum, now in its 66th week, with the gross over the \$1,000,000 mark by about \$20,000.

Current Season's Hits.

Of the current season's productions those that stand out as the hits line up as "The Bad Man," "The Bat," "Enter Madame," "The First Year" and "Welcome Stranger" in the dramatic version, with "Mary," "Tip Top" and "The Greenwich Village Polies" in the musical section. This does not mean that all the other shows in New York are not doing business, for in a secondary list of successes one would have to include the two extravaganza successes, "Afgar" and "Mecca," "Honeydew" and "Tinkle Me" in the musical shows. Of the second string dramatic hits "Ladies'

Night," "Spanish Love," "The Meanest Man in the World," "Sampson and Delilah," "Heartbreak House," "Thy Name Is Woman," "Rollo's Wild Oats," "The Woman of Bronze" and "The Tavern" are all up with the leaders.

In the producing field there have been a number of changes. The final parting of Marc Klaw and A. L. Erlanger came about during the year. Mr. Klaw has started building theatres and producing on his own, while Mr. Erlanger has changed the name of the Klaw & Erlanger Exchange to the A. L. Erlanger Exchange and is still routing.

In active association with Erlanger in productions and the leasing and ownership of theatres at present are Charles Dillingham and Florenz Ziegfeld, Jr. The latter two are of the in between set in the producing field. They are not of the old school and cannot be classed with the younger producers who have leaped into the field in the last year or so.

A development late in the year was the breaking away from the Shubert side of the fence of Arthur Hopkins and the Selwyns, who joined with Sam H. Harris in an alliance which while primarily formed to protect their interests as far as big city bookings are concerned may develop into one of the biggest factors of the game through the formation of a third booking office for the big towns. Marc Klaw lately joined them, with others reported about to become associated.

One of the developments that does not seem to hold any too rosy an outlook for the profession in general came late in the year with the announcement that the Actors' Equity Association was to make an effort to have its membership vote for a closed shop, generally announced by the actors' union as "Equity Shop." A certain amount of opposition in the ranks came about against the plan. It is to be decided by vote (referendum) this month.

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"THE MARK OF ZORRO"

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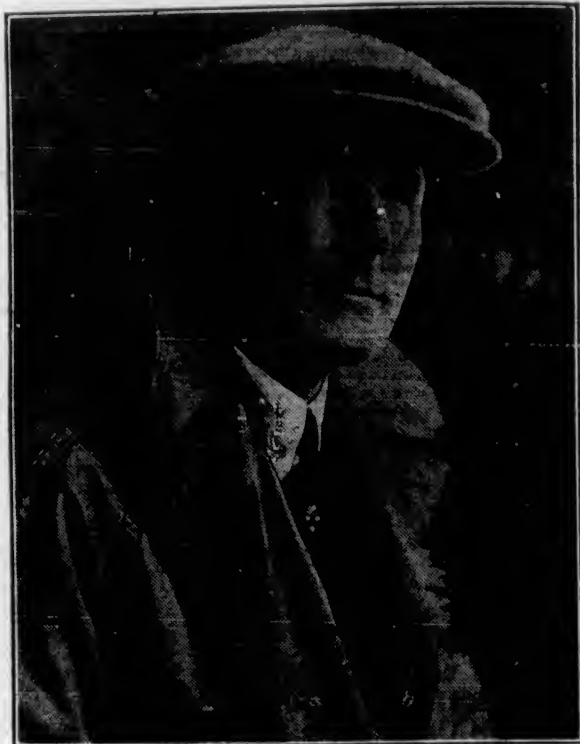
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ACTORS' FIDELITY LEAGUE

perence as conferees and their character and ability, which should command confidence and respect. They could seek an informal hearing with managers or publishers to bring up the points under protest, first approaching those known to be of like calibre to themselves, men of exemplary influence in their zone of operation. It would be a grave error to be swayed by the radicals or extremists and assume that such publishers or managers do not exist. Many customs have been followed here now by well-meaning persons who thought them good enough until awakened to their evil. The facade of the Ethical Culture Society's temple, at 6th street and Central Park West, New York city, bears the inscription: "Dedicated to the ever-increasing knowledge and practice and love of the right."

"There are theatrical managers who have been actors. Some of them are yet and some are playwrights, and it must not be forgotten that others, a few, have been managers so long that they possess a sympathetic understanding of authors and actors and their problems. Of course, there must be as many equitably disposed publishers. After gaining some degree of acquiescence from the first interviews a tentative standard contract, containing the remedies sought, might be brought forward and a more widely inclusive negotiation observed. Should the points offered for adoption be just and the spirit of co-operation be ever kept to the fore, without threat or bluster, a clear road would soon open to the objective. There would be no retreat, because every foot of the way onward would be tenable ground, and what recalcitrants there were would be unable to hold out long against the moral force of the majority.

"The prime requisite for service of this kind is disinterestedness—zealous devotion to the common cause. Every man whom it is the purpose to standardize should be credited with the desire to do right until he proves himself otherwise. Then coercive methods could properly be evoked against him. Here's to your closer fraternity:

"Heaven favors things that are bravely begun, not idly dreamed."

The foregoing is a fair outline of how the Actors' Equity Association was developed up to May, 1917, when Mr. Sam H. Harris, of the firm of Cohan & Harris, communicated with the A. E. A. through me, saying the United Managers Protective Association had reached the conclusion that it would be a wise and a good thing for them to adopt with the actors' organization a uniform, standard contract and that he had been made the chairman of a committee for the managers, with that end in view. In fact, the A. E. A., by precept and example, continued consistently on its way until the adoption of the uniform contract on the following October 3, and the celebration thereof at the Ratification Supper of November 25, 1917.

We shall not attempt to recount all that has happened since. It is enough to say that the Actors' Fidelity League is a voluntary association of actors, animated by the same motive and pursuing the same methods that marked the progress of the Actors' Equity Association prior to the fall of 1918, when a small coterie of radical men on its council, taking advantage of the confidence and prestige that had been gained by that body through the strict observance of truth and honesty, adopted steam roller tactics that they might enter upon a less scrupulous course.

The League was not founded by managers. That evil fiction of suspicious minds has been dispelled. Truth has its own way of prevailing. The League is espousing what its members believe to be the highest welfare of all actors. A. E. A. spokesmen of little or no practical experience with actors' trade unions and closed shops refer with contempt to League members who have suffered from them and would warn their professional fellows against similar injury. These Leaguers are charged with seeking to "strangle the legitimate aspirations of the majority of actors." This would apply to any man or woman who disagrees with the propaganda set forth by the A. E. A. leaders. What a preposterous thing to say of Winchell Smith, David Belasco, Mrs. Fiske, Henry Miller, Margaret Anglin, David Warfield, Blanche Bates, Otis Skinner, Winthrop Ames, and five hundred other real devotees of the stage we might name.

The Dramatists Guild has recently thrashed out the question of trade unionism as proposed for themselves. They reached the conclusion that the author, the actor,

and the manager are essential each and all to dramatic productions.

Edwin Booth, in founding "The Players" to benefit "the members of his profession," designated the "qualifications of members" as follows: "Any male person over the age of twenty-one years, who is an actor, manager, dramatist or other member of the dramatic profession," etc. The order of the designations is significant. Mr. Booth was not evidently in favor of "destroying all managers." Yet there was scarcely a time during the growth of the A. E. A. even at moments of the greatest encouragement, when its then president did not declare, "I would not take the word of any theatrical manager, even if he gave it on a stack of Bibles." He momentarily forgot he was under the late Charles Frohman's management for ten years without a written contract.

The League is absolutely untrammelled. It is resolute in its stand to maintain the equitable, uni-

form contract and to protect actors under it. The League is aware that hundreds of right minded actors, whose intelligence and conscience will not permit them to trail after the radical extremists, are taking a middle ground and confiding to their friends that they will not adhere to any organization. This is a natural, though most deplorable consequence of the violent and demoralizing actions of the coterie of bad leaders to whom I have referred. There should never be any slipping from the standard established. The Fidelity League means to cling to it without relaxing. Each day we are happy in rendering service to our members—our greatest joy coming from cases wherein the member is least able to help himself. The League commands a confidence that enables it to gain the quickest kind of fair co-operation.

In the bonds of fraternity, justice and equity, I wish all good actors a Happy and a Prosperous New Year.

NEWS OF THE DAILIES

All Paris was aroused and the cables convulsed this week because Raymond Duncan, nephew of Isadora Duncan and a Greek dancer himself, had disappeared from his father's esthetic colony in Paris. It was reported he had been kidnapped, but it seems he simply got tired, after running around barelegged and letting his hair grow long, for 15 years, and went away to get a haircut and a pair of pants.

An exchange of verbal shrapnel between stage folk and newspapermen, with Louis Mann, Frank Tinney and George Beban on one side, and "Bugs" Baer and Charles Somerville on the other, developed at the New York Press Club "frolic," Dec. 18. Sixteen acts, including those mentioned, and De. s. Frank Fay, Charles Judels, Walter Kelly, Harry Delf, Nelson and Cronin, George Jessel, Duncan Sisters and the Illiger Trio, were on the bill.

A series of Irving Berlin revues will be presented next spring by

Sam H. Harris. He also will present a musical version of "Going Some," a play by Montague Glass and Oscar M. Carter; Ethel Lloyd Patterson's "Jackdaw," "The Hero," by William Collier, and a play for immediate production "Nice People," a comedy by Rachel Crothers with Francine Larrimore as star, to open Dec. 27 in Atlantic City; "The Champion," opening Jan. 1 at the Longacre; "The New House," with Richard Bennett, and "Our Children," with Ernest Truex.

Clara Smith Hamon, charged with killing Jake Hamon, Oklahoma political leader and partner of Ringling, has been located in Chihuahua City, Mexico, and soon will be on her way back to face trial. She will be given her freedom on bail pending the opening of the trial.

Martin Beck, Monday, married Louise Peyton Helms, of Philadelphia, the ceremony being read in the Tabernacle Presbyterian Church. They will spend their honeymoon in the South.

JULANNE JOHNSTON



MISS JULANNE JOHNSTON

TO BE STARRED IN HER OWN PRODUCTIONS
IN NINETEEN TWENTY-ONE

LATEST RELEASES IN WHICH MISS JOHNSTON APPEARED

"SITTING ON THE WORLD"

(D. N. SCHWAB PRODUCTION)

"SEEING IT THROUGH"

(BRENTWOOD)

"MISS HOBBS"

(REALART)

VARIETY said—

"A Clever Girl Worth Featuring"

STORIES WILL BE CONSIDERED FITTING MISS JOHNSTON—WRITE TO

H. H. W., Care of OTTO HENRY HARRAS

HOTEL HOLLYWOOD

HOLLYWOOD, CALIF.

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GEORGIE PRICE—No; I can't afford it."

Adv. Sol.—"Can't afford it! Why you've doubled all season with the Century Roof and haven't missed a Sunday Concert since May."

GEORGIE PRICE—"Can't deny that."

Adv. Sol.—"Why, only last week you bought a Packard, and you know it is whispered around you are the wealthiest young actor on Broadway."

GEORGIE PRICE—"I wouldn't go so far as to say that."

Adv. Sol.—"And your song, 'Moon Beams,' I'm sure will net you enough to pay for 3 editions of VARIETY."

GEORGIE PRICE—"It's a great song, but that remains to be seen."

Adv. Sol.—"You can't deny that you outdrew Cantor at the AUDUBON and that you hold all records for attendance in the FOX theatres."

GEORGIE PRICE—"Well, that's what Mr. Allen tells me, but it's no reason to advertise. Sorry. Tell 'em all I wish 'em the Compliments of the Season. Would you run this picture?"

And so—



HENRY MILLER BLANCHE BATES

IN

"The Famous Mrs. Fair"

By JAMES FORBES

Direction of A. L. ERLANGER

SEASON'S GREETINGS

FROM



ADELAIDE

AND

J. J. HUGHES

A HIT—WISHING YOU THE SAME

McGREEVY and DOYLE

In "MOTORING DIFFICULTIES"

By JACK LAIT

Direction MORRIS & FEIL

WILLIAM RUSSELL

FOX FILM CORPORATION

Los Angeles, California

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I. H. HERK
PRESENTS

JIMMIE COOPER AND HIS BEAUTY REVUE

FEATURING

ADA LUM, EDDIE HALL and MARTY COLLINS

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SEASON'S GREETINGS

EDUARDO THE CANNISONS ELISA

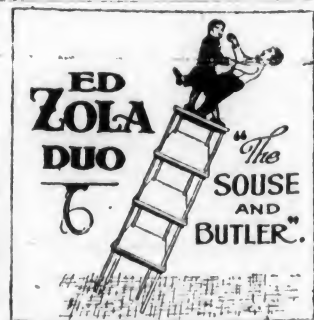
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The Season's Greetings

HOPE HAMPTON

starring in

"THE BAIT"

A Paramount Picture

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FOUR ACTS IN PREPARATION

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HILDA

WILLIAMS AND WOLFUS

In Their New Act

"FROM SOUP TO NUTS"

After First Showing, Booked to Headline Entire
Orpheum Circuit Beginning Opening Last Week
at Orpheum, St. Louis. Ending San Antonio,
Texas, February 2, 1922

Direction, HARRY FITZGERALD

SEASON'S GREETINGS

FROM

**WILLIAM B.
FRIEDLANDER**

WILLIAM B. FRIEDLANDER ATTRACTIONS

140 WEST 42d STREET, NEW YORK CITY

JACK WEINER

Business Manager



*Greetings
to all our
friends
and
knockers*

FROM

**SAM
AND
GOLDIE
HARRIS**

Why the Great METRO productions are like no other pictures in the World

PICTURES speak a universal language. In every country there is a demand for METRO Pictures. Popular delight in these marvelous creations, both here and abroad, is growing by leaps and bounds.

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That is the big idea underlying the work of the most complete entertainment organization ever brought together.

Stories are not built around Stars—but Stars (as in the days when the American drama developed its most delightful art) are secured to suit the stories.

These men and women of genius and charm are directed by the wisest minds in the Art of the photo-drama. Back of this is every device that the Science of Motion Photography has perfected. There is, besides, *Soul* in the work—the Master Dominance of the Ideal—that nothing more artistic, more beautiful, more enchanting, more thorough shall ever be produced than is achieved by METRO.

See a METRO Picture and learn that what was Commerce has been, by this organization, lifted to the eminence of Art.

**Soon to be shown at
the best photo-play
houses all over
the world**

Jewel Carmen in "The Silver Lining," written and directed by Roland West.

Mr. Bert Lytell in "The Misleading Lady," by Paul Dickey and Charles Goddard.

"The Marriage of William Ashe," by Mrs. Humphry Ward, starring May Allison.

"The Off-Shore Pirate," by F. Scott Fitzgerald, starring Viola Dana.

"Mother Love," by Izola Forrester and Mann Page, starring Alice Lake.

"Cinderella's Twin," by Luther Reed, starring Viola Dana.

"Lure of Youth," by Luther Reed, with an All-Star Cast.

M E T R O

PICTURES CORPORATION

NEW YEAR'S GREETINGS

**AARON
HOFFMAN**

SEASON'S GREETINGS

Pat Rooney and Bent Marion

**FRANK
LLOYD**

GOLDWYN DIRECTOR

PRODUCER OF

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"WOMAN IN ROOM 13"

"SILVER HORDE"

"LES MISERABLES"

"TALE OF TWO CITIES"

and other big Box Office Winners

RUBE BERNSTEIN

and

G. W. GALLAGHER'S

"Bathing Beauties"

please most of the people all the time and all of the people most of the time.

BERNSTEIN'S

"FOLLIES OF PLEASURE"

IS ANOTHER GOOD SHOW

SEASON'S GREETINGS

JACK RUSSELL and Company

(WHO'S WHO)

Headed East Again

313

MASEL UND BROCHA
ZU DIE GANZE
MASHPOCHA!

313

EARL

HAMPTON

What JACK LAIT said in Variety about us at the PALACE, CHICAGO:

Hampton and Blake strolled on for a knockout. Having attained a spot this confectionery pair tore the house to a frazzle with huge punch laughs and unbroken admiration and attention. Hampton is an extraordinary light comic; Miss Blake has a wicked way of shooting comedy cracks. Between them they stole everything in sight, and, in view of all circumstances, may be credited with the legitimate hit of the bill.

AND

DOROTHY

BLAKE

IN

"BEAUCOUP NUISANCE"

ATTENTION, LITERARY PIRATES!
OUR MATERIAL IS FULLY COPY-
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ENTIRE

ORPHEUM

CIRCUIT
AT PRESENT

BOOKED SOLID FOR 2 YEARS

E. K. NADEL, Manager and Friend
(IT CAN BE DONE)

313

Since opening our present vehicle, we have received 313 letters from performers—310 of these were friendly.

YULETIDE BLESSINGS TO ALL
(Even the other 3)

313

Season's Greetings

H
A
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"JUST FOR FUN"

GREETINGS
HAPPY NEW YEAR

LULU
McGUIRE
IN

"Hello
Husband"

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. Keith's Vaudeville Exchange
(AGENCY)

(Palace Theatre Building, New York)

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Artists can book direct by addressing S. K. HODGDON



**HARRY K.
MORTON
and
ZELLA
RUSSELL**



*Extend Heartiest Greetings
for a Happy and
Prosperous New Year.*



Featured in William Moore Patch and Edgar MacGregor's "THE SWEETHEART SHOP," by Ann Caldwell, which enters its second year this week at the Tremont Theatre, Boston, after a long run in Chicago, New York and Philadelphia.

Mr. Morton and Miss Russell are under the exclusive direction of **CHAMBERLAIN BROWN.**

HAPPY NEW YEAR

TOM MCKAY

Presenting "SHAMROCK AND THISTLE" REVUE

WITH KILTIE PIPE BAND

Western Representative: **ERNIE YOUNG**

Eastern Representative: **MORRIS & FEIL**

GREETINGS

CLAUDE AND MARION

Touring ORPHEUM and INTERSTATE CIRCUITS "STILL ARGUING"

SEASON 1920-21

Direction, **PAT CASEY AGENCY**

E. K. NADEL, Personal Representative

Warren and Wade IN "Looking for a Tailor"

A Happy New Year to All Our Friends

West. Rep., **CHAS. NELSON**

SEASON'S GREETINGS

HOMER ROMAINÉ

"AERIAL ECCENTRICITIES"

Direction **MATTHEWS & MILLER**

WHEN IN BOSTON Stop at

HEALY'S HOTEL

SPECIAL RATES TO PERFORMERS
NEAR ALL THEATRES

JOHN QUIGG

Featured with "Social Follies"

"One Bright Spot and Stopped the Show Cold."—Review by Bell in Variety.

Here's hoping all my friends will

have a

"Tip Top" New Year

and enjoy

"Good Times"

throughout 1921

R. H. Burnside

New York Hippodrome

SEASON'S GREETINGS

JOHN

BYAN

With EDDIE CANTOR'S "MIDNIGHT ROUNDERS"

Management: Messrs. SHUBERT

BOOKED SOLID IN THE KEITH THEATRES
A NOVELTY COMEDY ACT

TONY

and

GEORGE

"ON THE BOULEVARD"

Direction, CHAS. ALLEN

M. S. BENTHAM Office

The prosecuting Attorney was relentless—a Crusher of Women's Souls whose one God was the God Success—She was Friendless—Circumstantial Evidence Was Against Her—She Sealed Her Lips to Shield Another—He Sent Her to the Penitentiary—And Then—He Fell Madly in Love With Her!

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IN

"THE PRICE OF SILENCE"

from the famous novel

"At the Mercy of Tiberius"

by Augusta J. Evans Wilson

A human interest story that bares the soul and heart of a noble woman under the most trying circumstances. Swift, Clean and Replete with tense dramatic moments.

An Independent Super-Special that will soon be the talk of the country, because of its beauty and unusual theme.

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Happy New Year To All My Friends Regards to My Pal J. A. COLBURN



HANK WHITMAN

Dresser for FRANK TINNEY

THEATRICAL DOUGLAS HOTEL

Under New Management.
Rooms Newly Renovated.—All Conveniences.—Vacancies Now Open.
207 W. 40th St.—Off B'way
Phone: Bryant 1477-S.

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ROCHESTER, N. Y.
Up-to-date European — \$1.00 UP.

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RESTAURANT-THEATRE.
Booking High Class
Refined Attractions
DOUBLES — TRIOS — QUARTETTES, Etc.
Act must be refined and measure 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 particulars to FRED
HURLEY, Stage Director.

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1493 BROADWAY, NEW YORK
Writes original monologues, sketches,
reviews, burlesque shows, comedy scenes,
smart patter, songs, scenarios, etc. I
specialize on loud laughs. Hundreds of
references.

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696 EIGHTH AVE., N. Y. C. MAIL ORDERS
Bet. 43d & 44th ATTENDED TO

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STARRING IN
JACK LONDON STORIES
FOR METRO.

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110TH SEMI-ANNUAL DIVIDEND
The Board of Trustees has declared a semi-
annual dividend at the rate of

FOUR PER CENT.

per annum on all deposits entitled thereto, pay-
able on and after Jan. 17th, 1921.
Deposits to \$5,000 made on or before Jan. 10th
will draw interest from Jan. 1st.

BANKING BY MAIL
CHARLES ROHE, President
GEORGE T. CONNETT, Sec'y & Treas.

VARIETY'S GREEN COVER

for this issue only
Next Week
VARIETY in White

Miss Franzeska Is Presenting a New Comedy of the South Sea Islands

FOR JACKIE BY JACK LAIT

JACKIE WISHES YOU ALL A HAPPY AND PROSPEROUS NEW YEAR



ADOLPH ZUKOR
PRESENTS

A

George Fitzmaurice
PRODUCTION

"Paying the Piper"

with
DOROTHY DICKSON,
ALMA TELL,
GEORGE FAWCETT,
and ROD LA ROQUE

Sparkling With Life and Color!

THE soul drama of thoughtless men and women to whom life and love are but playthings. The greater drama of those who face life's realities and find joy and happiness.

A companion piece to "On With the Dance," a vivid and thrilling spectacle of the city's dance of pleasure. Staged in startling settings, and radiant throughout with beauty.

By OUIDA BERGERE

A Paramount Picture



(This is the four column press book advertisement, in mat or electro at your exchange)

SPORTS

To save the Walker Law, legalizing boxing, members of the State Boxing Commission are willing to resign after Jan. 1, when Judge Nathan L. Miller takes office as Governor, according to authoritative reports. The commission was only appointed by Governor Smith last summer. If the commissioners should resign, it is believed Governor-elect Miller and the Republican Legislature might permit the Walker Law to stand, although prominent up-state Republican leaders are insisting it should be repealed.

The present commission is composed of Joseph Johnson, chairman; Edward W. Ditmars and Walker Hooke, with Charles A. White as secretary. Nothing is known con-

cerning the intentions of members of the License Committee, but there is no scramble for positions on it because they are non-salaried. In any event it is not considered likely that permission will be given to hold the Dempsey-Carpentier fight in New York State.

Chances of the ten-round boxing game being revived in San Francisco were killed off and the four-round game, in vogue several years ago, sustained a severe set-back when the police commission backed by the Mayor and supervisors ordered all boxing stopped in that city. A card scheduled and expensively advertised for last Friday night was automatically called off. The action of the police commis-

sion followed closely the arrest of a gang headed by Edward (Kayo) Krivosky, heavyweight, and Ed (Spud) Murphy, middleweight.

Four fight clubs operating in San Francisco proper closed their doors, three voluntarily and one by the police. One club in San Mateo, just outside of San Francisco, also shut down voluntarily as did a club up-state in Petaluma, owned by Billy Murray, former middleweight title challenger. At Sacramento the police have put a permanent ban on all phases of the boxing game. Jack Doyle, matchmaker and owner of the Vernon Athletic Club, just outside of Los Angeles, has announced that he will stage four-round bouts in the future as he has in the past, with the stipulation that men who box for him must be of good record.

In Oakland, where Tommy Simpson has been staging a weekly show each Wednesday night at the city's auditorium to crowds averaging 8,000, boxing will continue under

special regulations made by the police department last week. No boxers ever implicated in an affair which demanded police attention will be allowed to appear in an Oakland ring. A special order makes it necessary for all boxers to have some kind of employment before being given a match.

Under the state laws no professional boxing of any kind is allowed in California; yet cert in revelations made during the past week show that the so-called "amateur" boxers of the four-round game have been receiving cash and not medals as the promoters claimed.

That there are an untold number of walls, howls and complaints regarding Walter Camp's annual All-American selection as published in last week's issue of Collier's, seems to be a fact. With such a wealth of material as has been abundant this fall and of which almost every college eleven had its share, that

the kickers will kick is not surprising.

Most of the disagreeing is done by local fans who are rabid concerning their own favorites. Just try to tell 'em down south that there is a better back than Barron of Georgia Tech—they don't believe his equal breathes, Camp, Edwards, Davis and all the other prominent football authorities notwithstanding.

And to make good on the kicking with due respect for Mr. Camp as a judge of football ability, there is one selection of his that smacks of favoritism towards his own alma mater—Callahan of Yale—placed at guard on the first team of the country.

That the eleven men, as chosen by Camp, comprise the last word as to ability in playing their particular position and are collectively the top-notch players of the year is, and has been for years, generally recognized by the football world. So much so that if a man is given a place on Camp's first team that mark of distinction, "All-American," goes on his gold football given to him at the end of the season by his college. Whether he be picked by 16 other critics for All-Eastern, Western, Southern or American honors makes no difference, Camp's word is football law. It has been so for years, and his selection the highest honor that comes to a gridiron athlete throughout his collegiate career.

Granted that Callahan was a great defensive guard and a supreme leader, did he do more in any game than Alexander of Syracuse against Colgate and Pittsburgh? Knowing that Alexander played center this year, was it not Camp himself who rated that player as one of the greatest guards of all time last year, and does the fact that he equalled, and in some instances surpassed, his playing record of last year, go for nothing? And what about guards of the skill shown by Hess and Griffith of Penn State and Schwab of Lafayette, to say nothing of two or three more that were sprinkled through the west.

Maybe Callahan deserves the position given him in Camp's choice, but certain it is that there will follow many discussions over that choice—especially when one recalls the Yale-Princeton game of last month.

And will there not be several arguments concerning the relative skill of Way of Penn State, and Davies of Pittsburgh?

Boxing will be revived at Pittsfield, Mass., in January as the result of the formation of a new athletic club. Michael J. Garvey, who was matchmaker of the Twentieth Century A. C., which conducted bouts there for several years, is president of the new club, and Daniel Morey, matchmaker. The bouts will be held at the Casino. At a referendum held recently, the voters expressed themselves in favor of boxing by a large majority. Jan. 5 will probably be the opening date.

The old Bedford Rest, for years a cabaret, located at the corner of Eastern Parkway and Bedford avenue, Brooklyn, will be remodeled into a fight club. The backers of the club are John Hann, Daniel Douglas and Denis J. Donovan. The club will open about Jan. 15, and seat 5,000. In addition to the enclosed structure, an open air amphitheatre seating 2,000 will be constructed as an annex. This is to be ready for occupancy by next summer.

Oakland has been added to the list of California cities which no longer tolerate professional boxing, whether four rounds or one round. The death knell for boxing in the state is just about read, to sound although five cities still allow four-round matches.

Gus Hill has tendered Jack Johnson, the colored prize fighter, an offer to head a Negro minstrel show as interlocutor. Johnson is due soon to leave Federal Penitentiary at Leavenworth. Johnson appeared in vaudeville several years ago, playing at Hammerstein's. He plays piano, bass violin, and, according to Gus Hill, sings coon songs well enough to get by.

It was estimated that \$60,000,000 was bet in the mutuel machines on the four Maryland tracks during 110 days of racing this season. In addition to \$5,000 a day in taxes, the Maryland State Racing Commission received 15 per cent. of the net earnings of the tracks, in the neighborhood of a million and a quarter dollars.



ROBERT BRUNTON PRODUCTIONS

5301-5601 MELROSE AVENUE

LOS ANGELES, CALIF.

AT LAST! A NEW ACT

PAUL

NAOMI

MORTON and GLASS

OFFERING

"The Spirit of 76th Street"

By BILLY DALE and CLARENCE GASKILL

ACT FULLY PROTECTED

SEASON'S GREETINGS

Direction THOMAS J. FITZPATRICK

**HENRY C.
JACOBS**

**JOHN G.
JERMON**

EXTEND HOLIDAY GREETINGS

COLUMBIA THEATRE BUILDING

NEW YORK CITY

Norma and Constance Talmadge

WISH YOU ONE AND ALL

A JOYOUS 1921



Mlle. NATALIE

PRIMA BALLERINA

(absoluta)

NEW YORK HIPPODROME

Direction CHARLES DILLINGHAM

Season's Greetings
TO ALL OF OUR FRIENDS
MADELEINE
RANDOLPH
AND
KATHLEEN
ROBINSON
'JUST US GIRLS'
Direction, BILLY GRADY

Greetings to All My Friends

Wherever They May Be

ROCCO VOCCO

Offices of Winthrop Ames
244 West Forty-fourth Street
NEW YORK CITY

Edward Lyons, Manager

HAPPY NEW YEAR GREETINGS FROM

GEORGE

FRED

BARRY and LAYTON

Direction: SIMON AGENCY

Season's Greetings

FROM

THE CHICAGO OFFICES

OF THE

B. F. KEITH

VAUDEVILLE

EXCHANGE

FOUNDERS

B. F. KEITH

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EDWARD F. ALBEE

F. F. PROCTOR

STATE-LAKE BUILDING

CHICAGO

C. S. HUMPHREYS, Manager

FOREIGN REVIEWS

VIEILLE ALSACE (1793).

Paris, Dec. 13.

The most sympathetic welcome was given to the troupe of peasant actors from Alsace, which appeared at the Theatre des Champs Elysees for a week. This attempt of Jacques Hebertot, who offered hospitality to the al fresco theatre of Dambach to permit Parisians to witness this clever company, deserved encouragement.

It is a pleasure seeing these peasant actors, who are reputed to attract large crowds Sunday afternoons at their open-air performances at Dambach, a village near Strasbourg, in the same lines as the passion play at Oberammergau. The three-act piece, "Vieille Alsace," by Eugene Gerber, deals with the revolution and the proclamation of the Republic. It is played in the dialect of the country, and was a foreign language to the majority of those present, though a knowledge of German helped somewhat.

The plot told by an Alsatian portrays the divergence of political views in a family; the father, Hans, is Royalist, while his son, Hannes (or John), is Republican. The latter loves Barbel, the adopted daughter of his father. When two fugitive monks, who remain loyal to the crown, are received into the home Hannes quits it, Barbel promising to "wait for him." She does so in spite of the persecution of Mathias, a former farm hand, who has become chief of the municipal police, aided by his mother, Raas-Gret. The public prosecutor of the Republic, who had Dietrich, mayor of Strasbourg, executed on the guillotine, threatens to arrest the father, Hans, who is falsely compromised in a plot. Mathias offers to obtain his release if Barbel will marry him. Being refused, he sets fire to the farm at the time of the reaction, the Thermidore. The terrible Euloge Schneider loses his power and is arrested; Mathias is non-suited, and after having sought refuge with a monk, Barbel is united to Hannes.

The action is slow, and for those failing to understand the dialog the play seems monotonous. But the acting of these peasant performers is extremely interesting. The troupe is to tour France.

Kendrew.

L'HOMME A LA ROSE.

Paris, Dec. 13.

The production of Henry Batallie's three-act piece by Leon Volterra at the Theatre de Paris was awaited with interest. It is one of the great events of this theatrical season.

Batallie thereby shows himself not only a great playwright but a poet. He has taken as his theme the decline of Don Juan. This world-famed love-maker delegates a friend, Manueltito (Rene Maupre), to replace him for an adventure (first act) with the amorous Conuelita (Eve Francis), and on this occasion the husband, Duke de Mines (Roger Karl) is warned, returns to the castle with his retainers and kills the intruder.

The body is identified as that of Don Juan (Andre Brule), and ultimately buried (second act) with great ceremony, Don Juan attending the funeral accompanied by his friend, Alagonzo (Gaston Dubosc). He is thus able to witness the grief or indifference of his former mistresses and friends.

Only a working girl (Mlle. Clare) he has hitherto never noticed, but who is enraptured by his personality, really weeps for the supposed hero. Don Juan assumes a false name and travels, and five years after (third act) he is dwelling in a country tavern, neglected and melancholy. He pays court to a widow (Mlle. Monna Delza), but she prefers an old general because he has fame to offer her.

Don Juan then divulges his identity, for he was the most famous in Spain, but no one will believe him. He sadly recalls his past life when left alone, and the images of his love adventures, with his victims, appear before him. He realizes he is aging; he is just an ordinary man. And he is contented to frequent the serving girl of the inn (Mary Marquet), to whom he promises 10 duros for her favors. This splendid dramatic work is elaborately mounted with a big cast and every detail carefully observed. The acting of Andre Brule is noteworthy. He occupies the stage the entire three acts, with very short exits, and never falls. "L'Homme a la Rose" (because Don Juan supposedly wore a red rose) is the play of the season. It has cost much money to mount and the salary list must be expensive.

Business is splendid, the Theatre de Paris being sold out days in advance.

Kendrew.

LE ROI CANDAULE.

Paris, Dec. 13.

This five-act comic opera, by Maurice Donnay, music by Alfred Bruneau, was created at the Opera Comique. The author has treated the antique history of the last of

the Heraclides in a humorous fashion, making King Candaule, ruler of Lydia, an uncanny monarch.

Having as wife the beautiful Tude, he entices his minister, Gyges, to climb a tree that he may the better admire her charms at the hour of her bath.

For this cavalier liberty the queen punishes her husband by becoming enamored with the scheming Gyges and not hesitating to let him witness one of their frequent love duets.

Gyges, having possessed the queen, craves for the crown and has Candaule assassinated (as is recorded by chronicler of the eighth century before Christ).

The couple then reign undisturbed, in spite of the visitation of Candaule's ghost.

Donnay has handled this subject in a burlesque manner, as he wrote his Lysistrata. Familiar with an-

tiquity, he remembers the days of the Char Noir cabaret, when he wrote ditties for shadowgraphy shows with Sallia. He is fresh and witty, and his work is ably seconded by the musician who has supplied a light, harmonious score that will please both the melomane and the ordinary playgoer.

Kendrew.

Theodora Larocque, New York society girl and niece of Alice Duer Miller, author of "The Charm School," in which the girl had a part, is engaged to marry Charles R. Codman, of Boston.

Robert E. Forbes, brother of James Forbes, playwright and formerly manager of the Hudson theatre, was found Monday after he had been missing a week. A general police alarm had been sent out for him. Mr. Forbes was a victim of aphasia, and, forgetting where he lived, had registered at a hotel. He is under the care of a physician, who says he will be all right in a few days.

Marcus Loew gave a dinner party on the Century Roof Monday night.

INSIDE STUFF—VAUDEVILLE

The gag concerning "when does prohibition go into effect?" may well be applied to a certain New York vaudeville theatre, as well as being used in it, for the booze thing came very close to demoralizing a complete matinee Monday.

According to the "dope" on the matter the stage crew procured themselves an early start and proceeded to get nicely "olled." When it came time to ring up for the initial performance the backstage gang were extremely wobbly, although they managed to swim through the afternoon with only a couple of interruptions. Those interludes consisting of a 15-minute wait between a No. 2 and 3 act, also a slight pause of 20 minutes during intermission. As far as could be learned the rest of the bill ran according to schedule.

The crew must have done a Houdini between shows, as at the evening performance nothing happened that was out of the way.

Another vaudeville booze exploit within the month in New York was when an orchestra leader, thinking to brace up a couple of comedians on their first showing in a new act, slipped them the bottle in their dressing room just before the first matinee performance. The comedians liked their liquor and nearly ruined the act that afternoon.

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Oh, yes; a Happy New Year to all.

LEON KIMBERLY AND HELEN PAGE

This page is the prize offered the winner of the contest announced by VARIETY in October for the brightest announcement published in the paper for the ensuing three months. Leon Kimberly and Helen Page since then have run eight or nine consecutive weekly advertisements in connection with their playlet, "Location," almost any one of which won for them.

The contest ends with this publication.

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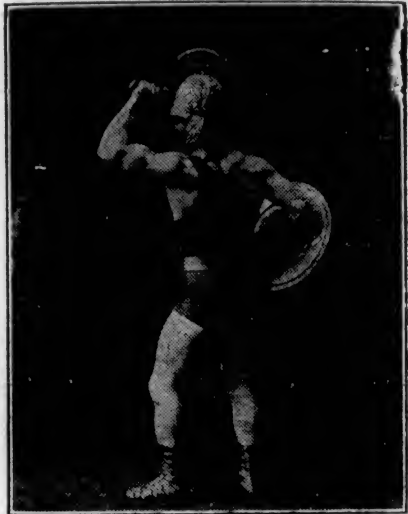
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You must look good to make good.
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All About"?**

By JOHN HYMAN

*Wishing Everybody a Happy
New Year; also the N. V. A.
everything good for the com-
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AND FRIENDS, I am still doing all my own original copyrighted material. The Miniature Circus Parade, The Slide for Life, The Fly Killer, The Girl in Bear Skin, Dancing La Rosa and my Famous Burlesque Comedy Mind Reading.

AND SAY, In three hours' time HORWITZ & KRAUS booked my act for thirty consecutive weeks on the LOEW CIRCUIT.

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Another one of my acts, a novelty and a Box Office attraction

FRED LA REINE

PRESENTS (IGMA?)

The electrical mechanical man. This act all works by machinery. IGMA does everything but talk. He plays piano, walks, climbs steps, writes, will add and subtract. Anything a Burrows will do, IGMA does.

This act contains 750 pieces of working machinery. The figure is controlled by wireless. At the finish of the act the figure is taken to pieces, proving to the audience it is a mechanical figure and no man inside; the legs are taken off also, the head and the machinery are shown working in full view of the audience, with the lights full up, removing all doubt from the audience. It is a wonderful piece of mechanism.

Management and Lecturer, JOE DOLAN

My next presentation will be the talking and singing skull, and the playing violin, of which I am the originator. For further proof, get in touch with Mr. Kraus, of the Science Invention, otherwise known as the Electrical Experimenter, or Mr. Pat Casey; also Mr. J. H. Lubin.

I opened personally at Washington, D. C., Dec. 20, with my Electrical act, booked for 35 weeks over the Loew time, by Mr. Lubin.

Opening European engagements at the Palladium, London, in September, 1921, booked by Ernest Edelsten.

I have laid off two weeks in two years; am booked solid for one year. I want to thank Mr. J. H. Lubin, General Booking Manager of the Marcus Loew circuit; the Keith Booking Offices; also Frank Wolf of the Nirdlinger office.

Why should I not wish every one a happy and prosperous New Year?

FRED LA REINE

**The World's Greatest
Box Office Attraction**

**Al
Jolson**

**Wishes YOU A
Merry and Nice
1921**

THE LEGEND AND THE FILM

An obscure Chinese legend buried in the coloratura literary flora of Poe's reincarnation, Lafcadio Hearn, has to do with a great concha shell some fishers found along the shore one day beside some golden sand. The seine men, inspired by a desire to possess the infinite stretch of glittering riches at their feet, struggled among themselves to possess the giant conchacopla that each might use it as a chest for the gold, and finally having voted it joint property, died from their exertions to pack into the shell the inexhaustible store of treasure all about them.

The legend might be applied not impertinently at this moment to a new phase of an old discovery of the films, old to the practiced maker of the drama mute, new to explorers entering for the first time into close contact with the celluloid photoplay and its stubborn and effective resistance to the more elastic fluency of the spoken drama.

Here we have within the past several weeks big tidings of incursions into screenland of names that in the theatre proper and in the fiction of great living masters—Rudyard Kipling, Henry Arthur Jones, Gertrude Atherton et al.—are in themselves magic wands.

And we have heard these gifted children born to delight us with their priceless adventures on land and sea, voice their elation that they have been privileged to use this new medium of the camera for the countless pageants of life's conflicts that storm at the gates of their minds for free expression.

We hear Henry Arthur Jones, with more than three score stage plays to his credit, vibrant with the ecstasy that transfigures over his new opportunity. Reflecting his thought, if not his words, we see him eager to unleash his Pegasus for romps among the new alfalfa of the movies, and hear him pronounce the territory the only medium now beckoning to men of the theatre of imagination. We hear his stimulating exordium, and for the moment are ourselves swept along with its current of revelry, that exaltation that only artists may experience and but artists communicate.

But, as in the theatre proper once the magic genius of the players is hushed, we come from the Jones' rapture to a quieter mood, a sheltered corner, a nook for reflection.

Our Thrill Abates.

And our spirit is chastened. Our thrill abates. We have known others, other chosen men and women of the cherished hours of nights Arabian, have heard their panegyrics in advance of actual physical contact with the Gorgon of the films, have been tidal-waved along with their self-hypnosis, and have, in the end, after they had met the tyrant, shared in their disappointment, and wept with them in pity that the medium they had regarded as tractable was indeed instead a capricious, brutal and heartless master of all their golden dreams, just as the giant concha shell was to the ancient Chinese fishers it had lured to dismay in the forgotten legend.

That films eventually must be governed in their dramatic fonts by the chosen people of the make-believe of the theatre and the printed scrip—geniuses of great or less degree, prototyped by the new cargo of adventures now heading for the golden shore of glittering sands and copious conchae goes without saying, but that any great advance will be made by its newest voyageurs, any that will be immediate in results, may confidently be doubted.

The films are intractable metal. Let's acknowledge that and we are moving forward. It is not a fluid substance that may be poured at will into varied chosen retorts to distill from the compound tinctures of thoughts amenable to our lightest direction. Instead, it is material well nigh unalloyable save by those long apprenticed to its vagaries, adventurers willing to slave long and arduously, early and late, to cajole, coerce, bully, beat, flatter into approximate submission. The story Kipling, Jones, Atherton or the others may write into the concha shell of the films will not come out as it went in. It will be something else. The geniuses will learn as have other explorers less gifted, perhaps, that films have a way of their own of refusing to obey the bridal cue. Through the plastic medium of words, photographic of the most ephemeral shades of thought, the world in a comparatively few centuries has been transformed from stone-age

torpidity to the treasured realms of imaginative delight, pleasure accessible even to kiddies in their fairy stories, thrills at the elbow of all who would open a Pandora's box of spun gold fancies. Into the starlit cerebrums of the story tellers came the floods of rich fancy, entertainingly complex situations, lovable characters, or ones to hate, and from their goose quills came the product, throbbing, electric, fire-shot with truth, and into printed form to last until our present world shall perish went the dreams.

A Backward Survey.

Survey the score of years back that men have struggled with the rebellious celluloid and see how limited has been the real progress. Go back to the hours a score of years ago when men spake as did Henry Ar-

thur Jones yesterday, saying that the films were "only in their babyhood!" Go back to the councils covering all those years, men of decision, pledged to hard-work, determined to give all of themselves to the mastery of this new phantasmagoria that had come suddenly from space, and view with admiration and pity their struggles to make the monster a willing ally, to learn that what the films vouchsafed ever was done begrudgingly, the Pegasus refused to be bridled, stalled, stabled, or controlled save in the measures that its camera, cutting, titling, toning, acting, selling elements permit.

The film play is a thing of itself. Nor may a hundred Henry Arthur Joneses change it. It may only be conquered not by letting the rich imagination of gifted men and women flow under its wheels to destruction, but by beating certain elements of that imagination, fancy, truth, beauty into the square pegs that will fit into the square holes of the films.

Jolo.

THE BOX OFFICE

One consolidated box office, with no seats on sale at the theatres except after seven in the evening or one in the afternoon for matinees, is the prediction for Broadway by a theatrical executive who has studied the box office problem for years. He believes that nothing can stop the eventual combining of theatres in the marketing of tickets. Theatres would have their treasurers and assistants who would be on duty in the daytime at the consolidated office—an office something along the lines developed by the Railroad Administration when the rail lines were under government control.

Early last summer the Producing Managers' Association considered

the box office-agency problem. Plans were suggested and mulled over. The base idea was the establishment of one central ticket agency. Premiums were to be uniform, always with the 50 cents above the box office scale the standard. Everything in excess of expenses was to go into the general P. M. A. fund. The scheme, it was calculated, would eliminate the evils of the agency or "hotel" system if not the entire retirement of the brokers. The "specs" never appeared worried over the outlook, and the managers' chatter came for nothing. But they might try it out and a scandal in theatre ticket agency system may bring a realization quicker than generally believed.

Brokers Pessimistic.

High prices in the box offices ap-

(Continued on page 114.)

REX INGRAM'S

LATEST PRODUCTION

"THE FOUR HORSEMEN OF THE APOCALYPSE"



REX INGRAM

Adapted from Ibanez' Novel

By JUNE MATHIS

Photographed by JOHN F. SEITZ

With an all star cast including RUDOLPH VALENTINO, ALICE TERRY, ALLEN HALE, STUART HOLMES, WALLACE BEERY, HARRY NORTHRUP, ARTHUR HOYT, JOSEPH SWICKARD, VIRGINIA WARWIC, MABEL VAN BUREN, POMEROY CANNON, J. DE BRULIER, ED. CONNELLY, JOHN SAINPOLIS.

Hollywood, Nov. 1st

MARCUS LOEW Says:

"At present I am so enthusiastic about the biggest picture that I have ever seen that I can talk of nothing else; of course, I mean 'The Four Horsemen of the Apocalypse.' I am not without knowledge of picture making, but I am afforded to see how big a thing is being done here."

RECENT REX INGRAM PRODUCTIONS

"Under Crimson Skies"

"Shore Acres"

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1921

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I. H. HERK**PRODUCER****COLUMBIA AMUSEMENT COMPANY BUILDING**

Broadway, at Forty-seventh Street
New York

1920

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1921

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COOPER****ENTERPRISES****"FOLLY TOWN"****"VICTORY BELLES"****"ROSELAND GIRLS"****"BEST SHOW IN TOWN"****WILLIAM K. WELLS, General Manager**

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BOOK WITH:—MARCUS LO

W CIRCUIT O

INDEPENDENT CIRCUITS

STREET:—OLD BROAD

WAY YOUR HEA

VEN OR HELL AS YOU MAKE IT. (1493)

BUILDING:—UNDERSTANDER FOR THE

ILLUMINATED WRIGLEY TWINS. (PUTNAM)

CITY:—NEW YORK

CITY IN THE

NEW YORK STATE.

PHONE:—PHONE BRY

ANT 9496 ON

GETTING IT CONSIDER YOURSELF LUCKY.

RESULT:—WE BOOK A

NYTHING FROM A SINGLE ACT TO A PRODUCTION.

POLICY:—GIVING SA

ISFACTION B

GETTING QUICK RESULTS.

MOTTO:—LET US LO

OK AFTER AN

ACT'S INTEREST MORE FOR THE PRINCIPLE OF IT.

ASSETS:—WE ALSO P

RODUCE ACTS

HEREFORE CAN USE ANY NUMBER OF PERFORMERS.

FINALE:—IN CLOSING WE SAY A M

ERRY CHRISTMAS TO YOU ALL.

AND A HAPPY NEW YEAR,

SUCCESS AND SUCCESSIVE BOOKINGS.

Lew Cantor Office

IRVING YATES, Manager

This adv. written by JOHN HYMAN.

the truth

—and nothing but the truth—

Here are the most startling facts ever revealed—almost unbelievable facts. Were it not so that facts and figures never lie, nine men out of every ten would say, "I don't believe it!"

THE TRUTH ABOUT NEW YORK

*Verified by United States Government
War Tax Records and Audit Affidavit*

Two theatres required to accommodate the vast crowds—the Forty-fourth Street Theatre and the Shubert-Crescent. Average weekly receipts at these two theatres.....

\$38,000.00

A single week's business at the Forty-fourth Street Theatre (Week ending Sunday, Nov. 27), (13th week).....

\$20,195.00

On one single day at these two theatres (and only two showings at each), Nov. 20.....

\$7,171.00

JUST TWO TIMES AS MUCH BUSINESS IN BROOKLYN AS THAT DONE BY "THE BIRTH OF A NATION."

50,000 MORE PAID ADMISSIONS IN PHILADELPHIA THAN THE RECORD OF "THE BIRTH OF A NATION."

FORTY PER CENT. MORE BUSINESS IN NEW YORK CITY THAN "THE BIRTH OF A NATION."

AND YET "THE BIRTH OF A NATION" DID MORE BUSINESS THAN ANY TWO DRAMATIC OR MUSICAL SHOWS IN THE WORLD HISTORY OF THE THEATRE.

And in Philadelphia there are no Sunday shows, and even on the week-days there are but TWO SHOWS A DAY—not four or five or six or seven.

THE TRUTH ABOUT OTHER CITIES

*Verified by United States Government
War Tax Records and Audit Affidavit*

On one single day (Nov. 11) at the Philharmonic Auditorium, Los Angeles (Fourth Week).....

\$4,366.00

A single week's business in Los Angeles, and no Sunday Performances (Week ending Nov. 13).....

\$17,042.50

And in Boston, at Tremont Temple, one day's receipts (usual two shows) Nov. 27.....

\$4,122.00

Thursday, Nov. 25, at the Chestnut Street Opera House, Philadelphia—almost \$5,000.....

\$4,961.25

THE TRUTH ABOUT THE PLAY

*Clean, Wholesome, Beautiful and
Endorsed by Authorities Who Know*

"When this art reaches so high a standard, the Post deems it a duty to PUBLICLY COMMEND IT. It is clean, sweet and beautiful, enlivened by humor and thrilling beyond description."—Editorial in the Boston Post, Sept. 28, 1920, by Edwin A. Grozier, Editor and Publisher of the Post.

Rev. Lincoln H. Caswell, Pastor, Crawford Memorial Methodist Episcopal Church, New York City: "IT IS THE GREATEST MORAL LESSON IN THE WORLD. It is an eloquent sermon, and divinely ordained to speak its silent message to the myriads that throng the theatre."

"A magnificent production. You certainly have put moving pictures among the FINE ARTS."—Charles Dana Gibson, Artist and Art Critic.

From an editorial in the Boston Herald (Nov. 25, 1920): "No thoughtful person can sit through the play to its very end without concluding that he has been in contact with one of the UNEXAMPLED WONDERS OF THE 20TH CENTURY."

THE TRUTH AND NOTHING BUT THE TRUTH

D. W. Griffith's magnificent elaboration of "WAY DOWN EAST" is now breaking all known records in every city where it has been and is being shown—New York, Philadelphia, Boston, Los Angeles, Chicago—and soon in EVERY CITY AND TOWN IN THE UNITED STATES.

It NEVER will be shown at less than FIRST CLASS THEATRE PRICES, and never without the special GRIFFITH PRODUCTION features that always have marked a Griffith play.

HARRY J. CONLEY

With **NAOMI RAY**

— in —

"RICE AND OLD SHOES"

By **GRACE BRYAN**

Direction **ROSE & CURTIS**



Keith's Royal, N. Y. Aug. 2
 Keith's Alhambra, N. Y. Aug. 9
 Keith's, Bushwick. Aug. 16
 Keith's, Orpheum. Aug. 23
 Keith's, Boston. Aug. 30
 Keith's, Riverside. Sept. 6
 Keith's, Washington. Sept. 13
 Maryland, Baltimore. Sept. 20

Keith's, Philadelphia. Sept. 27
 Shea's, Buffalo. Oct. 4
 Shea's, Toronto. Oct. 11
 Princess, Montreal. Oct. 17
 Dominion, Ottawa. Oct. 25
 Lyric, Hamilton. Nov. 1
 Keith's, Lowell. Nov. 8
 Keith's, Portland. Nov. 15
 Albee, Providence. Nov. 22
 81st Street, New York. Nov. 29
 Grand, Albany. Dec. 6
 Keith's, Syracuse. Dec. 13
 Hipp, Cleveland. Dec. 20

Keith's, Cincinnati. Dec. 27
 M. A., Louisville. Jan. 3
 Keith's, Indianapolis. Jan. 10
 Keith's, Dayton. Jan. 17
 Keith's, Toledo. Jan. 24
 Empress, Grand Rapids. Jan. 31
 Temple, Detroit. Feb. 7
 Temple, Rochester. Feb. 14
 Colonial, Erie. Feb. 21
 Hipp, Youngstown. Feb. 28
 Colonial, Akron. Mch. 7
 Davis, Pittsburgh. Mch. 14
 Keith's, Columbus. Mch. 21

TEN WEEKS OF SOUTH ERN TIME TO FOLLOW

BERT LEVEY CIRCUIT

OF

VAUDEVILLE THEATRES

Alcazar Theatre Building

SAN FRANCISCO

CHICAGO Representative

PAUL GOUDRON

Woods Theatre Building

DRIVING YOUR OWN CAR

stock cars now manufactured. The chances are that those you hear of as "lemons" were made so by the way they were handled during the first 1,500 miles. Agencies and shops will tell you, upon driving a new one away, to keep under 20 for the first 500 miles, and not to raise it more than 5 within the first 1,000, and not above 30 for 500 more, with it not being advisable to exceed that mark until after she hits 2,000. How many do it?

No one likes to have opposition roll by on a hill without an argument, the same pertaining to a level stretch, and it's a question of using the "dome" and keeping "her" down. It's more than worth it later on when you can give the same guy the horn and do it consistently to the others—providing the cops aren't out.

Rate of Speed.

To those who think a machine should be able to cut loose with all its speed during the first month out might be informed that one company, manufacturing a car selling for around \$5,000, puts a "governor" on the machine that prevents it being driven over a certain rate of speed until what the shop considers a sufficient mileage has been rolled up. Then the owner calls the agency and they send a man who takes off the speed slackening device—and it's O. K. to give it "the gun" from then on. You'll find that make of car tearing up the open roads at a lively rate without "pounding," "piston slaps," or being hung up with burnt-out bearings.

It's not a bad "hunch" to look the car over now and then, that is to the outside features, such as the magneto, oil gauge, radiator, mud guards, grease cups, brakes, steering post, springs, and probably the most neglected essential, the battery (they will use water, and woe be to him who drives with dry plates).

Not that you must be a mechanic to drive, but no one is going to change the oil for you and wash the base out with kerosene, or tighten up on the mud guards and body bolts unless you tell 'em to—so if you don't care if your car sounds like a freight train never mind giving it a flash, but as a general rule, rattles and squeaks are annoying things to owners, and a little attention now and then will eliminate most, also the bill for labor at \$1.50 per.

No doubt the worst punishment a machine undergoes is when it goes out on a tour, or "hitting the road." At least start out in good shape and see that everything is "set" before looking at the clock to get the time you're starting. Then, if anything goes wrong it's just a tough break and not due to carelessness. To those who meander along not faster than 25, with 35 top, and that not for long, it's fairly sure they get through a trip in better condition than the rest. Of course, it's all right if there's no particular reason for reaching a certain destination at a given time—but to the "road hounds" that eat it up around 45 and 50 all day long (and must do their 35—by the speedometer—an hour, with anything under that considered poor time—incidentally taking a crack at father), those are the boys that have to pay some attention to their car, no matter how good it is, or the snails of the road will make 'em look tied on the way back.

There may be wild ravings about the fellows who hit it up at that speed, but it has been done, and can be done without having the charge put on it as reckless driving—speeding, yes, but not the former, and only that when beyond the city limit signs (with not even that possible in Jersey).

What Do You Want?

No use starting an "Answer" department as to how to buy a car and what to look for. Every one knows what they want and what is suited to their needs. However, don't let reports on different models steer you clear. There are always rumors floating around that this one "has a much power under the hood for the rear end," "great for the first five thousand," "doesn't hold the road," "heats up," "awful on hills," and so on down the list. Is there a car on the market that isn't panned for some particular fault by those who pride themselves on the inside dope possessed on the different makes? There isn't, but look into it and find out just where they get their "humpty-dumpty" information. It's 'wo to one they "heard" it from some one who got it exactly the same way. If you get an example direct from a driver as to a fault in a car, that's something you can think over; but the rest of the information means nothing and can be classed as chatter by members of the "wise-crackin'" fra-

ternity when they get together. Chauffeurs are notorious for raking a car over the coals that they don't like to drive, so keep an eye on that source of information, also.

Another point that will greatly aid in making a car "fold up" is for the owner to allow 18 different people to run it. Every one drives differently—that's know—and the changing of gears by those impromptu operators—whether good or otherwise—is enough to tear the heart out of any transmission accustomed to one hand control. Also the prevalent id of shoving the "yacht" up a hill in "high" when she's crying out loud for "second" is another item for repairs in time. If you haven't start for the rise don't be ashamed to drop back a notch. It's no disgrace, and that's what it's there for.

Many people prefer to have a car in which not much gear shifting is required, hence the favoritism shown the chassis carrying a 6, 8 or 12-cylinder motor. Three promi-

nent makes are no doubt the easiest of all to handle, due to this multiplicity of explosion chambers. You will find 70 per cent. of the women drivers rolling about in either one of these models for that express reason. However, for the ones who enjoy the knowledge that they've got a few things to do outside of steering, the others are most acceptable, and the body that is pushed along by a four-cylinder motor is quite capable of taking care of itself on the open highway—especially with a "four" ahead gear ratio—and they can get away plenty fast enough and also make the world's best hill-climbers "open up" when they come back into second or third. If you don't believe it, hook it with one some time.

Nemesis of Amateurs.

Probably the Nemesis of all amateur drivers around New York consists of the motorcycle squad and the taxi drivers—both out for records. Try to dodge either one—just try. About 22 per hour is the

limit you can go without a "ticket," and they don't know anything under "twenty-five" down at the Mott street station, while the boys on the cabs take ten years off your life twice daily regularly. Outside of that, New York isn't such a bad place to handle a car in except when you want to park somewhere.

Mechanically, a car is supposed to be as perfect as skilled machinists can make it upon delivery. After that it's entirely up to the driver. A little care shown in seeing how everything is before taking "her" out of the garage will add greatly to the pleasure you derive while riding. It's a ten a good idea to let the shop where she came from (and not a garage) look her over thoroughly, especially after an extensive trip.

Second-hand cars are plausible if you know the source from which they come. That's to say, if you are acquainted with the former owner or can trace the record of the machine in question. Automobiles

coming to a second owner in most cases are unreliable if bought at a used car place, alias "gypping joints." There are any number of tricks the "gypps" employ to make a machine seem O. K., such as putting ground cork in the differential, heavy oil in the base of the motor, so it won't come up through the piston rings, and the oldest "gag" of all—to dope the gas with ether put in "high test," that'll give the bus plenty o' life on the hills and getting away. The paint thing, of course, and the first for "appearance."

Don't kid yourself into thinking you've got a bargain at a "gypping joint" until you're sure of your car, if the object is a model a year or so previous in design.

Who was the guy that said: "Advice is cheap." Admitted, but this is meant in the right spirit, for it is from experience, personal experience, in running a new car and side-stepping "gypping joints."

Emis.

CHARLES RAY PRODUCTIONS

INC.

1425 FLEMING ST.

LOS ANGELES

HARRY RICHMAN

HEADLINING ORPHEUM CIRCUIT

IN

"VARIETIES OF 1920"

Thanks to HARRY CARROLL and CARLTON HOAGLAND

Holiday Greetings to All

HAPPY NEW YEAR

FRANK

PATRICIA

KELLAM AND O'DARE

in "CHASING THE BLUE"

Direction H. BART McHUGH

Now Touring ORPHEUM CIRCUIT

GREETINGS TO ALL

(Not Martin)

(NOT FRED)

BECK and STONE

EDDIE

HARRY

Direction, SCHALLMAN BROS.

PANTAGES TOUR



GEORGE

WELLS and DeVERA

HARRY



THE AMERICAN SPORT and the WOP DUDE

GEORGE WELLS SEASON 1920-1921 LOEW TOUR

Direction SIDNEY SCHALLMANN

HARRY DE VERRA

"NOODLES" FAGAN and ELSIE

Good Health

Good Luck

Prosperity to All

STILL ON THE PAN TIME

GREETINGS FROM

CHARLIE WILSON

"THE LOOSE NUT"

Direction JO PAIGE SMITH

GREETINGS TO ALL

JEAN BERZAC CIRCUS

THE ONLY AND ORIGINAL

Eastern Representative, PAUL DURAND

Western Representative, SIMON AGENCY

SEASON'S GREETINGS FROM

THE WESTERN VAUDEVILLE MANAGERS' ASSOCIATION

**"The Service
That Serves"**

JOHN T. NASH

Business Manager

THOS. J. CARMODY

Booking Manager

OFFICES

STATE-LAKE THEATRE BUILDING

CHICAGO

THE Interstate Amusement Company

KARL HOBLITZELLE

President

AZBY CHOUTEAU

Treasurer

MAIN OFFICES

MAJESTIC THEATRE BUILDING

DALLAS, TEXAS

CELIA BLOOM

General Booking Manager

Palace Theatre Building

NEW YORK

THOMAS BURCHILL

Booking Manager

State-Lake Theatre Building

CHICAGO

To the THEATRICAL WORLD

Happy New Year to Everybody

FROM

Trixie Friganza

EATING AND REVIEWING.

Enough of screen bribery. Thoughtless are the film executives who crassly opine that they better their cause by taking a chef's fool's cap on their own craniums and a pate de foie gras under the belt of reviewers invited to pass judgment upon new productions.

Besides, how do film executives know that the pate may not be made from a batter of oleomargarine or the grass of the gras be muassy alfalfa? Trade reviewers of films are under moral pressure greater than may be wheedled, modified, or even infinitesimally affected by real cream in the Maracalbo or genuine ham gravy on the spinach served at the pre-exhibit luncheon. Even youth of normal present-day vision know this. Why, then, do so many of the oldsters of the present hour persist in their amusing attempts to stuff the goose that may lay the golden egg? The proposition is automatically so self-destructive that only assinnity, it seems, could encourage its practice. There might be a value in the feed-'em-first principle if the reviewers could always tell when they are hungry or precisely just what sort of sauce would submerge the deviled oysters or float the asparagus.

Let's see just what does happen when the fill-'em-up host gets busy with his lobbying. For one thing, the man who's to pay the restaurant checks has something in the way of a picture to show his guests. Kindly interpreted, he is but showing his critic visitors casual courtesy when asking that they sit in at the feed trough with him preliminary to the great revelation. Rudely read, his purpose is subsidization. He hopes—no matter how violently he may disavow it—to temper advantageously the opinions of the invited observers by the touch of hostship he enacts. In his inner conscience he feels a sense of shame that he is subverting the precious commodity of fellowship to a prostitute cause.

The reviewer, so invited, what about him? The picture producer who precedes his showing of a picture by a luncheon according to nine of ten reviewers is a tin-can. In the reviewer's conscience, he has one mistress, fidelity to whom is paramount against all wiles—his piper. He is willing to swap grimace for grimace with his host, hand-clasp for hand-clasp, wink for wink, but his inner mentor is always saying—"Bull!" He feels hurt that his own self-respect is rated so low that his host deems it purchasable by—a dill pickle. And though the critic comes away from the festive board with all the surface expression of a delighted gourmet, he goes into the dark chamber to view his host's offering with lips tugging at his convictions. Lips that are his paper's monitors, lips that make him tell the truth despite himself, and lips that join with the reviewer in the nose-thumbing they secretly give their host under cover of the projection room's dusk.

No, the screen feed thing is a mistake. Let's inter it. Jolo.

NEW INCORPORATIONS.

R. G. Doggett Amusement Corporation, theatricals, capital \$10,000; directors, Robert J. Doggett, 302 W. 137th st.; W. R. Richards, 268 W. 135th st.; Melvina Thomas, 116 W. 55th st., New York city.

Perry Service Corporation, pictures, capital \$5,000; directors, Charles E. V. Lenz, J. W. Hirshfeld, Max Levin, 175 5th ave., New York city.

GEOFFREY WEBB

PLAYING LEADING JUVENILES

IN ENGLAND
ON THE STAGE

ALEC in
"GENERAL POST"

"THE LUCK OF
THE NAVY" AT
the QUEEN'S
THEATRE,
London, England



IN AMERICA
ON THE STAGE

Commander Per-
rin and
Francois in
"THE LUCK OF
THE NAVY"
also
Stage Manager
Manhattan Opera
House
New York City
during run

ON THE SCREEN

Played David, in "DAVID AND JONATHAN" with Samuelson; the lead with Enid Bennett in "SILKEN HOSE," produced by Thomas H. Ince and directed by Fred Niblo on the coast. NOW with VITAGRAPH. Just finished "THREE SEVENS"; playing Garry Lee.

PERMANENT ADDRESS

HOTEL HOLLYWOOD

Hollywood, Calif.

THE HOTEL WITH A WONDERFUL MANAGER

PRESENT STAGE STYLES.

Stage styles are marked each season with plausible reactionary effect. Period plays such as "Not So Long Ago" and "The Prince and the Pauper" will always show milady in many petticoats and dresses that measure material by the bolt instead of the yard. There are always a lot of little French rosebuds and lace frills and furbelows in such costumes, and the coiffure is a mound of curls and puffs, including fancy feather tips, elegant combs and again lovely French flowers. They must dress that way because of the period. But these are subtle in their influence and not proof against being copied where the contemporary silhouette of fashion will at all permit.

This is a preamble to the dress that ingenues in plays now are affecting. The hoop and pannier are modified but suggested. The coiffure is changing from bob to bounteous style.

Florence Reed in "The Mirage" wears negligees that are modern and beautiful, but designed nevertheless with lines that might make them suit as well an Egyptian queen. Oriental colors, vestment panels, and jade jewelry match themselves in a robe fit for royalty. Again the old is the new.

Most of the musical and burlesque shows have Oriental and Egyptian dancing numbers. It is interesting in viewing the color and clatter of these spangled dresses to match them against the gaudy things leading ladies will select in contemporary roles. In pictures, especially, the beauties seem to favor heavily spangled and jewel bedecked gowns. No doubt the photography intrigues them into the belief that the more their gowns glitter the more truly a star they will seem to shine. The fact is, however, on the stage or in pictures, the more a gown sparkles, the more milady must be assured of the brilliance of her eyes and the light of her expression. How often a gown will clat-

ter out with such noisy trimming that the wearer is quite overlooked in the dazzle and drag of the thing. How much more subtle to wear exquisite materials, draped softly about the figure, and trust to one's own sweet grace to attract.

Nazimova for Example.

Nazimova in "Madame Peacock" is the best example for individually draped gowns, each of which has little to distract from the pattern and fold of the exquisite stuffs that are rich and rare.

Crêpe chiffons, softest chiffon

velvet, Peruvian patterns hand-blocked lengths of black satin, ribbons with Batik or tied-and-dyed blend of color, quantities of fur to enrich any creation of velvetyne or duvetyne, feathers, fruit and flowers, and what more could you desire to create gowns that would match any personality or temperament? The hardware and glassware might be

Paris says, skirts must come down, but New York is just getting its gait, and no regret is shown for so many attractive lace and insertion hose becoming evident, to say nothing of cunning French sandals shoes with strap after strap over the ankle, or cut work and applique of different color leather. The gown may well afford to keep its place if such gay feet are to be in

vogue. Indeed, one man said it mattered little what sort of millinery the ladies wore, for nobody looked at hats any more.

Of course, that is facetious and false. Hats are the crowning glory, and a hat spells personality quicker than anything.

The turn-back medium roll hat is popular, with fur trimming, winter flowers or sometimes leather, and most popular for dress wear, black panne velvet with an effective drape of Chantilly lace over the eyes. Margherita Leonardi in "Three Live Ghosts" wears such a model, to which is added wisps of black Paradise.

Paradise is the rage again, and the henna color is particularly

avored. Ribbons hanging off hats are passe now that so many clever, more original off-the-hat trimmings are introduced. Long willow ostrich tassels are clever. Maline streamers may wind about the crown, and topped by a smart little feather tip set well toward the back, the chapeau for dancing becomes a flirting thing. Very oriental looking ornaments and tassels of every kind and color are fetchingly set to coquette for milady. Trimming a tam with bird of paradise seems odd, but somebody did!

As for accessories of dress, the most extreme thing you want to add for your tailor is a walking-stick. Every one has one that returns from Paris.

KIND THOUGHTS AND GOOD WISHES

WM.

FROM

JEANETTA

SELBINI AND GROVINI

Direction, FLYNN & KENNY

GREETINGS

CHARLES

ETHEL

O'DONNELL and BLAIR

"THE PIANO TUNER"

Direction, JAMES PLUNKETT

PALACE, NEW YORK, THIS WEEK (Dec. 27)

NEW YEAR'S GREETINGS TO ALL OUR FRIENDS

HARRY

URSA

FABER and MCGOWAN

NEXT TO CLOSING

PANTAGES CIRCUIT

COMING

WINIFRED

HOWARD

BENNETT and MACK

In an ORIGINAL TALKING ACT with a Plot IN "ONE"

Happy New Year

HAPPY NEW YEAR

MAUDE LAMBERT

—AND—

ERNEST R. BALL

PIANO PLAYERS.

Vaudeville is full of piano players, and some are piano players. Others are piano playing entertainers. The rest play the piano.

It has been estimated that one-third of all acts in vaudeville have a piano player. Each piano player needs a piano. But each piano player doesn't have to carry a piano, although several are known as grip-carriers.

At one time piano playing in vaudeville was an art. Now it's a business. The set routine is for the piano player, who just plays the piano, to take a bow when he's told to. The playing routine is to do the best he can and if he can't do that, to look up at the gallery.

All vaudeville theatres have a piano. Some have two. Once in a while there is a tuned piano among them. More often the same piano does three or four shows every performance. It has been known where there were so many piano acts on one bill the running order obliged two to follow each other, which made it nice for the second piano player as the keys were left warm by the first.

What Piano Players Do.

What piano players, who just play the piano do on cold nights, otherwise doesn't seem to interest anyone outside of the acts they are in.

When Mike Bernard played the piano at Tony Pastor's, Mike received \$75 weekly. He played the show, so did Burt Green, who is another real pianist, and Burt got \$75, if not more, as did Mike before he left.

Though times have changed, and vaudeville has advanced, with piano players more abundant now, a piano player for an act may be still engaged for \$75 a week, sometimes, although some do get \$100 or more. They also receive travelling expenses and good treatment, if the acts like them. Many acts seem to like their piano players very much, though the easy life may ruin the future of a piano player, after he is through with the piano. If he knows nothing else, with the usual assumption he does 't.

Where piano players come from and where they go to, no one knows and many care less. About one in every ten piano players in vaudeville is a musician, or an entertainer, like Ernie Ball. Piano playing is their business for they are composers as well. But the other nine seem to play by ear, and if they don't do that, they know "classical music" that sounds harsh and noisy.

The only curiosity a piano player of the nine-in-ten class ever starts is the possible relationship he may bear to the woman single or the act he is playing for. There may be several guesses made and all wrong.

In vaudeville there are a few girls who play piano, but they don't show up in such quantities as the male players, perhaps because there are so few male singles who could use any kind of a piano player, even a female.

Could Be Useful.

If a piano player combines the advantages of a business education or training along with his fingering ability, he might become a valuable addition to an act, taking care of it in bookings, counting up and dispersing the salary, making proper train connections, picking out the hotels he thinks the act should stop at and in other ways becoming quite useful besides running the act on the stage.

The piano player also relieves very often the orchestra, playing all the music of the turn, but of late, it seems the correct form is to hold the orchestra in its seats to help out the piano player.

The pianos often show wear and tear. That is through the piano players having adopted a universal system. Some seat themselves at the instrument from the left side, others from the right. Some have a light touch and others a heavy touch. Some play "Dixie" and others play easier tunes. All are good accompanists, however, they admit that, for that is the original schem of employment, to accompany the singer.

That the piano may be set out in the woods along the edge of a stream, through the back drop picture, is immaterial to a piano player. He can play anywhere. The piano player is satisfied, as long as the gallery leaves him alone.

The Best Player.

Just why acts need a piano player in the human flesh and an ordinary piano, when an act could secure a mechanical piano-player that plays anything much better than the average piano player could, is one of the strange freaks of vaudeville. It has been claimed that if an act can pay a piano player \$75 a week and

through that receive an advance of \$200 a week in salary, that denotes business acumen, even accepting it as an unlikely circumstance that the act doesn't like the piano player.

When the International Congress of Resident-Managers is formed, they may demand that their theatres, if there is to be a piano in each, must have the piano painted on all house drops, with the keys facing the back wall. Then, they will agree, if a piano player is carried, he must play the piano from behind the drop, and become the same thing to an act that a projecting machine is to a picture.

Piano players on the stage are one source of delight—they are the only real entertainment the musicians in the pit have in vaudeville. Besides which, with the pink lamp shade, the act knows the pianist spells "class," even if he doesn't look it.

ARTIST ADVOCATES CRITICISM

New York, Nov. 3.

I am writing an article for your approval wherein I am trying to defend the critic because I owe an apology to one of Variety's critics, which is the one reason that prompts me to write in this vein. I am also trying to prove that it doesn't always pay to condemn a man's opinion.

It is not so much what you have been; it is what you are today, and when I think what I was and what I thought of myself in the few years gone by, and I am today as a man who can stand up, boldly, and not hesitate about telling his true opinions, I offer my apologies, with the view of trying to prove to actors and actresses that most of us owe our success to the critic, but will not admit it.

It is a poor man who can't tell a

hard-luck story. In order to get to the point of proving that the critic to me was like a mother teaching me where I was wrong for my own good, you must follow me in my dream of the time when I landed in the biggest city in the world, and thought that I was IT, and that to see me perform, prices should be raised.

At the Dewey theatre, in New York, now no more, they had us billed on a big banner stretched across the front of the theatre. After every show I would take a stroll to the front of the house to view my billing and to see what an impression it made on others. This gives a brief idea of the crude way in which I was acting, which I did not know at that time, but know only too well now, since Variety criticized us.

It was needless to tell you how I felt after looking forward to Variety for compliments. In my

ignorance, I tore up to the Variety office and demanded an explanation for it having criticized me, they no knowing anything about merit, etc.

To make a long story short, I never forgot that panning and this is to what I attribute my success at the present time; that critic was the inspiration, as it were, for the improving of my act. When play-Marcus Loew's American theatre a few weeks ago, how I did look forward to Variety's criticisms!—not for the good points—but for the bad one, so that I might still improve by its valuable fault finding.

Had we but the gift of seeing ourselves as other people see us, we would have no need for the gentleman critic who is the teacher of improvement, like our mothers who taught us to do better and still better as we went along—so it is in the school of acting—the need for the critic is indispensable.

Jack Barrett.



THE REALIZATION OF AN IDEAL AND THE FULFILLMENT OF A PROMISE

The formation of Marshall Neilan Productions, over a year ago, was not merely the origination of a new producing company in a crowded field.

It was the birth of a great ideal comprising plans of independent production of screen entertainment following nine years of thought and experience.

Involved in this ideal were certain definite promises of interest to prospective exhibitors of this product and to the trade in general.

In a little over a year's time this organization has established a high percentage of consistent successes that any studio might well be proud of.

"The River's End," "Go and Get It," "Don't Ever Marry," "Dinty," and "Bob Hampton of Placer." Each one an artistic achievement and a tremendous box-office attraction.

These pictures make fact of the contention that Marshall Neilan is a—if not THE director of the most consistent financial and artistic successes released during the past year.

In the ten years gone by, the artistry of Neilan and his ability to present this artistry in a way that appeals to the public has become more and more popular with cinema audiences throughout the entire world.

Today his name on the front of a theatre guarantees exceptional entertainment. Record attendances whenever his pictures are shown, regardless of their nature, prove that the motion picture followers fully realize this.

Each one a master in his or her own field, this staff embodies but one of the Neilan policies; that of obtaining the best brains in the industry and allowing these brains full scope.

Among the prominent artists, technical experts and executives assisting Mr. Neilan in achieving this enviable position are Marjorie Daw, Wesley Barry, Marion Fairfax, Colleen Moore, James Kirkwood, Pat O'Malley, Howard Hawks, J. R. Grainger, Pete Smith, L. L. Baxter, Tom Held, Jacques Bizeul, David Kesson, Ben Carre, D. J. Grey, Lucita Squier and William Linahan.

The good will enjoyed by Marshall Neilan at the hands of exhibitors, press and public, the achievements of his first year's efforts as an independent producer and the genius that has made all this possible can have but one outlook for the coming year, namely: greater accomplishments, further progress in consistent quality and bigger box-office returns.

Releasing Through First National

FOX AND WARD—1868-1920

Joseph E. Fox and William H. Ward, those hardy perennials of the vaudeville circuits, are playing the Keith time again this year, their 52d season as partners on the stage.

They antedate McIntyre and Heath by six years and have no other competitor in the wide, wide world for length of double service as public entertainers. They were playing in Philadelphia some months ago. McIntyre and Heath were playing the same town. Just to get it on record the quartet posed for a group photograph, the four figures before the camera representing an aggregate of nearly 200 years of active work as players.

Perhaps it will mean something to the younger stage people in point of time when it is cited that Fox and Ward were members of the first show company to make the trans-continental journey to San Francisco by rail and on that trip "Marching Through Georgia" was a novelty to some western communities. The Civil War was lately over and the country was in much the same throes of readjustment as it is now, except that conditions were more acute.

Those were the days before the phonograph made and wore out a popular song within a few months. A song that struck a chord in the people's sympathies became a classic and its career lasted. The composers of the period were Stephen Foster and Work and Root.

Dan Emmett, Dan Bryant and George Christy were the kings of minstrels. "The Old Folks at Home" was a favorite song then current, still a survivor, although others of that day's repertory have long since faded. "Walking Down Broadway" was one of them, a popular minstrel number. "On the Beach at Long Branch" and "Up in a Balloon" were others that are heard no more.

Made Debut in Cincinnati.

Fox and Ward made their professional debut in Cincinnati in 1868 at the Winter Garden in Vine street, known popularly as "Over the Rhine." They had migrated from New York up-state towns where they had both been bell hops and in their travels had framed a specialty featuring the "Silver Statue Double Clog." This was the medium of their first partnership appearance.

The youngsters made good with their first audience. Henry C. Page, manager for Ben Macauley, engaged them as a likely pair for Woods' theatre. Their silver clog was introduced as an incidental in the concert hall scene of "After Dark," owned and managed by John E. McDonough. Interpolated specialties as part of a performance were not so familiar as they have become in our time when "revues" are made up of such episodes, but the idea caught on quickly.

The boys moved from the Woods' to the National to do their act as part of the popular melodrama "Under the Gas Light." This was in the spring of 1869. They had been together less than six months and already were established. The next engagement was with the Worrel Sisters (Jennie, Irene and Sophie), a combination on the crest of popularity in the middle-west. That year they were out in a production of "The Field of the Cloth of Gold." Fox and Ward completed the season with this organization, traveling by wood-burning locomotives through the west and south-west where there were still roving bands of dangerous Indians and where vast herds of buffalo held the plains. Middle-western America was then crudely in the making. This was the America that furnished the background of Dickens' bitterly satiric "Martin Chuzzlewit."

Minstrels' High Point.

The popularity of the minstrel show was approaching its highest point about this time—1870 and 1871. Fox and Ward discussed the trend of the stage vogue and determined to throw their lot with the blackface contingent. There were more than a score of organizations touring the country with the minstrel form of entertainment and our heroes became members of the Shelby organization in Indianapolis. This was in May, 1870 and they blacked up for the first time. They worked that style for over 40 years.

They remained with the Shelby outfit less than two months, joining Duprez and Benedict's company at McVicker's, Chicago, the same season. This was the world's largest minstrel organization of that time, boasting four end men and innumerable specialty numbers, mostly dancers.

They made the first railroad tour

to the Pacific Coast on the Union Pacific and Southern Pacific, just completed. They met "Buffalo Bill" on this trip and heard from his lips the romance of the pioneer railroad men, when plainsmen and army scouts had slain buffaloes by the hundreds to feed the construction gangs.

Show for Prophet.

The company played Salt Lake City while the Mormon Church was at the apex of its power. A special performance was given for Brigham Young, the head of the church, and he attended in a box with his favor-

ite wife while the other wives occupied a separate box. The Benedict association lasted nearly 10 years. The next engagement was with a minstrel company led by a quartet of blackface luminaries whose names have become synonymous with minstrelsy—Barlow, Wilson, Primrose and West, with whom they toured a season.

The following year they made an incursion into vaudeville, playing the Howard Athenaeum, Boston. It was this adventure in the theatre in 1882 which led to an acquaintance with E. F. Albee which was later to

develop into a warm personal and business association which has lasted to this day.

Fox and Ward's All-Star Minstrels was the name of one of their enterprises about this time, but subsequently they joined J. H. Haverly's Minstrels as stars. This alliance endured for 15 years, varied with occasional ventures into vaudeville. Another connection was with Lester and Allen's Minstrels which did a land office business all over the United States, making a feature of John L. Sullivan, then in his heyday.

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AND

HONEY HURST

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Season's Greetings

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ON THE LOEW CIRCUIT

BILLY BARLOW

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A
MASTERPIECE
OF
MYSTERY

RESISTA?

THE
GIRL
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LIFT.

MAY

WARD

JEANNE

WARD

A Happy
New Year



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GOLDER.

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THE
BEANS"

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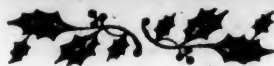
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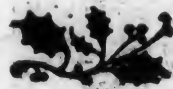
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JAMES

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WISHES YOU

A

"MARY"

CHRISTMAS

NEW YEAR

AT THE

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HAPPY NEW YEAR

ELIZABETH

ART

GEORGE

NELSON and BARRY BOYS

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Direction, AARON KESSLER

A HAPPY NEW YEAR

4---MORTONS---4

SAM — KITTY — MARTHA — JOE

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UNDER THE SOLE MANAGEMENT OF

David Belasco

SEASON 1920-21

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IN

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A Comedy from the French of Sacha Guitry

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INA CLAIRE

IN

"THE GOLD DIGGERS"

A Comedy by AVERY HOPWOOD

AT THE

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Second Year

ON TOUR

DAVID WARFIELD

IN

"THE RETURN OF PETER GRIMM"

By DAVID BELASCO

FRANCES STARR

IN

"ONE"

A New Play by EDWARD KNOBLOCK

LENORE ULRIC

IN

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A Play of New China.

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INA MITCHELL

INGENUE

With "LITTLE CINDERELLA"
HEADLINING PANTAGES CIRCUIT

THE BOX OFFICE

(Continued from page 97.)

pear to stir the specs more than anything else. The gradual rise in admission scales has brought pessimistic observations from the brokers. The explanation is simple. Where a theatre box office charges \$3 for a dramatic piece and \$3.50 and \$4 for musical shows, the chances of the agencies getting more than 50 cents over the scale are diminished. It is generally believed that the crest of theatre prices has been reached. There may be a lowering of scales along with other declines in prices. Still the outstanding successes seem in no way afraid of boosting the rates. A quartet of attractions charged \$5 on election night, one of the plays being a small comedy. Tickets for that performance were readily disposed of at the box office, where the specs dodged loading up because of the high price. It is possible that several theatres will charge \$10 for a New Year's eve, and there is little doubt about them selling out.

The box offices in general in New York are without doubt on a better basis than ever before. There is more satisfaction on the part of the managers and the ticket men or treasurers. The Shuberts have always looked on the treasurer with suspicion, that "he was getting a lot of money for himself." In raising the salaries of the box office men to \$60 and \$70 weekly, with assistants getting a proportional advance, it was tantamount to the admission that perhaps they were wrong. Variety editorially commended the increase. It was a long time coming. Workers back stage were getting more than the employees in the responsible post of handling the attractions' money. The big vaudeville houses followed suit in raising box office salaries.

Two Events.

Two interesting events brought forth the decision to raise salaries in the box office. One was the plan started by the Shuberts doing away with all "buys" from agencies. That was designed to steady attractions in general by making it unnecessary for the brokers to gyp. Specs claimed they were stuck often with buy-outs and were forced to balance such losses by boosting the premiums on the hits' tickets.

Another feature was that with the broker entitled to returns of all tickets not sold there was no incentive for the box office men to manipulate tickets with the agencies and the latter to "slip" the treasurers. The system, however, failed and within a month after the season started buys were made for Shubert houses.

The other incident was the defalcation of young Herman Light, a relative of the Shuberts. Light was considered to have a "clinch" at the Astor theatre with such a hit as "East Is West." But at the end of the season it was found he was \$12,500 short. With the connivance of a bank clerk checks were manipulated and not until the auditors went over the books was the loss discovered.

The question arose as to how much a treasurer in a Broadway box office could "legitimately" make aside from his salary. It is an alleged custom for ticket brokers to make gifts to the treasurers, the sum being so much per ticket. The custom no doubt prevails, but all such money is turned over to the theatre management, or is supposed to be—in the case of the Shuberts. The latter firm is mentioned because it has the most theatres in Times Square's legitimate string, and because most of the box office trouble has been in those houses.

Harvests Reaped?

It has been said that treasurers reaped harvests. But the same ticket men are on the job now that were in the game years ago. If they cleaned up it would be natural for them to get out of the job, but it isn't a sinecure. One or two known cases of big money made is explained by the individuals being able to see farther and think faster. One of the cases referred to meant no loss to the theatre management. The ticket man who pulled out with real money is now a manager, and a shrewd one.

There is "gravy" in most money jobs. Only an occasional treasurer is named as being well off. There is no known case of a treasurer breaking a manager. When a show is bad there is nothing to be gained by the ticket man. When a hit comes along he may make up for the lean times. Most managers know that and pay no attention to it.

What is primarily sought is efficiency in the box office, and where a manager gets every penny coming from the sale of his tickets he should little care if little pickings fall elsewhere.

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NEW YORK**Frank****Frances****T**
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IN

"TICKLE ME"

A Musigirl Comedy

SELWYN Theatre

IN A MUSICOMEDY

"JIMMIE"

With BEN WELCH

APOLLO Theatre**SEMI-PRO BASEBALL**

as high as \$200 per week to play every other day. Whether next year will be the same is problematical. Eliminate the income tax and conditions will change in baseball circles, but until that time comes players will continue to take the "stay home" stand.

Theatrical Teams.

Virtually the only theatrical team of any consequence was listed in the Yonkers League. This league was composed of six teams, four athletic clubs, Federal Sugar and Refining Company and the local Proctor theatre. The pennant was won by the sugar concern, with the theatre organization finishing second, while the athletic clubs were fighting for last place.

Salary.

The average salary of the local semi-pro players ranged from \$4 to \$40 per game, while pitchers received from \$25 to \$75 per game. The players who usually received less than \$10 a game were to be found on a travelling team. Home talent invariably secured from \$15 to \$40 per game.

The outstanding men of the 1920 season and those who got the big dough were Heinie Zimmermann, formerly of the Giants, who played with the Bronx Giants; Swanson, former Red Sox man, with the Orange club of New Jersey; Simpson, under contract with Toronto, who played with Tesreau's Bears; Cy Meany, who worked on the mound for the Federal Sugar Co., part of the New York Yankee property; Joe Wagner, with the Fletcher shipyard nine, in his younger days with the Boston Red Sox; Burke (Brooklyn), Holbrow (Boston), Kelleher brothers (Bridgeport) and Johnny Schwartz of the Eastern League. All the foregoing pitchers received from \$50 to \$75 for each game, and to sock one out of four from either of them was a good day's work on the part of any batsman.

Of the entire individual money makers Jimmy Clinton, of the Paterson Silk Sox, leads the list. According to common report, Clinton holds a very good position in a New York bank. He is an exceptionally good pitcher and received about \$75 a game, besides getting \$25 to play one basket ball game during the winter months. Clinton's salary must run as high as \$15,000 a year. How can a big league club induce him to play professionally when all they could offer would be about \$4,000 for the first year, and maybe later \$8,000?

George Page.

[George Page has been on Variety's New York staff for several years. He is still on it, as the above will indicate. Last summer he played as a fielder with Heinie Zimmermann's Bronx Giants, receiving about \$40 per game.]

Several offers for George to play professional baseball with regular league teams have never been considered by Page, owing to family opposition.

Following the game of the Giants with the House of David, when the Giants won 3-2, Page, who wrote an account of that game for the Sports Department in Variety, refused to mention his own part in it. In the 11th inning with the score a tie, Giants at bat and two out, Page, on third, stole home, winning the game for his team. Some of the dailies reported the extraordinary baseball feat, and George received a wire asking him to report to the New York Giants for a talk, but paid no attention to it.

A born ballplayer, Page could have made any big league team in the country, if his father and mother had said yes.—Ed.]

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READ THIS**KNOW****THAT****LAURA**
PIERPONT**IS WISHING YOU****A VERY HAPPY NEW YEAR**

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ON PRESENTE COMME A PARIS

Mademoiselle

ELSIE

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DUDLEY

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Un numero comique chantant avec une profusion prodigieuse de costumes et de chapeaux Parisiens crees par HARRY PILCER

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To All My Friends

JOE
LEBLANG

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Harry
Holman



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June 7—Prospect and Mt. Vernon
June 14—Boston
June 21—Orpheum, Brooklyn
June 28—Eighty-First St.
July 5—5th Ave., Elizabeth
July 12—Brighton Beach
July 19—Palace, New York
July 26—Royal
Aug. 2—Colonial
Aug. 9—Riverside
Aug. 16—Bushwick
Aug. 23—Alhambra
Aug. 30—Atlantic City
Sept. 6—Hamilton and Colonial
Sept. 13—Jefferson
Sept. 20—Philadelphia
Sept. 27—Washington
Oct. 4—Baltimore
Oct. 11—Flatbush, Brooklyn
Oct. 18—Regent
Oct. 25—Broadway, New York
Nov. 1—Albany, Fracker's
Nov. 8—Troy and Schenectady
Nov. 15—Hamilton, Canada
Nov. 22—Buffalo
Nov. 29—Toronto
Dec. 6—Montreal
Dec. 13—Ottawa
Dec. 20—Portland, Me.
Dec. 27—Lowell

1921
Jan. 2—Providence
Jan. 10—Pawtucket and Woonsocket
Jan. 17—Newark
Jan. 24—Pittsburgh
Jan. 31—Youngstown
Feb. 7—Toledo
Feb. 14—Cleveland
Feb. 21—Akron
Feb. 28—Columbus
Mar. 7—Cincinnati
Mar. 14—Louisville
Mar. 21—Indianapolis
Mar. 28—Chicago, Majestic
April 4—Milwaukee
April 11—State-Lake, Chicago
April 18—St. Louis
April 25—Memphis
May 2—New Orleans
May 9—Wichita Falls, Texas
May 16—Fort Worth
May 23—Dallas
May 30—Houston
June 6—San Antonio

Back to New York for return dates in all the Keith houses.

Orpheum Circuit to follow.

THANKS TO MANAGERS FOR ROUTE

DIRECTION:

Thomas J. Fitzpatrick

GREETINGS FROM

HILDA CARLING

GREETINGS FROM

GIL BROWN
TO EVERYBODY

The Season's Greetings From

The **Frank Rich** Co. Inc.
177 North State Street CHICAGO, ILL.

Compliments Of The Season

JOHN B. HYMER

A PROSPEROUS AND SUCCESSFUL NEW YEAR TO ALL

FROM

THE ESPINOSAS

TOURING PANTAGES CIRCUIT

HAPPY NEW YEAR

FROM

The Five Famous Riding Lloyds

"THE SIOUX INDIANS' PASTIME"

The Act That Is Different

Direction: WILKES LLOYD

IN THE EAST, WITH OUR NEW, VEHICLE

BRYAN

MARY

LEE AND CRANSTON

GORGEOUS PRODUCTION

In "IN BOHEMIA"
By JACK LAIT

GLORIOUS SUCCESS

ROSE & CURTIS, East

SIMON AGENCY, West

Miss Cranston's Costumes by JULIET, Chicago

HAPPY NEW YEAR TO EVERYBODY

A. G.

ED.

MOSS and FRYE

In "HOW HIGH IS UP—HOW COME?"

Direction, HUGHES & MANWARING

WE WISH OUR MANY FRIENDS IN THE PROFESSION
A HAPPY NEW YEAR

JULIUS KENDLER

MONROE M. GOLDSTEIN

Attorneys-at-Law

160 West 45th Street, New York

CHARLES GORDON

LEADING JUVENILE AND CHARACTERS



CHARLES GORDON

THE PAST SIX MONTHS

Just finished playing "Clarence" in Mark Twain's "A CONNECTICUT YANKEE IN KING ARTHUR'S COURT." A Fox Super Special. Leading man for BESSIE LOVE in her first independent production, "BONNIE MAY." Juvenile lead for EDNA SCHLEY PRODUCTIONS in the SCATTERGOOD STORIES.

PERMANENT ADDRESS

HOTEL HOLLYWOOD

Hollywood, Calif.

THE HOME OF ONLY THE BEST MOVIE STARS

HAPPY NEW YEAR

MARY ROLLS AND AL ROYCE

In "SUNNY SIDE UP"

Coming East to Make a Bid for the Best

By JACK LAIT—A SWEET Hit

BASIL LYNN AND WILLIAM HOWLAND

BOOKED SOLID UNTIL JUNE, 1921

Thanks to WILLIAM MORRIS for offer of English time

HAPPY NEW YEAR

Direction, MAX HART

Compliments of the Season

EDNA RIGDON —PRESENTS— The Rigdon Dancers

BALLET DES ARTISTE

A VANITY FAIR REVIEW

FEATURING

GRACE FENIMORE-COOPER and PEGGY STEWART

Two Artists of Unusual Training and Ability

"The Dance Act That Is Different"

BEST WISHES TO

WALTER KEEFE, LAWRENCE GOLDIE, DICK RILEY,
MIKE DUFFY and All My Friends

Good Wishes to All

SIERRA ELONA

FROM OLD MEXICO

In a "Single" Novelty (Next Season)

By GEORGE M. FISHER

Now with the Two Yaquis

GREETINGS

"THE NARROW FELLER"

CHAS. F. SEMON

Playing KEITH
VAUDEVILLE CIRCUIT.FRANK EVANS,
Representative.

SEASON'S GREETINGS FROM

Will Bradshaw

Happy New Year

From

C R A I E V S O A L R I

DIRECTION:

HELEN MURPHY AGENCY

Compliments of the Season

Samuel Schwartzberg

STELLA MAYHEW

AND

BILLEE TAYLOR

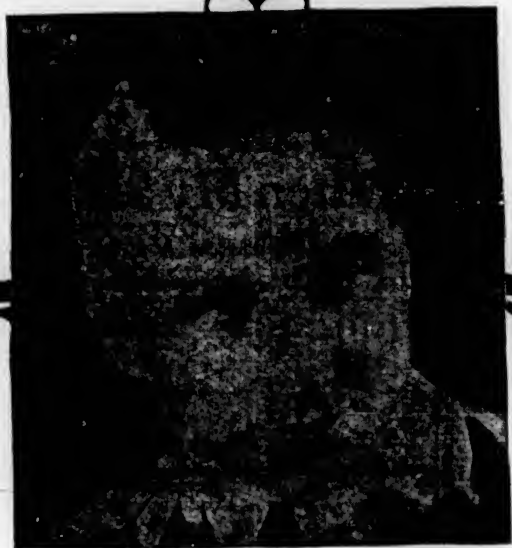
POILU

Representative, ALF. T. WILTON

Wishes a Happy New Year to All

ALLAN DWAN

presents- press-public and exhibitor judge



ALLAN DWAN

presents The FORBIDDEN THING

By MARY MEARS
Released by ASSOCIATED PRODUCERS INC.

Motion Picture News

One feels inclined to place a gold seal opposite Allan Dwan's name in his first production for Associated Producers, "The Forbidden Thing," which he adapted and directed from Mary Mears' vivid and vital story of a "faith that would not die," will certainly be classified among the top-notchers. He has constructed the feature in narrative form and has placed remarkable emphasis upon its rugged simplicity. The tale is peopled with figures who are actually life-like—whose joys and sorrows are touched upon with genuine feeling. It is dramatic to the core—but not the drama of the theatre, but of life.

Moving Picture World

"The Forbidden Thing," an Allan Dwan production, while sentimental and dramatic, is quite out of the ordinary in plot and should touch the right spot in the public's heart. There is something about it that makes you like it in spite of the rather drawn-out story. The lives of the principal characters are tangled into an almost unresolvable skein, and that, of course, makes you eager to see "how it is going to come out."

Letter from Tom Moore, Garden Theatre, Washington, D. C.

"The Forbidden Thing" has lived up to its remarkable Sunday opening, when, in the face of the rainy weather, it did within \$15.25 of the year's record. An unusual opening does not always guarantee an unusual week, but "The Forbidden Thing" has done such a steady business that we are holding it over for a second week. While exhibitors can get specials of such quality, they need not fear control of their programs by any interests at any time.

Moving Picture World

"In the Heart of a Fool" is unlike the thrilling adventure stories with which Mr. Dwan's name has been associated in the past. Into the story are woven three separate romances culminating in a striking dramatic climax. Mr. Dwan's artistic perception is evidenced in lavishly mounted interior settings. The cast assembled by Dwan is strong.

Wire from A. H. Blank, Rialto Theatre, Omaha,

"In the Heart of a Fool" opened a week's engagement at the Rialto Sunday and has broken all house records so far. Monday crowd got beyond control. Swept down the aisles and filled every available inch of space, both upstairs and down, and conservative estimate places number of people in the theatre at one time at forty-one hundred. The Rialto has only twenty-six hundred seats. My heartiest congratulations.

Wire from S. Barrett McCormick, Circle Theatre, Indianapolis, Ind.

Allan Dwan production of "Splendid Hazard" at premiere presentation Circle theatre this week accepted by press reviewers and audience as one of the high lights of screen art. Dwan's masterful direction of the fascinating story which combines all elements of audience appeal assures its financial success. Wall-shall's work proclaimed greatest of his career. Congratulations to Dwan and Mayflower.

Wire from P. G. Theophelis, Managing Director, Loraine Opera House, Cleveland.

"Luck of the Irish" opened at Loraine opera house today and the opera house could not begin to hold the crowd that came in droves to see your wonderful picture. It was capacity afternoon and night. Largest business we have ever done excepting "Mickey." Everybody more than pleased and applause was frequent. We want more pictures like this.

St. Louis Globe Democrat.

"Soldiers of Fortune," Allan Dwan's pictorialization of Richard Harding Davis' famous novel, opened at the King's theatre for a week's run. "Soldiers of Fortune" is a picture with an appeal for everyone. It is romance and adventure. Allan Dwan's direction is of the first magnitude, while the playing of Anna Q. Nilson and Norman Kerry is another feature.

STUDIOS-HOLLYWOOD CAL
For exhibitor information address
Eastern Offices-
1457 BROADWAY-NEW YORK CITY
Beit Adler-Representative



WE'LL TELL THE WORLD—
A HAPPY NEW YEAR

BLAME IT ON

E. K.

THE PARTY ON YOUR LEFT

You Can Always
Find Our Names in
"Next Week's Bills"
(alphabetically arranged)

ANDERSON and BURT
BENSEE and BAIRD
BILLY BOUNCER'S CIRCUS
BO PEEP and JACK HORNER
BUTLER and PARKER
CAMILLE TRIO
CLAUD and MARION
COLEY and JAXON
FOSTER and PEGGY
FULTON and BURT
GRANT GARDNER
HAGER and GOODWIN
HAMPTON and BLAKE
TONIE GREY and Co.
JANET OF FRANCE
JAP, THE WISE HOUND
"LIGHT HOUSEKEEPING"
"LOVE IN THE SUBURBS"
OSCAR LORAINÉ
"MAKING MOVIES"
McLALLEN and CARSON
PIANTADOSI and WALTON
PINTO and BOYLE
RAYOLITES, The
TAXIE and ED ALLEN
TELMA NORMAN
VOKES and DON
WALTERS and WALTERS

Permanent Address

PAT CASEY AGENCY
1493 BROADWAY

E. K. NADEL, Personal Representative

New Year's Greetings

WILLIAM MOORE PATCH

Suite 15-16-17

1520 Broadway

NEW YORK CITY

A. P. WAXMAN, General Manager

ON TOUR

"The Sweetheart Shop"

Book and Lyrics
by ANNE CALDWELL

Music by
HUGO FELIX

(In Association With EDGAR J. MacGREGOR)

"It's Up To You"

Book by
AUGUSTIN MacHUGH
and
DOUGLAS LEAVITT
Staged by FRANK STAMMERS

Music by
MANUEL KLEIN
and
JOHN McMANUS

Lyrics by
EDWARD FAULTON
and
HARRY CLARK
Dances by DAVID BENNETT

IN PREPARATION

"Celestine"

(In Association With EDWARD ROYCE)

Book by
RIDA JOHNSON YOUNG

Music by
WILLIAM SCHROEDER

By Arrangement With the WITMARK PUBLISHING CO.

"When My Ship Comes In"

Book by
WILL B. JOHNSTONE

Music by
WILL B. ANDERSON

(Writers of "Take It From Me")

"Pirates"

By LELIA CHOPIN HATTERSLEY and ELINOR MAXWELL

A HAPPY NEW YEAR

FROM

EDGAR MacGREGOR

Jos.

Chas.

Edw.

FREDERICKS, ELLSWORTH and THOMAS

PROSPEROUS NEW YEAR

GREETINGS FROM

SINGER'S MIDGETS

TOURING ORPHEUM CIRCUIT

SUCCESS

Successful people in every realm of human endeavor utilize the creations of others who have attained success, and so augment their fame and fortune. The dramatic and operatic stars appear in the productions of the really great playwrights and composers.

Always one genius assists others to express their genius.

The Kahn Shop procures the exquisite fashion creations of the foremost designers of France and America. And consequently a host of artistes—those famed for their toilettes—patronize this establishment.

Kahn apparel has played no inconsiderable part in the rise to fame of many stars of the stage and screen, for to the talented woman who is ever beautifully garbed, success turns as the compass needle turns toward the north.

MME. KAHN

PARIS
18 Rue de la Paix

NEW YORK
148 West 44th Street

*Madame Kahn wishes the patron of the Kahn Shop the
Season's Greetings*

GREETINGS

To All My Friends

Tom Mix

RAY WYNN PRESENTS COLOUR GEMS

"The Last Word in Silent Artistry"

VARIETY said:

There is no better posing act in big time vaudeville than Colour Gems. The lighting effects are superb. Closing the show they held the house without one walkout.

BOOKED SOLID

Direction TOM POWELL

IN "HELP"

By JACK LAIT

JACK TRAINOR

And Company, Featured and Headlined on Orpheum

NAT PHILLIPS, Mgr. MORRIS & FEIL, Agents

GREETINGS FROM THE

THREE MELVIN BROS.

Direction: SIMON AGENCY

Booked Solid Second Consecutive Year

HAPPY NEW YEAR

FROM THE

JACK SINGER SHOW

P.S.—Yes! We played Death Moines.

Ask HARRY LANDER.

HOLIDAY GREETINGS

Ardell & Tracy

Assisted by "MIKEY"

Direction SAM BAERWITZ

29th — ANNIVERSARY — 29th

AL. REEVES

"Joy Bells"

The Oldest Show in America

Wishing Everyone on Earth

a

Happy New Year

P. S.—There seems to be a misunderstanding regarding my retirement this season, and to overcome that impression and remove all false rumors, let it be distinctly understood that I have paid for all Books, Scenes, Bits, Music, Songs, Producers who have assisted me in putting on my show, and that no one has any interest, in any way, shape or form, in my production.

Your old Pal,

AL. REEVES,

Sole Owner.

MOLLIE WILLIAMS

AND HER

GREATEST SHOW

A HAPPY NEW YEAR

GREETINGS FROM

GREAT HERMAN

(Felix Herman)

Now Touring LOEW CIRCUIT

East. Rep. HORWITZ & KRAUS

West. Rep. GUY PERKINS

MAY WIRTH—WONDER GIRL

elasticity that makes it a corking vaudeville turn. Their routine is now being given in a ring measuring 27 feet in diameter on the theatre's stage as against the regulation 42-foot ring in the circus. Other equestrian acts generally fail to get results from the smaller ring. That is why the Wirth act finds vaudeville acceptable, while the others must be content with big shows or big tops for their appearances.

Debut at Seven

May Wirth made her first public appearance as a contortionist when seven years old at Her Majesty's, Adelaide, Australia. She worked alone, having the whole stage to herself. The booking was for several weeks. Candy and flowers were sent her at every performance. One night during the second week there were no gifts and May refused to go on. Finally a relative carried her out and she went on with her act.

She was 10 when starting to ride and turn somersaults on bareback. Following her Adelaide appearance, however, she learned acrobatics (and was a top-mounter later), wire walking and aerial work. She was always afraid of casting, and so was her cousin, Stella, who is part one of the family act. Stella was in a convent for six years but at every holiday time she returned to the family and went on. The men of the family taught her a new act every time she came from the convent and one of the Australian appearances had May and Stella doing a sister act on the wire.

Five Acts in One Show

May did as many as five acts in the same performance with the Wirth Brothers Circus in Australia, but was never starred, as "it was all in the family." The imported turns from England and America were the featured acts. May did riding, contortions, wire and tumbling. For the latter she was the only girl in an act done by 12 men. Then she, too, appeared in the children's circus, which was an important adjunct to the big tops in Australia. To accomplish that much and give such a variety of performances in one show at one time is certainly something to be proud of—and May was just 12 years of age.

Phil St. Leon, the clown of the Wirth family act, is of the St. Leons, also of Australia, and the oldest circus family there. His grandfather established the first big top in the Antipodes. Phil's four brothers are now running the St. Leon Circus, which, with the Wirth Brothers' outfit, form the two big Australian shows. Phil has an interest in the St. Leon show but when he married Stella Wirth, he came with the Wirth Family to this country.

Frank Wirth, who was wedded to May a year ago, is not a blood relation. He joined the Wirth outfit in Australia in 1907, and did everything around the show from selling tickets to appearing in the family act. Frank told May when she was 10 years of age that he would marry her, but the girl bare-back star reached her majority before she ever took the matter seriously. Frank is not now with the act, having gone into the agency field several seasons ago.

Similar to Ringlings

The Wirth Brothers' show is something of a parallel to the Ringlings, in that it was and is a family-brother combination. The original Wirth circus was formed by John, Harry, Phillip and George Wirth. George was the champion rider of the quartet, specializing on acrobatics. John Wirth was May's father. He died in South Africa when on tour with the circus. May was then about five years old. Her training was given over to her uncles, George and Phillip, and the then Miss Marizles Wirth, now Mrs. Martin Wirth and the head of the Wirth Family act here. Upon the death of her father, May was adopted as a daughter by her aunt, Mrs. Martin Wirth, so that May and Stella are sisters.

There can be no question but that the family idea has done more for the circus world in management and performance than any other single influence. That is the paramount reason why the big top is regarded as cleaner, morally, than any other branch of the amusement world. What is true of this country and Australia is also true of a number of English and Continental circus acts.

The elite of the big top world is exemplified by the Wirths and the Ringlings, and the Wirths are the most examples.

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M. S. Bentham

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HAPPY NEW YEAR TO ALL

TOM Mc NAUGHTON

EXING, NEWMARKET, ENGLAND

HOPE TO BE WITH YOU SOON

HOLIDAY GREETINGS TO ALL OUR FRIENDS

FRED

RATH AND GARREN

JOE J.

VAUDEVILLE PRODUCTIONS

BOOKED SOLID
"PAST—PRESENT—FUTURE"
"MARRIAGE VS. DIVORCE"

1425 Broadway
NEW YORK

IN PREPARATION
"ALL KINDS OF WEATHER"
"SONGVILLE"

N. B.—ARTISTS INTERVIEWED DAILY, 12—1 P. M.

HAPPY NEW YEAR FROM

JACK ROSHIER and "MUFFS"

(Formerly BRODEAN and SILVERMOON)

Booked Solid: ORPHEUM, B. F. KEITH and ORPHEUM, JR., CIRCUITS

Assisted by SAM ROSHIER

HAPPY, NEW, YEAR

Roy Stewart

— WITH —

BETTY COMPSON in "PRISONERS OF LOVE"

PAULINE FREDERICKS in "THE MISTRESS OF SHENSTONE"

ROBERT BRUNTON STUDIO

THE KING AND QUEEN OF IRISH COMEDY

JAMES B. DONOVAN

AND

MISS MARIE LEE

NOW DOING TIME ON THE BIG TIME

WISH EVERYBODY, YOUNG AND OLD, A HAPPY NEW YEAR

TO EVERYBODY

A HAPPY NEW YEAR

MARY DORR

Direction FRANK EVANS, Palace Theatre Building

Will Stanton

HAPPY NEW YEAR

(America's Premier Souze)

Assisted by Burt Reeves—ROSALIND MAY—Betty Easton

THE SEASON'S GREETINGS
FROM
THE SENSATION OF THE SEASON

LEON Errol

In a New Musical Comedy
"Sally"

BOOK BY GUY BOLTON
BALLET MUSIC BY VICTOR HERBERT

LYRICS BY CLIFFORD GREY
SCENERY BY JOSEPH URBAN

MUSIC BY JEROME KERN
STAGED BY EDWARD ROYCE

A Ziegfeld Production

HAPPY NEW YEAR FROM

POLLY and OZ CUTE, CLEVER and CLASSY

Touring B. F. KEITH Circuit

Direction: H. BART McHUGH

SAM ADAMS and J. P. GRIFFITH

PREMIER PURVEYORS OF MELODIC MIRTH
in "A MUSIC LESSON"

Direction, FRANK EVANS

WITH THE SEASON'S GREETINGS

ARTHUR Wanzel AND Palmer MAYBELLE

"SHE'S HARD TO GET ALONG WITH"

Neopolitan Duo

Happy New Year

MEDOLLA TWINS

Direct From the Italian Grand Opera Co.—Naples, Milan, Bari, Italy
Now Touring Orpheum Circuit
Direction: JOE SULLIVAN



E. K. LINCOLN

MARY NASH

STARRING IN

"THY NAME IS WOMAN"

PLAYHOUSE, NEW YORK

Management: WILLIAM A. BRADY

Extends the Season's Compliments to Everybody—Everywhere

"GREENWICH VILLAGE FOLLIES 1919"

ON TOUR

"GREENWICH VILLAGE FOLLIES 1920"

SHUBERT THEATRE

NEW YORK CITY

BOHEMIANS, Inc.

AL. JONES and MORRIS GREEN, Managing Directors

SELWYN THEATRE BUILDING, N. Y. CITY

THEATRICAL ATTORNEYS.

of the various protective laws now existent against the ruthless play pirates.

Konta, Kirchway, France & Michel, the Selznick counsel, have little to do with professional work outside of Selznick's interests. Similarly Stanchfield & Levy's retained professional interests are concentrated on the Universal Film Manufacturing Co. Ernst, Fox & Cane, with their modest theatrical practise, have too great a commercial interest to desert their downtown location. Outside of Clara Kimball Young's and the Chicago Opera Co.'s affairs, the Lewis & Kelsey office concerns itself with more mundane tort and contract cases than those appertaining to show business to warrant a removal from their Equitable Building location. Similarly, the few lesser ones still remaining downtown do so in favor of their majority non-theatrical clientele.

Another downtown attorney, J. Robert Rubin, is a big legal factor theatrically.

Two Branches.

House, Grossman & Vorhaus established their Times Building office chiefly to accommodate the profession; (they represent A. H. Woods, John Cort, Martin Herman, William S. Hart, Aaron Hoffman et al.), with the downtown branch looking after the non-theatrical lawsuits.

O'Brien, Malevinsky & Driscoll have always been an important legal firm in the show and picture business, and were uptown from the start. Leon Laski, the Columbia Amusement Co.'s counsel, maintains an uptown office in the Columbia suite for the convenience of his clients.

To return to "what makes a theatrical attorney?" that may only be surmised. Most certainly the glamour of the show business even strikes the legal mind favorably to a certain extent. Possibly they figure there is more romance in this sort of barrister work, and an attempt at specialization therein results. There are a dozen embryo legal lights at this writing who imagine—presumably—that a membership of all the theatrical clubs (Friars, N. V. A., Elks, etc.), will win for them a practise on their good mixing qualities.

Film Influence.

Be that as it may, with the expansion of show business and its increased evidencing as a powerful public factor there is a certain need for specialists on certain legal questions, made more so by the film industry. In the field of music copyrights, Mr. Burkan is the acknowledged authority. To mention other general topics might be to incur the disfavor of those slighted, or claimants for any particular title, so let it suffice that each well known counsellor is expert in his field, with each well versed on every general theatrical topic, as is to be expected. The profession knows that and only too well.

Divorce, a common cause for action, finds an even distribution of patronage among the theatrical attorneys, with some theatrical legal lights avoiding that class of cases.

The bigger houses have their representation of picture stars, public favorites, legit corporations, et al.

Of those other "uptown" barristers unaccounted for, Samuel W. Tannenbaum, Lyman Hess, Louis Weinberger, Harry Sachs Hechheimer, Julius Kendler, Monroe M. Goldstein, Augustus Dreyer, Hermar L. Roth, Max Kendler and Samuel Schwartzberg divide their interests equally among all branches of show business.

Chicago and all large cities, east and west, now have their theatrical legal contingent, in comparison to the size of the town as against New York.

Abel.

ROBERT B. MANTELL

AND

GENEVIEVE HAMPER

IN SHAKESPEARE AND CLASSIC PLAYS

Address En Route

BROWNING'S EPIGRAMS

Los Angeles, Dec. 22.

One of the youngest featured producers in pictures, a sort of slangy George M. Cohan of the screen, who talks in epigrams and thinks in terms of melodrama, Tod Browning is today an interesting figure. Under his tuition Priscilla Dean came to stardom. With his production of "The Virgin of Stamboul" Browning himself came to the public notice. He has just completed directing and editing "Outside the Law," an original drama of the underworld.

Browning recently gave an interviewer an interesting and non-technical explanation of the difficulties of the cutting room in the following words:

"When it comes to the cutting room a feature film is like a dictionary. Thousands of strips of film of different lengths, each identified by a number, are at the editor's disposal. They form the vocabulary of expressions, a dictionary of action, from which he writes his photoplay. If the expression he desires is not in that dictionary—woe unto him. For he makes his dictionary before he uses it, and after it is prepared it is almost impossible—at the least, extremely expensive—to go back and insert more words."

Some of his sayings are Hollywood household words. For example:

"Action speaks louder than subtitles."

"The cutting shears are mightier than the camera."

"The unnecessary is an abomination upon the face of the silver-sheet."

"The screen is a keyhole through which we should be enabled to view life 'as is.'"

"The director's job is to help the actor forget to act."

"Art for life's sake, not art for art's sake."

Loew's Casino Theatre

Direction ACKERMAN & HARRIS
LEW H. NEWCOMB, Resident Manager
ELLIS AT MASON
Telephone KEARNY 2200

San Francisco, Cal., Oct. 23, 1920.
To Whom It May Concern:

It is with great pleasure that I am able to state that

LUBIN and LEWIS

finishing the week this date at the Casino Theatre, have an act which has pleased my audiences far better than any blackface act which has played this theatre in the twenty months in which I have been its manager.

The act is clean cut, neatly dressed, the material consistently funny and most intelligently presented and a credit to the team as well as to any bill.

LEW H. GOLDER, Manager.

\$10

TEN DOLLARS WORTH

\$10

Of Greetings From

Dorothy

MANNING

AND

Larry

LEE

"AFTER THE MATINEE"

AZA MOZEL AFF DERE

CALL

PHONE

Yuletide Greetings
TO THE PROFESSION

EMERY

ETTELSON

NOW LOCATED AT

Woods Theatre Building

Suite 604 Chicago, Ill.

WIRE

WRITE

Wishing You a
Happy New Year

MR. AND MRS.

Harry Hastings

THE CLIFFORD-WAYNE TRIO

"The Indian in Full Dress and the 20th Century Squaw"

Featuring

THE WORLD'S GREATEST INDIAN CHILD ARTIST

MASTER KARLH

One of Vaudeville's Most Talented Stars

Now Touring The Big Keith Circuit And Wishing All of Our Friends

A Happy New Year

Under Management of ROSE & CURTIS

SEASON'S GREETINGS FROM

Coletta

Leta

RYAN and ORLOB

A MUSICAL PRESCRIPTION, NON-ALCOHOLIC, BUT INTOXICATING

REUNITED

(MURRAY)

(RICHARD)

(LILLIAN)

CLAYTON-ANDERSON-DREW PLAYERS

TRAVESTY ARTISTS

SHIMMYING SHAKESPEARE with "OTHELLO UP-TO-DATE"

ALL NEW SCENERY, COSTUMES, EFFECTS

ON OUR WAY EAST

(Fully Protected by Copyright)

THANKS TO MANAGERS FOR KIND OFFERS AND PAST FAVORS

HAPPY NEW YEAR TO ALL

4 READINGS

TOURING KEITH and ORPHEUM CIRCUITS

BOOKED SOLID

PAT CASEY Agency

A HAPPY NEW YEAR

JOE

STANLEY

SULLY AND MACK

In "SHOOT ME"

Direction: HUGHES & MANWARING

GREETINGS

CHET

VIOLET

HARRIET

ELDRIDGE BARLOW and ELDRIDGE

"A RURAL DELIVERY"

(WITH A KICK)

SUSAN TOMPKINS

VIOLINIST

FORMERLY SOLOIST WITH

SOUSA'S BAND

New Year's Greetings

Direction, FRANK EVANS

SEASON'S GREETINGS

FROM

Cliff Clark

Moving right along, thanks to

ROSE & CURTIS

AL. K. HALL, Jr.

Wishing All His Friends a Happy New Year

Direction of AL. K. HALL, Sr.

Hello Everybody!

HAPPY NEW YEAR!

On Our Way East

LEN CARLE AND DOLLY INEZ

GREETINGS FROM

HAROLD

SMITH

VAN and EMERSON

"The Unusual Athletes"

Just Completed Pantages Tour

COMING EAST SOON

WATCH FOR US

A HAPPY NEW YEAR

— FROM —

CLARA

MADELINE

BAKER AND ARNOLD

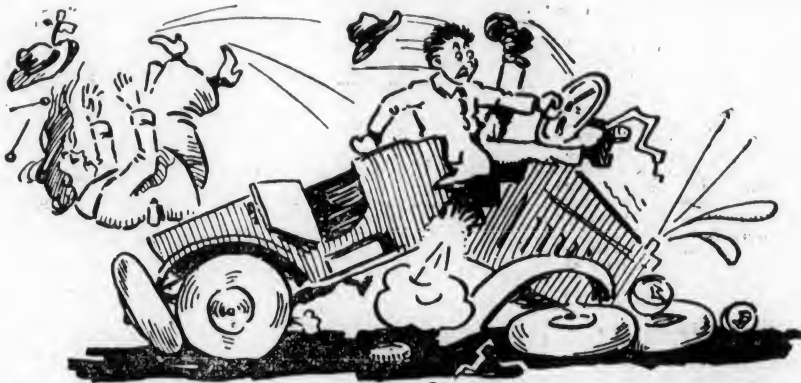
Nifty Songs and Dances

NEW YEAR'S GREETINGS
CHARLES LLOYD SAYS HE WILL GIVE

\$100.00 CASH

To any one who will give him an original comedy speech or piece of business that will produce as big a laugh as the break-away business he is now doing in his act. IT'S A WOW,

CHARLES LLOYD & CO.
IN "THE SPEEDSTER"



SUCCESSFULLY DEMONSTRATING DAILY WITH HIS NEW 1820 MODEL LOW POWERED MUD SCOW.

Dec. 20—New Brunswick and Bayonne.

LEW GOLDER
SOLICITING AGENT

Dec. 27 Week—Ask Golder

Season's Greetings

HANNEFORD FAMILY

New York Hippodrome

The BURNETTE TWINS



*Wish Every One a Happy New Year
and announce to*

**MANAGERS, AGENTS AND
FRIENDS**

*that they will hereafter
be known as*

GRACE AND HALLIE DeBEERS

Eastern Rep., LEW GOLDER

Western Rep., EAGLE & GOLDSMITH

HOLIDAY GREETINGS

RENA

HARRY

ARNOLD LAMBERT

IN

"PILLS"

BY

THOS. SWIFT

AND

JOHN MULGREW

Direction, THOS. FITZPATRICK,

ANDREW

WARMEST NEW YEAR'S GREET-
INGS AND WISHES TO ALL PLAY-
ERS AND MANAGERS.

LEWIS NORTON

IN A GLITTERING COMEDY TRIUMPH, LAV-
ISHLY AND SWEETLY PRODUCED.

"TOURING FROM
COST-TO-COST"
By JACK LAIT

PRODUCER OF HEADLINE VAUDEVILLE ACTS

CHARLES B. MADDOCK

A HAPPY NEW YEAR

Six Brown Brothers

SEVENTH SEASON WITH

FRED STONE in "TIP-TOP"

GLOBE THEATRE

NEW YORK CITY

N. B.-JUST OPENED - SAXOPHONE SCHOOL

INSTRUCTION BY MAIL

FULL COURSE

TEN LESSONS

PERSONAL DIRECTION OF

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MUDGE MORTON TRIO

PURVEYORS OF MELODY

BACK EAST AGAIN

A Happy and Prosperous New Year
To All Our Dear Friends

LUCILLE and COOKIE

(The Original)

Talking, Singing and Comedy Birds
Now Big Success South

SEASON'S GREETINGS

NAT WESTON

Presents "MODELS d'ART"

PRODUCTIONS FROM FAMOUS GALLERIES

Direction ALF. T. WILTON

HARRY KAHNE

"The Incomparable Mentalist"

Now Touring ORPHEUM CIRCUIT

Direction: BEEHLER & JACOBS

EXTRAORDINARY SPECTACULAR

HENRI NEISER

"THE HUMAN SPIDER"

Feature Novelty, Al G. Field Minstrels

Direction, MAX HART

Greetings to All

UNIQUE

WEIRD

Greetings from

JIMMY EGGERT

TAKE ONE

HEARTY, OLD-TIME NEW YEAR'S SLAP-ON-THE-BACK

FROM

ISABELLE

PATRICOLA

U. B. O'ING

These Are GOOD TIMES for the

FOUR ROSES

with "GOOD TIMES" at the New York Hippodrome

and we hope "GOOD TIMES" continue to prevail for Mr. Dillingham, Mr. Burnside, et al, and we thank
Toto for the Good Times we are enjoying with
"GOOD TIMES"

A HAPPY NEW YEAR

THE CRISP SISTERS

DORA

and

WINNIE

With CLARK and BERGMAN

PLAYING VAUDEVILLE

HEARTIEST HOLIDAY REMEMBRANCES FROM

EARLE S.

MABLE ("BILLIE")

DEWEY ^A_N^D ROGERS

FEATURED, ORPHEUM CIRCUIT, IN "NO TOMORROW," BY JACK LAIT

HOW CAN I LOSE WITH TWO GOOD CATHOLICS DIRECTING ME

DAISY DEAN & CO.

ORPHEUM CIRCUIT

M. S. BENTHAM—in Charge—JAS. B. DONOVAN

HAPPY NEW YEAR FROM

TIM

JOE

LINA

KIRBY, QUINN and ANGER

In "A CORNER COMEDY—ON THE STREET"

Booked Solid: B. F. KEITH and ORPHEUM CIRCUITS

Direction: H. BART McHUGH

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HARRY WEBER'S LATEST FIND

Shriner and Fitzsimmons

In a clever comedy characterization

"THE NEWS DEALER"*Wish Everybody a Happy New Year***NOTE****WANTED**

A good Straight Man that knows how to feed laughs. This man not fast enough. May split any time. Write or call.

BILLY FITZSIMMONS**WANTED**

A Comedian that is funny. This guy is holding me back. Am all set when I can get the right man. Wire quick.

JOE SHRINERSee **HARRY WEBER**

FOR THE NEW YEAR
THE BEST OF EVERYTHING
FOR EVERYBODY

HENRY P. DIXON

"DIXON'S BIG SENSATION"

AMERICAN BURLESQUE ASSOCIATION
Columbia Amusement Company Building
Broadway and Forty-seventh Street
NEW YORK

HAPPY NEW YEAR

FROM

ROY LaPEARL**World's Greatest Aerialist***Assisted by TITO DeFIORE**Touring Orpheum Circuit**This Week, Orpheum, S.t. Louis***SEASON'S GREETINGS****OLGA COOK****Management, Messrs. SHUBERT****SEASON'S GREETINGS****ALVIN and ALVIN**

IN

"WELL BALANCED"**Direction MORRIS & FEIL****ZUHN and DREIS****DIMENTUS-AMERICANUS****HABITAT NORTH AMERICA****Direction, WM. S. HENNESSY****GREETINGS FROM****KATE****PULLMAN**

TOURING ORPHEUM CIRCUIT

WITH ROSCOE AILS



The Berlo Family

AMERICA'S DIVING NYMPHS

Only Family of Novelty and Expert Divers in the World

HIPPODROME, NEW YORK

Management, CHARLES DILLINGHAM

HAPPY NEW YEAR

FROM

**HARRY
HAYDEN
and CO.**

IN

"THE LOVE GAME"

A ROMANTIC COMEDY

NOW TOURING THE ORPHEUM CIRCUIT

Direction of M. S. BENTHAM

ROSE SYDELL

WILLIAM S. CAMPBELL

JOE MARKS

The Sensation of the Columbia Wheel

AND

PAT WHITE

AND HIS

"GAIETY GIRLS"

WISHING EVERYBODY IN THE WORLD

A HAPPY NEW YEAR

SEASON'S GREETINGS

FROM

Billy McDermott

The Only Survivor of Coxey's Army

Assisted by JOHN TIERNEY

Direction MAX HART

**Orren
AND
Drew**

Just Completed Orpheum Circuit—Now Playing Interstate and W. V. M. A.

IN

**"A
BARNYARD
EPISODE"**

NEW ACT

BY JACK LAIT

IN PREPARATION

(SPECIAL PRODUCTION)

Direction: CHAS. CROWL—BOOKED SOLID

HAPPY NEW YEAR FROM

MORGAN

LULU

Davis AND McCoy

"Creators of Original Nonsense"

Booked Solid: 1920-1921

Direction: KRAMER & LEVY



SHARPSHOOTER

BENNIE FRANKLIN

WISHES EVERYBODY A HAPPY NEW YEAR
AND OFFERS FOR 1921

TRIFLES and RIFLES

A SHOOTING ACT OF TODAY

(Copyrighted and Protected)

THREE WHITE KUHN

A BREEZE FROM THE WEST

SINGING THEIR OWN SONGS

TOURING PANTAGES CIRCUIT

HAPPY NEW YEAR TO ALL

SEASON'S GREETINGS

Will Higgle

THE DANCING SENSATION

Presented by Menlo Moore and Macklin Megley in the
SANTOS AND HAYES REVUE

BOOKED SOLID

Thanks to HARRY WEBER

VARIETY

Will Higgle contributes an eye-opening series of Russian steps of the whirlwind kind that won a substantial burst of applause from an audience that was by that time all but overpowered by the swift succession of surprises. Mr. Higgle's dancing would stand out in any company. He had proved that in a previous number with Miss Tremaine, a whale of a dancing duet with legman steps of perfect grace and gingery execution.

"Dramatic Mirror and Theatre"

It's a big act chockful of entertainment including a Russian dance by Will Higgle that stopped the show completely.

"Clipper"

The dancing, most of which is done by Will Higgle, proved to be a revelation, especially that of Higgle, an exceptionally clever Russian dancer, his eccentric dance being the biggest hit of the act.

SEASON'S GREETINGS

A. ROBINS

THE WALKING MUSIC STORE

Representative: MAX E. HAYES

Happy New Year

Herbert's Leaping Dogs

Cats—Pigeons—Roosters

Leaping Over the Orpheum Circuit

JIMMIE PLUNKETT Fixed the
Leap—SOME LEAP

A HAPPY NEW YEAR

FROM THE

JOSE

MAXMYLIAN

NOVELLE BROTHERS

TO ALL OUR FRIENDS

ARTISTS—MANAGERS—AGENTS
VAUDEVILLE, PRODUCTIONS, CABARETS
AMERICA, EUROPE, AUSTRALIA

Direction, East: ALF. H. WILTON

Direction, West: CHAS. C. POWELL



YEAR IN VAUDEVILLE

hambra, around the corner, playing big time, has not been able to recover so far its business of last season. The Royal, Bronx, Keith's big-timer, has been doing its normal gross.

Loew's Metropolitan, Brooklyn, seating 4,300, is doing a terrific business and probably leading Loew's Orpheum, Boston, in profit-making. If the Brooklyn Met depended only on its Saturday and Sunday business, it would still show a profit, though its enormous patronage has not affected Keeney's, nearby, playing Independent bookings, while Keith's Orpheum, Brooklyn, at \$2 the week end, has not been holding up so far to previous seasons.

Albee and the Artists.

Away from the vaudeville footlights and the box office, the biggest event in vaudeville of 1920 has been the attitude of E. F. Albee toward the artist. For years, with the name of "Albee" a dreaded one among vaudevillians, with Albee at the head of two successful fights against strikes by the artists, with agitation for the actor waged insistently by agitators who went after Albee as the big mark, the complete metamorphosis of Albee, as the dictator and the ruler to Albee as the friend of the actor who insists that the actor must have the best of fair and square treatment, who gives the actor the best of all complaints and arguments, the Albee who advertises these things that all may know and act accordingly, the altered Albee seems like another man.

Albee's own reason is that for 20 years he was wrong, the actor is human, now he (Albee) is going to rectify the mistakes of the past. The outside opinion is that Albee, who has made more money than he knows what to do with, has more money than that, and is probably the wealthiest individual in the theatricals of the present time, is tired of fighting, tired of being the "goat" from the days when he did things in the belief they were necessary to maintain the Keith position and achieve the goal he set out to and did reach, meanwhile protecting his business associates, that that Albee thinks it is about time he had a little rest, and in connection with the rest (though as still active in business as ever) he set out to gain the good will of the players.

To the old timers of vaudeville Albee is a mystery, to many of the old-time artists Albee is a philanthropist, and to the newcomers in vaudeville, who don't know the difference, Albee is an institution. As the newcomers don't know the old conditions, they accept the new as a matter of fact, not caring who is responsible for them.

Shimmy Dancers.

Among the newcomers in vaudeville this year has been that horde of shimmy and jazzing singers and dancers, the ones from the sawdust that brought the sawdust with them, the ones who wore evening dress and made the clothes look ashamed of their wearers, shimmy dancers who would disgust a gang of drunken bums seated around a sawdust floor. There's no need to mince words about the out and out shimmy dancers, whether they were of Broadway musical shows or vaudeville. The shimmy as done around New York was the roughest, coarsest thing called a dance any decent theatre ever stood for. If it should have driven away every matinee audience vaudeville ever had, the departing ones would have been justified. No doubt many a father or mother told their young children to remain away from a theatre with a shimmy dancer. If they didn't they should have. The jazzing dancer was more decorous in movement but about on the same par otherwise.

Burlesque barred the shimmy dance from its outset and proved its wisdom. The small-time cared but little about it, but Broadway liked it and the big time played it. But the big time outside New York and Chicago didn't esteem the sawdust recruits as highly. Some protested.

Off-Color Songs.

Off color songs have been another one of the year's vaudeville banes. Too much latitude has been allowed singers. Blue lyrics have been frequently heard, even songs with the entire lyrical verse hinged on a blue thought or point. It has given vaudeville a tinge of liveliness perhaps, but in former years vaudeville looked for the family trade first.

Whether it is the managers or the booking men who are at fault for the change in playing conditions of first class vaudeville from years passed to now cannot be shown. The bookers like to put on a show that will draw, and the managers like to have a show that draws. With business good and money flowing in,

no one pays much attention to anything excepting the count-up. It's when business is bad that inquiries are made. They have been made of late.

"The Old Women."

As the seasons roll around, the regular patrons of vaudeville, who know as much about it nowadays almost as the man who books, commence to comment on repetitions in bills, or repeats, the similarity and familiarity of programs, especially around New York City, and in short, the number of "old women" who continually present themselves behind the vaudeville footlights. It must be sympathy or sentiment that is holding in some of these "old women." Burlesque for years could not decide what the trouble was with most of its shows. When the "old women" of burlesque commenced to disappear they found out.

The oldest woman of all on the vaudeville stage thinks she's the funniest, and the funniest thing about her is how her act happens

to be booked season after season. She hears the audience groaning while on and she thinks the audience is laughing. It's almost pathetic. There is too much sympathy booking in the vaudeville offices. Enough of these old timers have amassed a competency; they are taken care of for life, and there is no reason why through sympathy or sentiment they should continuously be paraded before audiences that want and look for something new. And if the reason isn't sympathy or sentiment, it's about time to find out what the reason is. Not alone this character of act has lost its value, but it's occupying the place of a turn that could provide entertainment.

How They Book.

One night in the present season at the Fifth Avenue, New York, a booking manager attached to a big time office said of an act as she walked on the stage: "That woman can't play in any of my houses and never will. I wouldn't have my

audiences see her on the stage." He then mentioned other turns he classed with her and which he said would not be booked for his theatres.

The same evening two booking men were in the box. One was a big time booker, the other booked for some independent vaudeville houses. The independent booker knew more about vaudeville in general than the big timer could possibly have known, for the independent knew big and small time. A dancing production act was on, two people and a piano player. The dancing principals looked like a couple of chorus people and danced that way. Neither was a good dancer and the man exceptionally poor to be a principal in a dancing turn, but the girl had appearance. The act was "dressed" for "class."

"Whose act is that?" asked the independent. The big time booker mentioned the name of the producer. "That's murder right away," said the independent. "Suppose the

act is asking a million," "\$550," answered the big timer. "Holy gee!" replied the independent. "Show me where there is any value to that turn, for dancing or entertainment? I wouldn't have it for one and a half." "It's not so bad," said the big timer, "and why isn't it worth \$550? Didn't so and so get \$750 with the same number of people?" "Is that the way you are booking up there?" asked the independent. "By comparison? No wonder your bills are rotten."

Those in the box who were not in the booking business had no hesitancy in voting the independent booker was exactly right, in everything he said, from the value of the act to the value of the bills.

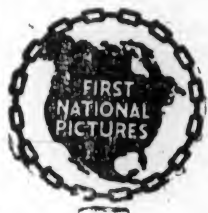
V. M. P. A. Work.

The supervision of internal vaudeville by the Vaudeville Managers' Protective Association has been stricter this year than ever before. The V. M. P. A. has gone in for reforms, forced them and en-

(Continued on page 140.)



ANTONIO MORENO
VITAGRAPH STAR



Constance Talmadge



Lionel Barrymore



Charles Ray



Katherine MacDonald



Anita Stewart



Mrs. Carter De Haven

Our trade mark identifies a motion picture as an ASSOCIATED FIRST NATIONAL ATTRACTION, made by an independent star or producer, and accepted for exhibition strictly because of its merit as the best in entertainment.



Norma Talmadge

ASSOCIATED FIRST NATIONAL PICTURES, Inc., is a nation-wide organization of independent theatre owners who foster the production of finer photoplays and who are devoted to the constant betterment of screen entertainment.

These Are Our Stars Now!

EACH of them has personally joined with us the fight for the freedom of the screen. "Big Interests" have tried to persuade them to stop their work as independent artists, as makers of big, independent special pictures and go to work for them.

But these stars are determined to continue their work, free from dictation, free from the limitation that would be imposed upon their expression of genius, free to spend all the time and money necessary to make their pictures the best that can be found anywhere.

They stand irrevocably for the freedom of the screen, for co-operation with independent theatre owners who wish to present only motion picture entertainment that stands for art.

To that end they have become our allies and will release their productions through this organization for exclusive first runs in their territory of theatres holding First National Franchises.

We believe that only through the work of independent artists and producers can the best pictures be obtained for the independent exhibitors.

Associated First National Pictures Inc.

That's Another Reason Why



And a Mighty Good Reason Why

There'll be a Franchise everywhere



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James Oliver Curwood



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Sidney A. Franklin



Henry Lehrman



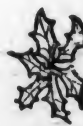
Allan Dwan



SEASON 1921-22

SAM H. HARRIS

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WELCOME STRANGER

NOW PLAYING

With GEORGE SIDNEY
COHAN & HARRIS THEATRE

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MRS.
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COLLIERGRANT
MITCHELLFRANCINE
LARRIMOREGEORGE
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HIRSCHGEORGE V.
HOBARTETHEL LLOYD
PATTERSONGILBERT
EMERYOSCAR M.
CARTERIRVING
BERLINRACHEL
CROTHERSAARON
HOFFMANRIDA JOHNSON
YOUNGVICTOR
MADESA.E.
THOMASTHOMAS
LOUDENHATCHER
HUGHESMONTAGUE
GLASSELMER E.
RICEREX
BEACHEDWARD
CLARKALBERT
VON TILZER

MRS. FISKE
IN
"WAKE UP, JOHNATHAN!"
By HATCHER HUGHES AND ELMER RICE
Under direction of HARRISON GREY FISKE
OPENING ATLANTIC CITY, DECEMBER 20.

WILLIAM COLLIER
IN
"THE HOTTENTOT"
By VICTOR MADES AND WILLIAM COLLIER
NOW PLAYING, COHAN'S GRAND OPERA HOUSE, CHICAGO.

"LITTLE OLD NEW YORK"

By RIDA JOHNSON YOUNG

NOW PLAYING.

PLYMOUTH THEATRE

NEW YORK

GRANT MITCHELL

IN
"THE CHAMPION"By THOMAS LOUDEN AND A. E. THOMAS
OPENING, LONGACRE THEATRE, NEW YORK, JANUARY 3.

"HONEY GIRL"

THE MUSICAL COMEDY
(Based on Henry Blossom's Play, "CHECKERS")
Book by Edward Clark Lyrics by Neville Floreson Music by Albert Van Tilzer
NOW ON TOUR.

FRANCINE LARRIMORE

IN RACHEL CROTHERS' NEW COMEDY

"NICE PEOPLE"

NOW IN REHEARSAL. OPENING IN ATLANTIC CITY, DECEMBER 27.

IN PREPARATION

IRVING BERLIN'S
ANNUAL MUSICAL REVUE

A New Play
BY
MONTAGUE GLASS
AND
OSCAR M. CARTER

"JACKDAW"

A NEW PLAY
By ETHEL LLOYD PATTERSON

"POMEROY"

A NEW COMEDY
By CLARE KUMMER

"THE HERO"

A COMEDY
By GILBERT EMERY

A MUSICAL PLAY

By GEORGE V. HOBART
AND
IRVING BERLIN

A MUSICAL PLAY

By OTTO A. HARBACH

A MUSICAL PLAY

By RIDA JOHNSON YOUNG
AND
IRVING BERLIN

Book and Lyrics by
OTTO A. HARBACH
Music by
LOUIS A. HIRSCH

"GOING SOME"

A MUSICAL COMEDY

Based on a Play by
REX BEACH
and
PAUL ARMSTRONG

SAM FORREST — GENERAL STAGE DIRECTOR

THE MUSIC BOX

NOW IN COURSE OF CONSTRUCTION
NEW YORK
IN ASSOCIATION WITH IRVING BERLIN

COHAN and HARRIS
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COHAN'S GRAND OPERA HOUSE
CHICAGO
IN ASSOCIATION WITH GEORGE M. COHAN

BRONX OPERA HOUSE
NEW YORK

THE HARRIS THEATRE
CHICAGO
CONSTRUCTION TO START EARLY IN 1921

YEAR IN VAUDEVILLE

forced them, until just now vaudeville internally is running like a machine, with one exception. The exception is a circuit that is tricky in its management and in its bookings. So tricky, in fact, that undisguised suspicion has openly asserted itself that there is also a "reason" for all of the trickery and that the reason would be very substantial and tangible if traced down. The V. M. P. A. was reported early in the fall to have notified the circuit to mend its way or be thrown out of the association.

A time limit was set for the circuit to effect certain reforms immediately demanded.

The other members of the V. M. P. A. have striven to uphold the standard set by their association in business dealings with acts. The standard has been elevated very high, until now all the membership circuits are using a play or pay contract.

Play or Pay Contracts.

During the year for the first time and by order of the V. M. P. A., the Fox Circuit started issuing play or pay contracts, designating the theatres and the dates, an innovation for that circuit. The Fox people claimed the "pounding" of its booking office by Variety for not issuing contracts, together with the orders from the V. M. P. A., finally forced them to issue contracts. When they did so the Fox people went farther than the others; they denoted the position on the bill in the agreement. It is something no other circuit does. Booking men as a rule agree the Fox people are not helping themselves or their standing in marking down the "spot" in the contract. The Fox bookers, however, say they are pleased with that arrangement and their shows run off without any trouble over "position." The Fox Circuit probably was obliged to issue contracts when finding the big time acts were shut off from their supply. They had access to the big timers for years, but with the B. S. Moss-Kelth affiliation, and the competition of the Moss with the Fox houses, the Kelth office stopped its acts from playing for Fox. That obliged Fox to issue contracts on the demand of any act it wanted.

The Moss-Kelth amalgamation seems a good one for both sides. It relieved B. S. Moss from unnecessary worry and he appears more content under the Kelth roof, now giving nearly all of his attention to the picture department of the Kelth Circuit.

Kelth Film Bookings.

Though not generally known and seldom spoken of the Kelth office is the biggest film exhibitor in this country, through the number of theatres affiliated by booking with it, east and west, and which use pictures. The Kelth office could send a single or news reel into 500 or more theatres in the United States and Canada, many of which are owned outright by the Kelth interests.

The Artists.

No trouble has arisen during the year with the vaudeville artists. Vaudeville is but faintly represented in the allied branch of the Four A's, known as the Vaudeville Branch. The leaders of that branch attempted to ascertain their strength in the early summer and were greatly disappointed at the result. So disappointing was the showing the Vaudeville Branch made little has been heard from it since, excepting in installments of speech making or writing, neither having any effect. An early summer talk of "strike" soon died out although there seemed some peculiar angles to it, at the time.

Bookings since October have been in a chaotic state, big and small time, through the large supply, following a skimp market. It was during the skimpy period the big time eastern books become loaded up with big acts, until the booking men found only acts in "one" were wanted. That condition of bookings still exists. With reports of depressing business on the big time, some alarm was felt among artists without contracts, but no drastic change in a salary basis has been made up to this writing.

Federal Trade Matter.

The matter of the Federal Trade Commission against the V. M. P. A., the principal vaudeville managers and Variety, in which restraint of trade was alleged by the Government, was disposed of by dismissal last spring. The hearings had stretched along, interminably, often postponed. The Government Commissioners, when the case reached them, concurred to its salient points for the Commissioners to pass upon, decided vaudeville was not inter-

state commerce and the Federal Trade Commission was without jurisdiction.

Although Variety was accused in the complaint of having been in league with the vaudeville managers during the final White Rat strike, Variety was the only paper to publish verbatim the entire testimony in the hearings before the Commission in New York. However, Variety as a co defendant never attached much importance to the case. This paper refused to interpose any defense, though its attorneys advised that Variety do so, and after the first two days of the initial hearing in New York, Variety's attorney withdrew.

The Government's case had been prepared with prejudice, its prosecution was prejudiced, biased and without fairness. Some of the defendants gave it their strictest attention at all stages; others paid

it up as not worth bothering over. No one seemed to doubt the final outcome, among the managers, while the former White Rats who stood behind the Government's prosecutor had visions of a victory. As the Rats were under no expense during the investigation and it gave them publicity, few cared what they thought or what they did.

There are a couple of angles, or more, to the matter of the Federal Trade Commission's investigation of the vaudeville managers that have never been publicly disclosed. Whether they ever will be is a matter of time. One of the former White Rats may be mightily pleased his part in them still remains a secret.

Business.

Business last season and up to the closing of the season was tremendous in vaudeville. It seemed as though there were not enough

houses. Many vaudeville theatres remained open during the summer more than ever before. The new season started off with a rush on Labor Day week and kept its speed for nearly a month, then toppled over. The election was given as the reason for the drop, then the weather, but it did not better after election, when the managers sat down to wait for New Year's to see the old capacity return.

Since election there have been stories of vaudeville houses, mostly small time ones, about to change policy or having changed. With talk of "panic" becoming more widespread during November, there was no surety of feeling displayed by any managerial vaudeville group.

On the Stock Exchange.

This has been the first complete working year of Loew, Inc., reorganized as a large corporation with

its stock listed on the Stock Exchange. Many show people are holding Loew stock. Many have speculated in it on margin. The stock has had a wide range from its quoted par, 25, going during the year from 36 to below 18. The Orpheum Circuit also became a Stock Exchange quotation during this year, having reorganized in the spring. The Orpheum's outstanding stock, however, is quite small for a Stock Exchange listing and Orpheum had some trouble getting on the big board through that very reason. It appeared to the governors of the exchange that Orpheum, with its limited number of shares, might be easily susceptible to being "cornered." The Orpheum on the exchange, however, during the flurry of last month held up stronger than its theatrical companions there, though it dropped to below 24.

With my best wishes to everyone

IRVING BERLIN

NEW YEAR'S, 1921

No orchestral din

To its ever widening
circle of friends and
acquaintances, among
the ladies and gentlemen
of the theater, Henrici's
restaurant, of Chicago,
extends wishes for
A Happy New Year.

HENRICI'S

WM. M. COLLINS, *President*

67 to 71 W. Randolph Street

Between Clark and Dearborn Streets

C H I C A G O

A
HAPPY NEW YEAR
A.H. WOODS

WENT OUT ON LOEW

COMING BACK ON HIGH

JACK POLK

"STILL POLKING ALONG"

Casino, Salt Lake, Dec. 26-28

Rialto, Chicago, next week (Jan. 3)

Miller's, Milwaukee, week Jan. 10

Direction: HORWITZ & KRAUS

GUY PERKINS, Chauffeur

MAX MARCIN

220 W. 48th ST.; N. Y. CITY

PRESENTS

"THREE LIVE GHOSTS"

By F. S. ISHAM

Now at the Nora Bayes Theatre

WILL PRESENT

"THE DIM LIGHT"

By LOUIS K. ANSPACHER and MAX MARCIN

"WELCOME MARY"

By ZELDA SEARS

"WORD OF HONOR"

By F. S. ISHAM

GREETINGS

FROM

**STUART
BARNES**

Direction JAMES E. PLUNKETT

Season's Greetings

WALTER DAVIDSON

Musical Director, B. F. Keith's 81st Street Theatre

HELEN VINCENT

In SONG STORIES

WISHES ALL IN THE PROFESSION GREETINGS OF THE SEASON
 NORMAN MANWARING GENE HUGHES

Season's Greetings

FROM

Marcus Loew

BOOKING AGENCY

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GREETINGS

1920-1921

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Now Appearing—Orpheum and Junior Orpheum Circuits.
BOOKED SOLID — August, 1920-October, 1921
Billy Jackson, MANAGER.



POLLY WALKER

FEATURED
IN
MOORE and MEGLEY'S
"FLASHES"

A HAPPY NEW YEAR TO THE
WHOLE WIDE WORLD
A MILLION THANKS TO MY
KIND CRITICS

Sincerely yours,
POLLY WALKER

"Flashes." First of all in credit for the handsome results was the handiwork of Menlo Moore and Macklen Megley, the producers. Second, was the all-around showing of Polly Walker, the niftiest soubrette let loose on an unexpected public this year. If "Flashes" must go plural, the little one must be at least recorded as main flash. Miss Walker typifies every attribute of her manager; he selects as he creates.

Jack Lait—VARIETY

Miss Polly Walker the, chick leading lady of "Flashes," is without a doubt one of the most talented singers and dancers that has ever been seen here.

Polly Walker, who is featured with "Flashes" revue starring "Doc" Baker at the Orpheum this week, could easily be billed "Vaudeville's Most Beautiful Girl." Not quite 20, but already a Broadway favorite, is the good fortune of this pretty miss.

Practically unknown, she has played but a few performances with "Flashes" at the Palace Theatre, New York, when she had received offers for engagements from practically every well known manager in New York. Quick to realize that she possessed every qualification for Broadway musical comedy, these managers made immediate efforts to sign her, but her reply to all of them was the same. I owe "Flashes" everything for all these wonderful offers and to leave now would not be fair.

In addition to being a beautiful girl, Miss Walker is a charming little actress who can sing and dance in a most captivating manner.

Pretty, graceful and vivacious, Polly Walker with a style all her own.

Thanks to the MESSRS. MOORE and MEGLEY and to "DOC" BAKER for the many kindnesses and courtesies extended to me.

Aleen Bronson

WISHES

A HAPPY NEW YEAR

TO

EVERYBODY IN THE WORLD

I have been and still am enjoying the best of health, and wish you all the same

Booked Solid Until July, 1921

Direction, ROSALIE STEWART



CLARENCE G. BADGER

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"Strictly Confidential!"
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With Madge Kennedy

"Honest Hutch"
"Cupid, the Cowpuncher"
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"Jubilo"
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"Water, Water Everywhere!"
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SAN FRANCISCO

HARRY FIRST

in extending holiday greetings to his many friends in the THEATRICAL PROFESSION, also begs to announce that he has retired from the stage and connected himself with the brokerage house of

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N. B.—I believe I am in a position, through my present connections and with their facilities and co-operation, to be of material help to my friends who may at the present or future time contemplate making commitments in the stock market. With that end in view, I cordially invite you to personally call or telephone.

HARRY FIRST

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FROM

GEORGIA O'RAMEY

Starring as "Georgia O'Ramey, U. S. A."

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Nita Johnson
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Mason and Keeler
Crawford and Broderick
Allman and Mayo
Clark and Verdi
Chas. and Adeline Dunbar
Baraban and Grohs
Macart and Bradford
Norwood and Hall
Jones and Sylvester
Anderson and Graves
Lockwood and Crush

Clown Seal
Sully, Rogers and Sully
Betty Bond
Yule and Richards
Novelty Clintons
3 Belmonts
Robt. Henry Hodge
Harry Mayo
The Parshleys
Chas. Edenbury
Ellinda Tiffant
Joe Laurie, Jr.
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Ashley and Dorney
Moss and Frey
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"A CHRISTMAS LETTER"

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GROVER C. LA ROSE

AND

ELISE M. LANE

FROM HERE TO BROADWAY

JOE and JOHNNIE

Fields

"AT SEA"

JAMES CARNEY
AND
DELLA ROSE

"LOST, A HUSBAND"

SYNCOATED SYMPHONY

for finger snapping, the American refinement of the castanets. She had learned to move her head and shoulders every way, up and down or to either side or back or forth or 'round and 'round as she dodged the trays the waiters pushed all about her.

Thus she was intensively trained. And when a vaudeville booker dropped in because he wanted to make sure that a certain ingenue was not drinking with a certain male "single," he heard Lola tear off a frolic, and knew by his educated ear and discriminating soul that it was big-time stuff. Next day Lola was sent to a suburb to "break in" a routine of songs. She crippled the commuters. Her career was on. Her contracts were being filled in.

Soon she had established herself in every consequential city, won thousands of frantic followers, and brought on the inevitable—an offer

from the producer of a revue slated to run in the principal houses. When a producer spends a great deal of money on a stage enterprise he looks about for live talent; the old stem-winding mummies who only read lines and spring gestures will do for the drama, but when a "show," with thousands of dollars a week to meet, cries for help at the box office, it calls for the young, the strong and the husky. Lola was all these. She was drafted as insurance on the bankroll.

Lola eluded a few hundred additional dollars a week with an easy yawn, signed right there, canceled her remaining bookings, and said she would be ready for rehearsals on the aforesaid date nominated in the bond. She wanted first to go home and pay her folks a visit. The new manager invited her to a dinner which was to celebrate and glorify his triumph in having procured her. It was given on the scrubbed tenement floors, she had a strong thumb and a drumhead palm

stage of the theatre, after a chorus rehearsal. The chorus of one of these shows begins its preparation weeks before the principals start. The chorus is most of the show—it must be trained to show off its paces and its faces and its graces—and its other attractive places—to the best advantage; it must be educated to put its best thigh forward; it has most of the entertainment and least of the talent, and it needs that commodity which most people seldom associate with a chorus—hard work.

A table was rigged on clothes horses, the choristers and simpering boys and the director and mechanical crew and the musicians took seats. Miss Leclair breezed in, arrayed like an adventuress in a serial, and took the head of the table. The manager sat at the other end. As she seated herself the manager applauded vociferously and the chorus clapped lackadaisically. The manager arose and rubbed his hands:

"Ladies and gentlemen of the chorus," he said, "it is with pride and pleasure I introduce to you one who has made good in show business, but who always stayed a lady just the same; one who hasn't got her nut all swelled up just becuz she knocks down a heavy envelop; one who is a compliment to know in a business like ours; one who will step out there in front of yez all on the opening night and knock the suckers stiff and be a credit to the management and her support; one who needs no introduction to anybody what they're in theatrical life—Miss Lola Leclair."

Lola gracefully kicked back her chair and took the floor.

"Girls and fellas," she began, an honest smile spreading her globular face, "what Mr. Elserdrath said is all fine an' dandy, but I've seen the days when I wasn't belin' banqueted an' introduced to my support. It ain't long since I had no support, an' my family didn't, neither, excep' the few bucks I chiseled out o' doin' my

nightly scream in a back room.

"I ain't no star. I'm lucky to have a job. I been lucky all my life. I was as good when I was knockin' hell out o' the ditties the pluggers pushed on me in that joint as I am now or as I hope to be in your show. Only it happened, the country went dippy about the kind o' stuff I do, I ain't kiddin' you nor myself when I tip you that I ain't no Ethel Barrymore. I know I'm a hick. I never had no education—I wisht I had. I got a mother an' an ol' man what never learned how to make a livin' in this country where they pay you for what you do, not for what you know. I got a lot o' 'brot'ers an' sisters an' I've hac to keep the whole works ever since I faked a certificate out o' the truant officer so I could lie into a job. I had to start early. I worked like a dog. I kep' my curridge. The Lord was good to me. Here I am. (Applause.) I ain't no better than any o' the girls here. (More applause, the chorus now bending to the work.)

"This is a great night for me, for three reasons—I'm joinin' a first-class, high-priced show; I'm meetin' all you who are gonna be with me through a big hit an' a long run, I hope; an' after I leave here I hop a rattler for home. Home! Gee, there I'm lucky again. None of us oupers is got much home life. I get mighty little—been out on the Orpheum Circuit all season an' ain't been home in months. But when I do get home I'm crazy about it. I'd rather be with my mother than even with you, though you're more my people than what she is. She's old fashioned; my dad is worse. They don't understand me nor my ways. They ain't never been inside a theatre where they talk English in their life. But that's all right. I love 'em jus' the same an' I want 'em jus' as bad. Even if they don't tumble to me, I do to them.

(Continued on Page 165.)

ZIEGFELD YIELDS TO CRITIC'S ROAST

Switches Cast and "Business" and Orders Tights.

Chicago, Dec. 27.

After a cruel roasting of a bit in Ziegfeld's "Follies," done by W. C. Fields and Ray Dooley, which was called "nauseating" and similar adjectives by one critic, and was commented on by several, Ziegfeld telegraphed the critic that Fields had evidently broadened the situation since he (Ziegfeld) saw the performance, and that there would be no repetition of anything offensive.

Next day the bit was given to Bernard Granville in place of Fields, and Miss Dooley's lines and "business" were cut, notably a "moist" reference and a gesture with the nipple of the nursing bottle.

A city detective was assigned to the first several performances and a representative of the city legal department accompanied him. Tights were ordered in several scenes, especially the living pictures.

This is the first instance in Chicago history where municipal action was taken in this direction.

HINES DENIES REPORT.

New Orleans, Dec. 27.

Harry Hines, upon opening at Loew's, this city, last Thursday, denied his monolog has contained any disparaging reference to the Orpheum Circuit, as reported from Memphis when Hines appeared there.

He states the Memphis papers were asked by him to retract the mention made by it concerning him and the Orpheum.

GRIFFITH-DUDLEY MARRIAGE.

Eleanor Griffith and Edgar Dudley were married in New York Dec. 24. Miss Griffith was in "Poor Little Ritz Girl." She opened at the "Midnight Frolic" this week.

Dudley was formerly a vaudeville agent in Chicago and is now in New York. He was divorced from Florence Lorraine about three years ago.

BIG FIRE AT VENICE.

Los Angeles, Dec. 27.

A fire occurred at Venice, Cal. (a resort like Coney Island), resulting in a loss of \$1,500,000, covered by only about \$100,000 of insurance. All the concessions will be immediately rebuilt.

The fire started Dec. 21 and burned all day and night. The Ship Cafe, known to the profession, is a total ruin.



PLAYING my own home town and with my family on Christmas day.

Hope you are as fortunate.
Wish you all that is good.

Xmas 1920

FRANCES KENNEDY

THANKS TO HARRY WEBER



I feel that I could not do without my American Express Travelers' Cheques. They are such a comfort to me, because they help me save my money and keep the naughty burglars from stealing it.
Yours very truly,
JACK NORWORTH

Theatrical Travelers Should Use Travelers Cheques

THE theatrical profession as a whole is a great traveling savings bank made up of thousands of artists who are constantly on the go and who many times deposit their salaries and savings in Grouch Bags and money belts.

The total of traveling theatrical cash runs into the millions. Where millions travel around the country practically unguarded hundreds of thousands of dollars are lost annually through theft, fire and other means. Newspapers throughout the country print front page stories of holdups and robberies almost daily.

There is no reason why a single dollar should be lost. Thousands of the profession have already solved the problem by converting their cash into American Express Travelers Cheques at the nearest Bank or Express office at the nominal cost of fifty cents for each one hundred dollars' worth of cheques purchased.

This fifty cents is the greatest contentment purchaser extant, for the holder of an American Express Traveler Cheque knows that he can spend it everywhere and it relieves him of the worry that always accompanies even well guarded cash.



Dec. 16th, 1920.
I have found that it is absolutely necessary for me to use travelers' cheques to transact my business while on tour, not only in this country, but in transmitting money abroad. It has been of the greatest convenience to me.
ALICE LLOYD.



During my travels abroad I have always made it a point to carry American Express Travelers' Cheques, because they are cashable anywhere in Europe as well as in the States. I can earnestly recommend that every theatrical performer should carry their savings in this manner.
Yours very truly,
IRVING BERLIN.

Thirty-one years ago the American Express Company originated the Travelers Cheques as an insurance for Travel funds. When you buy them you sign them and you do not countersign them again until you spend them. This is all the identification necessary.

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When remitting agents' commissions, royalties or funds for home, use American Express Money Orders. They are for sale at Express Offices, drug and stationery stores.



I can fully recommend the American Express Travelers' Cheques to everybody in the theatrical business. I have used these cheques personally, and know them to be a safe as well as a thrifty way to carry money when traveling.
Yours very truly,
MARK LEUSCHER.

GREETINGS

FRANK

ELDRIE

FISHER and GILMORE

IN

"Her Bashful Romeo"

Direction LEO FITZGERALD

GREETINGS FROM

ISHAM JONES

Director: ISHAM JONES' RAINBO ORCHESTRA, RAINBO GARDENS, CHICAGO

CHICAGO'S GREATEST ORCHESTRA

CHAS. W. BOYER and

DOTTIE CLAIRE'S MINSTRELS

WISH LEW GOLDER AND ALL THEIR FRIENDS THE SAME OLD GREETINGS

"HEARTS OF GOLD"

I guess they knew that and didn't care!

Our people, jumping at a conclusion from a long distance, thought they knew burlesque people. Burlesque people, with contrasting wisdom, took a "lose-up" of the "legits" and got their actual number. They knew the game. They could discern a "four-flush" through the backs of the cards.

An Enlightening Incident.

My first encounter with the big heart of burlesque occurred at St. Louis one night in the early eighties. I was then a "kid" press agent, traveling ahead of the Haverly Opera Company. Sitting in the lobby of the Southern Hotel, I observed considerable commotion at the desk, a few feet away. The manager of the hotel, in loud tones, was threatening a certain theatrical manager of very high standing with instant arrest if he failed forthwith to pay his bill. It amounted to, as I soon learned, in the neighborhood of

\$300. An officer in plain clothes stood by ready to take the manager into custody at the command of the hotel man. As I moved up to the little group, another theatrical manager, out of breath and perspiring, rushed in. He had been hurriedly sent for to go to the front for his unfortunate friend. His distinguished star was playing an engagement around the corner at the Grand opera house. He expressed great indignation at the attitude of the hotel keeper and in a top-loft, grandiloquent manner said:—"I will guarantee Mr. So-and-So's account. This proceeding is outrageous!"

"I want a tangible guarantee or the money," quietly rejoined the hotel representative.

Unable to produce either, the manager hurried off, saying he would return in a few minutes. Half an hour passed and the hotel man instructed the officer to take the delinquent to the station house.

At that moment, George McManus, treasurer of the Grand opera

house, came in accompanied by two men.

The hotel man said, "How do you do, George," to Mr. McManus, and, "I'm glad to see you, Mr. Butler," to one of the others.

Mr. Butler was manager of the Standard theatre, the burlesque and variety house of St. Louis. The other man was Matt Flynn, owner of the burlesque show playing that week at the Standard.

"What's up?" drawled Mr. Butler.

The circumstances were made known to him and turning to Flynn he said, "Got any money about you, Matt?" "Sure," came from the burlesque man. And he pulled out a wad of bills that would have supported the East St. Louis bridge.

That's all there was to it.

As Mr. Butler and his friends turned to leave, the released "high-brow" called to him, "I will pay this back in —" "Never mind about that," interrupted the burlesquer. "You can fix it up with McManus

one of these days, when you're a little easier."

John W. Isham Fixed It.

Several years later I witnessed another incident in which the "high-brow" and the "low-down burlesquer" were involved.

It was in Chicago. The new Alhambra, out Wabash avenue way, was about to open. The inaugural attraction was the Emma Juch Grand Opera Company. The manager was Charles E. Locke. The backer was Mrs. H. K. Thurber, but a little while before, Mrs. Thurber had backed out.

Mr. Locke had come to Chicago to "negotiate a loan" to bring his company on from Denver. It required several thousands of dollars, because it was a big organization, carrying half a dozen baggage cars, several coaches, a number of sleepers, a dining car and what not. Besides, there were some hotel bills to reckon with before the artists could get out of town and on their way to the brilliant "opening."

The manager of the new Alhambra was deaf to the proposals of the grand opera company manager. "I'll defer the opening a week if necessary," he said. That eliminated him from the possibilities of a "touch."

But Chicago was full of "legit" theatre managers and Locke was highly hopeful. There was the bewhiskered Hooley, the dignified McVicker, the bland Davis, the rich patent medicine man, Hamlin, who owned the Grand; the polished Henderson, of the Opera house, and a number of others.

Locke made the rounds and returned next day to the Alhambra, a sad but wiser man. He saw his "billion" in front of the theatre and this gave him new heart to again tackle Mr. Jacobs, the manager.

"Notin' doin'!" I knew the whole story. I was ahead of a Klaw & Erlanger show that was to follow the opera company into the Alhambra.

When Locke emerged from the manager's office after his final and unsuccessful effort to "touch," I happened to be standing in the lobby talking to Johnnie Isham, manager of the "Midnight Creoles," or some such show, that was playing the burlesque theatre somewhere in the vicinity.

The impresario, whom I knew quite well, stopped to speak to me. I introduced him to Isham. He was faultlessly clad and carried himself with the aloofness characteristic of his kind in the show world. He told us of his troubles and did not fail to "roast" the Alhambra manager in particular and all the other Chicago managers in general.

Isham never said a word. He was listening.

When the story was finished, the burlesque manager asked Mr. Locke how much money would be necessary to get his company to Chicago, "\$5,000," was the reply.

"Secure me with your order on next week's receipts, accepted by Mr. Jacobs, and I will let you have the money."

That's what Isham said with as little concern as if he had been talking in quarters instead of thousands.

The arrangement went through, and the Emma Juch Grand Opera Co. opened the new Alhambra the following Monday.

And the strange thing about it was, as I learned afterwards, Isham was himself "skating on very thin ice" at the time.

But he was a burlesque manager. His word was good. I think he borrowed some of the money from Sam T. Jack who was running a burlesque house on Madison street. **Sam T. Jack's Code for Choristers.**

And speaking of Sam T. Jack, "burlesque king" of his day, reminds me of a circumstance, trifling in its way, but still having its point, that occurred in the old Briggs House on Randolph street, Chicago.

One night several of us, all agents, had played cards until nearly midnight in a room in that hotel. After the game, on our way to the elevator, we saw Mr. Jack seated at a table at the end of the hall just outside a room door. As we drew near him we saw a long list of names before him on the table.

"What's the idea, Sam?" inquired one of the fellows.

"Checking up my girls," he replied. "You see, when we arrive in a hotel, I have all the girls of my company assigned rooms along the same hall. Under my rules, they must be in their rooms not later than 12.30 at night. They must have plenty of rest for the next day's performance, you know. Besides," with a knowing smile, "they might get into trouble if they stay out too late with the 'Johns'."

Discipline and propriety in a burlesque show, I thought. Y. Gods! Yet there was the evidence, and you couldn't get away from it. This incident made an impression on me. I thought of it long after I had gone to bed. It recalled my other experiences with the burlesquers, narrated here. Surely there must be something inherently right with these people. Their good deeds and their circumspection could not be confined to the three incidents of which I had been a spectator.

The thing took the form of a mild obsession with me. And just as though my running thoughts were not enough to keep the subject uppermost in my mind, wherever I turned the next day and for several days I was constantly confronted with glaring posters on billboards all over town announcing the forthcoming engagement at one of the theatres of the "Great Drama, 'Hearts of Gold.'"

Contrasting Values.

That was it! "Hearts of Gold." I had got the right angle. But their business is nasty. How about that?

Hearts of gold and purulent minds.

(Continued on page 155.)

C. GARDNER SULLIVAN

LONGACRE ENGINEERING AND CONSTRUCTION CO.

SPECIALIZING IN THEATRE CONSTRUCTION

AND

FINANCING OF THEATRE BUILDINGS

We have the most complete organization in the United States for the construction of theatres. Every man in the organization is a specialist and under their supervision fifty of the largest and finest theatres in the country have been built, many of which have been financed by us.

By reason of the experience gained in building these theatres, we are able to build faster than others and to effect large economies in construction cost.

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MISS DOROTHY PHILLIPS

IN HIS FIRST INDEPENDENT PRODUCTION

"Man, Woman—Marriage"

"THE DRAMA ETERNAL"

Presented by ALBERT KAUFMAN

A First National Attraction

*The Season's
Greetings*

CHRISTIE COMEDIES

KNOWN THE WORLD OVER

**Al
Shayne**

HEADLINING FOR LOEW

Booked by my Adviser, Al
Shayne (less ten per cent.)

Playing for anyone that
will pay me the money.

**LEW
COOPER**

FORMERLY WITH

**GEORGE
M.
COHAN'S
REVUE**

"OH, WHAT A GIRL"

AND

"LADIES FIRST"

NOW

IN

VAUDEVILLE

Direction

ROSE & CURTIS

**Jules
Furthman**

DIRECTOR

RECENT RELEASES

Land of Jazz

AND

**The
Blushing Bride**

WILLIAM FOX CORP.

Los Angeles, California

THE CHESTER POLLARD AMUSEMENT CO.

PRESENT

The Nautical Musical Comedy

"MARRIED VIA WIRELESS"

BOOKED SOLID

Pilot, AARON KESSLER

Captain, JAMES DYSON

The Season's Greetings to All My Friends

**FLORENCE
BELMONT**

THE 20TH CENTURY GIRL

ACCOMPANIED BY

CHARLES SEVILLE

Represented by the Live Wires

ROSE & CURTIS

THE SEASON'S GREETINGS

**FRED
FISCHBACH
COMEDIES**

Motion Picture Directors' Association

GREETINGS

FROM

William Morris

Putnam Building, 1493 Broadway, New York City

WHEN YOU BUILD A THEATRE

BUILD IT RIGHT

SEE

HOFFMAN-HENON CO.

INC.

Finance Building
PHILADELPHIA



Important Advice to Artists Regarding Contracts

December 18, 1920.

TO ALL ARTISTS' REPRESENTATIVES:

Complaints are constantly being made that when contracts are sent to the artists for their signature, and they write in some condition that they want, in returning them to their representative for the manager's signature, these clauses are invariably crossed out without having the sanction of the artist, the artist's representative not having notified the artist of the manager's objection to sign the contract with the clause in.

The representative generally accepts the manager's decision for the artist and there is nothing left for the artist to do, if he has given his representative power to sign contracts, but to fulfill the contract.

This condition we want to eradicate.

As far as the Keith Vaudeville Exchange is concerned, the artist's representative must notify the artist that the clause inserted is not acceptable to the manager, if such is the case, thereby giving the artist the opportunity of deciding whether he wants to decline or accept the contract.

In the future, please see that this is carried out in the above manner.

E. F. ALBEE.

HAPPY NEW YEAR FROM

SOPHIE

AND HER FIVE KINGS

EDDIE RICHMOND, Cornet
IRVING ROTHSCHILD, Violin
BOBBY JOBES, Saxophone
DAN ALVIN, Drums
JULES BUFFANI, Piano
(READING LEFT TO RIGHT)

CHICAGO'S
RECORD
BREAKING
FAVORITE
IN
CHICAGO'S
RECORD
BREAKING
RUN.

FOURTEENTH CHICAGO
VAUDEVILLE WEEK



YEAR IN BURLESQUE

It is foretold by the box office and the scale. The latter is now at its highest, far higher than anyone ever believed it could go, for "a burlesque show."

The shows coming through New York at the Columbia houses, south of the Harlem bridge; Hurtig & Seamon's on 125th street, and the Columbia at Broadway and 47th street, tell their story, with Hurtig & Seamon's piling up eight thousand or perhaps nine, gross, while the Columbia can nearly hit fifteen, with neither house adding on the Sunday business. (The money figures are written out so no legit manager can see them.)

Shows With Everything.

Thus the parade of burlesque this season on Broadway, week by week. Shows with "people," those who can do something; shows with "women;" shows with dresses and shows with costumes, while some of the shows are carrying chorus girls,

who, by their looks, almost tell what salary they are being paid. No more \$16-\$18 chorus girls, shop hands, mill hands and ambitious stage struck dames who were so homely they had to leave their home towns, and grew too old to do anything else before they finally got a job in the former type of burlesque. Them was the happy days. Those dames kept many a guy from going wrong.

The Columbia is "act." There are things yet to be done and the producers must be held in line. Due to the rotary system of traveling, in weekly leaps, there must eventually some regulation come that will guarantee the good shows against the bad ones, and keep away from so much similarity in a row.

While the prospect of a Coast connection with Eastern burlesque is at present quite remote, made so by the railroads if nothing else, if the railroads ever charge a reasonable rate once again, it may not be

so improbable, for the far West has never seen anything like the burlesque being shown to the East by the Columbia attractions.

America's Place in the Sun.

While all of this kept going forward on the big wheel, its directors did not overlook the field they were deserting, the old burlesque. There is the American wheel, known as the No. 2, and often worse than that. The American was organized to cover up a void, keep out opposition that while it wouldn't be at the start, could develop as the Columbia did. Opposition tried nevertheless, but without any success, leaving only many soreheads and broken up bank accounts for the finish. Notwithstanding, the American just wobbled along. Its producers wanted to "show" the Columbia producers what could be done and how to put on a show. Most of them tried and as the seasons ended, found they had been working for the house. The Amer-

ican wheelers somehow didn't seem to be able to gauge the gross or the audiences. In most cases either the shows on that wheel are very good or very bad, for that wheel. In either case, though, they seemed to be hooked up wrong to make money.

The producers kick against the possible gross, although they know about the same gross when starting out. It may have been for the past two seasons the high prices paid actors, but whatever it is, the producers have been walling.

"Watch That Kid."

The American didn't have much ginger until the Western group of its members decided something was wrong. They came East, headed by I. H. Herk, and now L. H. Herk heads the American wheel. Mr. Herk has put in the ginger where the ginger was needed. He pepped it up, because he is Herk, and if any of the Easterners don't know him, they duly will become ac-

quainted. Herk goes back to the Western wheel, so don't start to tell him anything about burlesque. He knows all you can possibly say before you say it. Watch that kid. And at the same time watch the American wheel—and all burlesque.

In other respects 1920 has not been much different from 1919, in a general way. Shows have cost more to play and admission scales have advanced. Rules have been promulgated to protect and regulate, from the stage to the box office. Everything has been running nicely, and the best thing of all is that business has held up. When you meet an American wheel show manager who says there's a dead one there and another here, so that the live ones can't pull him out, because of the dead ones, ask him to show you his salary list and cost of production. He hooked up a No. 2 Columbia show for the American wheel, which isn't a No. 2 yet.

Since.

THE POOR EXHIBITOR

can sell him. It is the exhibitor who is always able to frisk the salesman. "What is a conscientious seller of films to do with an exhibitor who can 'buy' Mary Pickford for \$10?" Or with one who has "just been offered Douglas Fairbanks for \$10, 10 per cent. off?" Or with the exhibitors whose name is legion who have stock answers for every proposition.

"Couldn't think of buying a thing! How can I buy? Don't be foolish! I can't do it! There's 700 big features or the market! I can only play one or at most two per day. I wish the weeks were a year long then maybe perhaps I could do something for you, as a favor!"

"No, I couldn't think of buying. Go round to Hoakum & Soakum, try to sell them—also try Skinem & Trimmim. If they don't help you out, come back!"

"Forget trying to sell me anything, my boy. Come home with me tonight and see what a nice family I have—have dinner with me!"

One of the Arguments

"Come outside in the street. I want to show you something! How can I pay a price like that when all the patrons I can draw from is that scattered bunch of ramshackle houses?"

This sort of bull spouts from the mouths of some exhibitors like water from the nozzle of a fire hose.

What the exhib. sending the salesman to Hoakum & Soakum doesn't add is that he's Soakum's partner, and when the salesman comes back, as he must, it is the exhib. who makes the price.

The Chesterfieldian exhib. who abruptly turn host gets what he wants also at his own price in his smoother way. And the exhib. who points out to the salesman the ramshackle population doesn't say that his patrons come not from the ramshackle huddle but the trolleys, which bring in the mazuma from perhaps a half dozen outlying outskirts.

He really needs a guardian every minute of the day, the exhibitor. Recently one made a claim for more damages to his day's receipts by reason of a faulty set of reels than the man's theatre could hold at top prices if filled at every show scheduled for that entire day. Another of the tribe is so half-witted that around his theatre afternoons or evenings he's a Beau Brummel, but it's overalls and the grimy poor old clothes stuff for the exchanges where he goes to dicker for his shows, saying he's only a poor old man "trying to make a living."

Exhibitors Are Caggy

The exhibitor is as caggy as a money lender of London's famous White Chapel region. If it's a star the salesman is selling, he "never plays stars—they don't draw!" If it's the "Round-up" that's offered, he "never plays westerns—they keep people away!" If it is a society play that's canvassed it's "my people don't care for them—they are poor people—they don't understand that kind of life and have no interest in it!" If it's a sex play, "I couldn't think of it—do you want to ruin me? Mine is a family trade!"

But the joker in the push-awa, is always the same: "How much?"

The exhib. has doubled, trebled and in many cases quadrupled his gate fee within recent years, but insists that films stay at the rental prices they were. He allows nothing for the increased costs of production, maintenance, advertising, or distribution.

The exhibitor is still demanding that a small house can't survive at a greater film cost than \$200 to \$225 weekly; the medium house ditto, if more than \$600.

The poor exhibitor! It's terrible!

Julio

NEW YEAR'S GREETINGS TO

JUSTINE JOHNSTONE

ON HER FIRST STAR RELEASE: "BLACKBIRDS"

As the star of "Blackbirds," Justine Johnstone is not only ravishing to look upon, but gives indications of high dramatic talent and distinguished screen personality.—*VARIETY*.

Justine Johnstone's beauty is certainly brought out on the screen. In giving her "Blackbirds," Realart has provided her with a subject which is entirely appropriate to her interpretive ability. Her forte is legitimate dramatic offerings. Her ingratiating personality and talent should establish an enthusiastic following.—*Motion Picture News*.

Justine Johnstone, Realart's new star, is given every opportunity to have an auspicious premiere in "Blackbirds." The story is far stronger than the average material provided for feature pictures, and the star is surpassingly beautiful.—*Exhibitors' Herald*.



Justine Johnstone's graceful personality invests the role of Leonie with singular charm. Her work is natural, appealing and the gradual awakening of the girl crook to a sense of remorse leaves a strong impression of sincerity on the spectator.—*Exhibitors' Trade Review*.

"Blackbirds" is a story of novel plot and dramatic situations, and in it Miss Justine Johnstone shines out as a new constellation. The feature is decidedly fine in the manner of production; the star is accomplished and lovely.—*Dramatic Mirror*.

Justine Johnstone's pensive art and grace in "Blackbirds" is distinctly pleasing. Her performance in this production no doubt will establish her.—*Moving Picture World*.

JUSTINE JOHNSTONE

Wishes the Whole Motion Picture World a Prosperous New Year

Next Realart Release: "THE PLAYTHING OF BROADWAY"

"THIS IS TO INTRODUCE"
IVY DUKE AND GUY NEWALL

WHO PLAY THE STELLAR ROLES IN



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completing his production of

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WITH HIMSELF AND

IVY DUKE

IN THE LEADING ROLES

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By E. TEMPLE THURSTON

"The Lure of Crooning Water"

By MARION HILL

"Duke's Son"

By COSMO HAMILTON

"Testimony"

By ALICE and CLAUD ASKEW
 AND, NEARLY COMPLETED

"The Persistent Lovers"

By A. HAMILTON GIBBS

FUTURE PRODUCTIONS

"Bob, Son of Battle"

By ALFRED OLLIVANT

"The Five Barred Gate"

By E. TEMPLE THURSTON

"The Starlit Garden"

By H. De VERE STACPOOLE

"The Long Road"

By JOHN OXENHAM

"Miss Arnott's Marriage"

By RICHARD MARSH

"Fox Farm"

By G. WARWICK DEEPING
 Etc., Etc.

LONDON OFFICES

41, Ebury Street

London, S. W. I.

"HEARTS OF GOLD"

It couldn't be! The anomaly was too great.

Lord Bacon had said, "Rich soils are often to be weeded." And Tennyson's aphorism, "Kind hearts are more than coronets," came to my mind. Hadn't Edmond Spencer said, "The gentle mind by gentle deeds is known?"

Here was a state of affairs! "Confusion worse confounded!"

That night I wrote a story. It was about the prima donna of the "swell" company I was ahead of. Just a press agent's yarn. It told of the talented lady's beautiful home life; of her tender care of her aged and angelic mother who had made so many sacrifices to educate her daughter and qualify her to take a place among the notable artistes of the stage. It was a sweet little narrative. It breathed the immaculate morality, tenderness and culture of its subject and portrayed her "a little lower than the angels."

A couple of days later, George Ade printed the story in the News. Imagine my consternation, then, when glancing through the same paper, I came upon an "A. P." dispatch telling of an action for divorce brought in the Supreme Court in New York by the husband of my exemplary, self-sacrificing song bird!

Then my thoughts reverted to the burlesquers.

"Strange all this difference should be 'Twixt Tweedledum and Tweedledee." I didn't believe it did exist. The undeniable "hearts of gold" and all the rest of it forced a contrary conclusion.

Introduction to Burlesque.

With no greater knowledge of burlesque and its people than I have here related, I came among them at the Columbia Theatre in January, 1910.

And after these eleven years I feel I have a message to transmit, backed by the authority of actual daily contact.

The message is not addressed to the public nor to that proportion of the public known as "theatre-goers."

It is addressed to the chroniclers of events of the theatre for the newspapers. The news gatherers. The men and women whose solemn duty it is to record definite changes that occur, small or great, favorable or unfavorable, to the theatre as an institution.

This is a serious obligation that devolves upon these men and women of the newspaper world as they come and go, year in and year out, generation after generation. For upon their printed records of daily happenings in their assigned spheres of activity must the historian rely for the information that is assembled and handed down for the enlightenment, the edification of all posterity. Manifestly, the theatre is worthy chronological cognizance, the same as is any other division of life's activities. Otherwise, why the employment of expensive, ex-

pert writers on this topic and the allotment of extended and valuable space to the results of their labors? There can be no other reason. There is no other reason.

In the Days of Yore.

I have been all through the game. I have been through it with the newspaper men all over the country as well as with the theatrical folk. And they all know, as well as I know, that burlesque performances used to be a stench in the nostrils of all decent people. Generally speaking, they were as low and vile and lewd and vulgar as their projectors dared make them, even in those theatres that enjoyed political "protection." And some of the theatres had that, undoubtedly.

Besides this, those burlesque "productions" were as cheap as they could be made, in their equipments of scenery and costumes.

In brief, they fully deserved the opprobrium and contempt that was fastened upon them.

Most of the newspapers "passed them up" in silent disdain.

Others flayed them, now and then.

In those days there were men in complete control of burlesque that created, insisted upon, those conditions. They controlled because they had the money. There were others, associated with them, that chafed under this domination. They were the "Hearts of Gold" people I have referred to.

They met, deliberated, planned, conspired, maybe. Their aims justified the means. They were conscientiously sure of that.

And facing every possibility of disaster, they decided.

They decided to make burlesque clean. For their own sakes, as the first consideration. For their own respectability.

And to rid the American stage of its one serious stain.

Exit Old Order—Enter the New.

B. F. Keith and his associates had achieved this desideratum with reference to the old-time variety shows that had thrived ignominiously until it was supplanted by the present day vaudeville.

And that is just what those secessionists from the old regime decided to do for burlesque.

Their battles to succeed need not be recounted here. But they were many and vigorous and bitter. And to men of another cast, they would have been disheartening, to say the least.

They broke away from their dominators and from their thralldom, and with lean purses and an abundance of determination they brought into existence the Columbia Amusement Co.

It required just eight years for these men to put the old crowd out of business. In the meantime, the Columbia Theatre was built at the very intersection of Broadway and Seventh avenue, on the corner of 47th street.

A Broadway theatre for burlesque!

They had built other theatres in different parts of the country, all fine structures and equipped with every modern device for the comfort and convenience of their patrons and the proper presentation of their shows.

The edict for clean performances and more elaborate, attractive and up-to-date productions had found ready response from the individual producers. Burlesque was advancing. It was getting cleaner, better, worthier every day.

And today there is not a more punctiliously conducted form of amusement in America!

Message to Newspaper Writers.

This is my message to the newspaper writers on theatrical affairs. At least, to those of them that have failed to observe and to record the positive fact I have pointed out.

The Columbia Amusement Company does not ask praise. It is not looking for a "boost" to increase its business. It is getting business, lots of it, everywhere. And it is clean business. The patronage of gentlefolk, ladies and children and self-respecting men.

The newspapers and the public and the "legitimate" end of American theatricals owe something to the Columbia Amusement Company.

"Hearts of Gold!"

I knew I was right, 'way back 20 years ago. I knew they would come 'round. I knew they'd win!

And after 11 years among them, and knowing them to the core, every one of them, I do not look for much greater advancement. That is, not in all particulars. Some of the producers do not measure up to the new standards. And they never will.

The productions will be more profuse. That is a detail requiring nothing more than the expenditure of money. Scenery and costumes are the easiest obtainable adjuncts of a production. Adept costumers and competent scene painters will furnish these according to the extent of the order. The producer need contribute little "grey matter" and less originality and inventiveness to their perfect consummation. But there are other and more vital things that are essential to the success of a performance.

These things will come in their time. In the next generation. Some of them, in all human probability, before the next generation because generations do not become extinct all at once.

"Hearts of Gold" will not force retirement of old associates. They are not built that way.

And so, the big fruition of their plans must wait.

The new generation is on the way.

Meantime, burlesque will remain clean and worthy.

And deserving of greater newspaper consideration.

MILTON MARKWELL

JUVENILE LEADS



FORMERLY IN STOCK
PLAYING JUVENILES AND LEADS IN
SEATTLE, SPOKANE, WASHINGTON
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CURRENT RELEASE

"THE BARBARIAN"

UNIVERSAL
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THE DISTINGUISHED VIOLINIST

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"THE ORIGINAL PHYSICAL CULTURE GIRL"

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In HER SOCIETY CIRCUS

"ALICE TEDDY"

WORLD FAMOUS ROLLER SKATING and WRESTLING BEAR

SAMAROFF AND SONIA

A unique act. There is no other of its kind.

P. S.—The most beautiful spot for your summer vacation is Muskegon, Michigan.

RIALTO AND LAMONT "THE TALKLESS BOYS"

Holiday Greetings

"CANARY OPERA"

"Trys" and Wishes to Give Happiness to All

ARTHUR HUSTON

PANTOMIMIST

"THE RIVER OF DOUBT"

HARRY AND KITTY SUTTON

Presenting the "Powder Puff Girl"

Jean Jackson Trio

To Whom It May Concern:

The following is a part of my last contract with B. W. Palfrey, and is published for the purpose of rectifying any false impression that may exist as to who originated, wrote and built the act, "A NIGHT ON BROADWAY."

AGREEMENT

This agreement made and concluded at Dayton, Ohio, this second day of August, A. D., 1918, by and between Edward Palfrey, of Providence, Rhode Island, hereinafter designated as first party, and Ray J. Hall, of Grand Rapids, Michigan, hereinafter designated as second party, WITNESSETH: Whereas, first party is now engaged in furnishing, managing and conducting a vaudeville act known as "Palfrey, Hall & Brown," in which act second party is employed, and, whereas, both parties are desirous of entering into a new agreement whereby first party is to employ second party and second party is to enter the employ of first party for a period of two years, from September 16, 1918, the following agreements and stipulations are entered into by and between the parties hereto.

First. Second party agrees to write, plan and have built and completed, a new act to be used by first party under the name of "Palfrey, Hall & Brown," the same to be delivered to first party complete not later than September 15, 1918. It is further mutually agreed that said new act shall be the property of second party, etc., etc.

I had dutifully performed my end of the agreement and was continuing with the act until other members caused it to split in Albany, N. Y., October 20, 1920.

"A NIGHT ON BROADWAY" will hereafter be played by Hall, Ermine & Brice, with brand new material.

With kind personal regards to Mr. and Mrs. Palfrey, and wishing all our friends a MERRY XMAS and a Happy New Year, we are,

Sincerely yours,

HALL, ERMINE & BRICE,

"A NIGHT ON BROADWAY"

(A Variety of Select Materials in Comedy)

BERNIE BOTTOMLEY TROUPE

"HUMAN BASKET BALLS"

The Gabberts

SHOWS AND COMMENT.

makes it look good for all season. Pace has been from \$12,000 to \$14,000. A. H. Woods' success of his fall crop.

"Lady Billy," Liberty (3rd week). This musical show with Mitzl has shown a strong demand since premiere. Big trade for holidays sure. A good run in sight.

"Little Old New York," Plymouth (17th week). This comedy, while not a smash, has been doing good business. Consistently hit \$12,000 weekly up to two weeks ago. Should recover and may run through the winter.

"Lightnin'," Gaiety (120th week). Broadway's run record holder. This is third Christmas in a row. Takings this season better than those of last through scale rearrangement. Has been beating the \$14,000 mark all fall. Can remain for full third season.

"Mary," Knickerbocker (11th week). The Cohan musical smash which held good the big business on road before it was brought in. Stands at the top with only "Tip Top" beating it. Has been getting \$24,000 and more weekly. Three companies on tour may affect Broadway demand, but attraction looks good for balance of season.

"Mary Rose," Empire (2d week). New Barrie play, one of the Christmas offerings, with Ruth Chatterton starred. Critics viewed it with high respect. Like other Barrie offerings, this one should get class support always evident at this theatre.

"Meanest Man in the World," Hudson (12th week). One of the comedy smashes. Has been running well over \$16,000 weekly, and like the other marked hits, business was not materially hurt in the pre-holiday slipping. George M. Cohan in the cast will carry this show to big takings for rest of season.

"Mecca," Century (12th week). Conceded to be the best production effort of Comstock & Gest, who have led the American field with spectacles in last four years. Remarkable praise tendered "Mecca," whose business has ranged from \$25,000 to \$38,000 weekly. Going to Chicago January 25 and will later be brought back to Broadway for a 6-week showing. "In the Night Watch" will follow at the Century.

"Miss Lulu Bett," Belmont (1st week). Dramatization of "best seller" of same name. Is second production effort by Brocks Pemberton. Opened Monday night.

"Prince and Pauper," Booth (9th week). This revival, with William Faversham starred, drew much attention for first weeks, going to \$14,000 weekly. Recently it has shown more strength at matinees than at night and figures to enjoy big holiday trade, with special appeal to children.

"Passing Show of 1921," Winter Garden (7th week). Stars Eugene and Willie Howard. Good reports from preliminary week at New Haven. Opened Wednesday night.

"Samson and Delilah," 39th Street (1st week). A dramatic hit. Stars Ben-Ami, a Yiddish player, who made his English-speaking debut in this piece. Showed strength at Greenwich Village, and when moved uptown jumped to \$12,000 pace. Good run assured.

"Spanish Love," Maxine Elliott (21st week). Dramatic novelty counted a success. Business averaged around \$11,500 weekly, most of which represents orchestra floor draw. Should remain throughout winter.

"The Bat," Morosco (19th week). Mystery play that has led the dramas from early in the season. Demand strong and draw goes to standing room. Gross ranged from \$17,000 to \$19,000 weekly and over for extra performance weeks. Scale arrangement getting it the absolute limit.

"The Tavern," Cohan (14th week). A satire on the drama that fooled the critics. Well played, and with consistent extra advertising the gross was jumped from \$8,000 to over \$11,000 weekly. Has

been beating \$11,500 recently and figures to run through winter.

"Rollo's Wild Oat," Punch and Judy (6th week). First hit this house has had since "Treasure Island." Clare Kummer, who wrote it, put it on after managers considered chances poor. Has been getting close to capacity, which is around \$7,000 at this small house.

"Sally," New Amsterdam (2d week). New Ziegfeld musical production greeted as one of the best musical shows in seasons. High grosses due here with the pace probably better than \$30,000 weekly. Marilyn Miller and Leon Errol featured.

"Skin Game," Bijou (11th week). Hit a pace of around \$10,000 weekly at start, the figure being good for the house. Has dropped lately, but interest in the motive of the playwright (Galsworthy) should keep it going to sizeable run.

"Thy Name Is Woman," Playhouse (7th week). Figures to continue until spring. Business has been good, the gross being around \$9,000. At the pace a sure profit attains, with but four persons in the cast. Mary Nash starred.

"Tip Top," Globe (13th week). Jumped to the lead in demand when it opened, and position there can be contested only by "Sally" in the musical division. Grosses have been from \$24,000 to \$26,000 weekly. New figures for this house.

"Three Live Ghosts," Bayes (14th week). Originally opened in Greenwich Village and has shown a profit right along, with takings uptown from \$8,000 to better than \$11,000. Should run a month or so more.

"Tickle Me," Selwyn (20th week). One of the early revue smashes. Still rates with the musical hits. Could remain until spring, but attraction has been selected to open new Woods house, Chicago, about March 1.

"Woman of Bronze," Frazee (17th week). This drama has held up nicely until last month. Takings have been around \$12,000, which should return starting this week. Margaret Anglin starred. Show on road all last season. Star will offer "Joan of Arc" in spring.

"Welcome, Stranger," Cohan & Harris (16th week). Came here as a Chicago business sensation. Comedy built to \$19,000 and better and led non-musical division for a time. Slipped 25 per cent. in last two months. Is getting practically entire draw directly at box office. Should easily remain for balance of season.

"Way Down East," 44th Street (18th week). Will stay until April or later. Biggest business of the films shown legitimately in New York. Playing to \$2 top.

"Over the Hill," Broadhurst (13th week). Fifth house to take this picture. Moved here Sunday under an 8-weeks guarantee arrangement, and may stay longer.

CHICAGO'S 15 MILLION

makes up in getting an attraction sooner what it might lose by getting an emergency company.

There were not many reversals on the year of New York verdicts. One, "Happy-Go-Lucky," went far over the eastern results. The same went for "Take It from Me." Otherwise the town ran pretty much to form. Several notable pieces got here first—"Welcome Stranger," "The Sweetheart Shop," "Crooked Gamblers," "A Man of the People." Out of four tries it was a toss-up—one win, one lose, two ties. "Welcome Stranger" repeated in New York; "The Sweetheart Shop" didn't; "Crooked Gamblers" was lukewarm here and there, and "A Man of the People," a failure here and there. "Sons" opened here and did not get east. Alex Carr and his "The Dreamer" got same reading of their crystal at the same theatre, the Princess.

But the substantial New York hits have cashed here in unbroken succession—Ed Wynn's Carnival,

George White's "Scandals," "Greenwich Village Follies," Eth Barry more in "Declassé," Jane Cowl in "Smilin' Through," "Abraham Lincoln," "Irene," "The Bat," "The Hot Tentoi," "Buddies," "The Storm," "Honey Girl," "William Hodge in 'The Guest of Honor,'" "Way Down East," "Three Wise Fools," Al Jolson, "Aphrodite" and other top-notchers got top money. "The Girl in the Spotlight," "Monsieur Beaucaire," "The Little Whopper," "Nightie Night," Theda Bara and other attractions were only so-so east and were only so-so here. A manager who has a real hit in New York, if he intends to be on the level with Chicago, can count his Chicago gold pieces before he crosses the Hudson. This goes for high or low brow—it went for Pavlova at the Auditorium, and Sophie Tucker at the gardens.

Many a mortgaged Rolls-Royce that gleams on Broadway is burning up gasoline paid for in cash from Chicago. It's windy here, but it blows those eastern collectors good.

START THE NEW YEAR RIGHT
INNER CIRCLE IS THE ONE BEST BET
A WORD TO THE WISE IS SUFFICIENT
Why not be wise? Why not use good judgment and have something for a rainy day.
DON'T WAIT FOR A FLOOD—IT MAY BE TOO LATE

James J. Morton

Inner Circle

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Will be at the HOTEL CLARK, LOS ANGELES, JAN. 15th, for two or three weeks, to take care of his many patients.
190 No. State Street CHICAGO

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ALCAZAR THEATRE BUILDING SAN FRANCISCO

PAUL GOUDRON

EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO.

THE USUAL WISHES

TO MY FRIENDS

JACK MCCOY

Professional Manager, FRED FISHER, Inc.

GUS EDWARDS

Wishes to Thank

The 25 Members of His Present

"SONG REVUE
OF 1920"

For their loyalty and help in putting over what managers who play this act pronounce

The Biggest and Best Revue

THAT EVER BROKE BOX OFFICE RECORDS

Many Thanks to

Messrs. ALBEE, MURDOCK, LAUDER and DARLING for their kind consideration, co-operation and courtesy.

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Managers WEGEFARTH (Syracuse), JOHN F. ROYAL (Cleveland) and JOHN HARRIS and EUGENE CONNOLLY (Pittsburgh) for their kindnesses, courtesies and co-operation.

Many Thanks to

SCHNEIDER & ANDERSON for turning out the most beautiful costumes in any vaudeville act. Many thanks to DODGE & CASTLE. Many thanks to I. MILLER, etc.

A Happy New Year to All of My Friends

All Over the World

GUS EDWARDS

1531 Broadway

Astor Theatre Building

NEW YORK CITY

BEWARE OF LEGAL SHYSTERS

(Continued from page 24.)

which she readily paid. The law provides that the bankrupt shall make application for discharge within one year from the day of adjudication. After a few months elapsed this unscrupulous lawyer of Chicago insisted upon being paid some \$400 more than the original arrangement, which she flatly refused to pay; though more than five years have gone by, the lady has never been discharged from her debts because her lawyer had refused to make the application for her. The present status of her case neither allows of her obtaining a discharge nor of dismissing her bankruptcy case, so that she is between ruthless creditors, a shyster lawyer and the deep blue sea.

The self-respecting, ethical and conscientious lawyer draws his clients as a result of his honest endeavors and his success. He swears to an oath upon his admission to the bar that he will uphold the ethics of a dignified profession.

These same shyster lawyers have misrepresented to the artists or at least have allowed the wrong impression of the divorce laws of Illinois. The professional has looked upon Chicago as the dumping ground of divorce; believed that all necessary to do is to come into Chicago, employ a lawyer, file the case, and that a divorce is automatically granted. This is not true.

Divorce Laws of Illinois.

For the enlightenment of the profession I give below a brief resume of the divorce laws of Illinois:

If either husband or wife at the time of marriage is and continues to be naturally impotent; or if he or she had a wife or husband living at the time of such marriage; or either party has committed adultery subsequent to the said marriage; or has wilfully deserted or absented himself or herself from the husband or wife without any reasonable cause for the space of two years; or has been guilty of habitual drunkenness for the space of two years; or has attempted the life of the other by poison or other means showing malice; or has been guilty of extreme and repeated cruelty; or has been convicted of felony or other infamous crime—it shall be lawful for the injured party to obtain a divorce and dissolution of such marriage contract; provided, however, that the party bringing the action is a resident of the State of Illinois for one year immediately preceding his or her application for such divorce.

The exception to the law requiring residence in this State is where the act complained of was committed within the State of Illinois, or while one or both of the parties resided in Illinois.

There are various causes for annulment of a marriage contract for which residence is not necessary, but in this limited article I cannot discuss them.

Residential Condition Made Clear.

The one cause of confusion in the mind of the professional more than any other seems to be as to what constitutes legal residence under the divorce act, and it is my purpose here to dispel that confusion. I know of no better way than to

quote the decision of the Supreme Court of Illinois in the case of Albee vs. Albee, decided in 1892.

The court in that case held that residence is mainly a question of intention, which may be evidenced

in many forms. It is not necessary that one claiming to be a resident of a particular place spend all his or her time in that place, but may be carried out of their legal residence. (Continued on page 167.)

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in "THY NAME IS WOMAN"

Mgt. WM. A. BRADY

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SEASON'S GREETINGS

SEASON 1920

Mile. THEO AND HER DANDIES

SEASON 1921

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This Week (Dec. 27)—ORPHEUM, BROOKLYN

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BILLY 'SWEDE' HALL

with JENNIE COLBORN

IN THEIR SENSATIONAL LAUGHING HIT

"HILDA"

This Week, Temple, Detroit

Direction: PETE MACK

PAT CASEY AGENCY

A Happy New Year to All My Friends

MARGARET FORD

Direction: FRANK EVANS

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HARRY KRANZ and AL B. WHITE	GRACE DE MAR	DEWEY and ROGERS
HENRY SANTREY and BAND	VIRGINIA PEARSON and SHELDON LEWIS	MORRIS and CAMPBELL
DOOLEY and STOREY	RAY and EMMA DEAN	DENNY and BARRY
GEORGIA CAMPBELL and CO.	ARTHUR FIELDS and ARCHIE GOTTLER	McKAY and ARDINE
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HARRY and ANNA SEYMOUR	RUBY NORTON and CO.	GUIRAN and MARGUERITE
LUCY GILLETTE and CO.	HOLIDAY GREETINGS	JEAN GRANESE
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ROYAL GASCOYNES	Strand Theatre Bldg., New York	NED NORWORTH and CO.
BOBBY LA SALLE and CO.	HOLIDAY GREETINGS	LEWIS and THORNTON
NEWHOFF and PHELPS	WM. LeMAIRE and CO.	SYDNEY GRANT
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MARTHA PRYOR	CLIFF CLARK	WALZER and DYER
3 LEES	BOBBY RANDALL	MITCHELL BROS.
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CHAS. HARRISON and CO.	CURRY and GRAHAM	SPENCER and WILLIAMS

CARROLL'S \$1,000 AD.

cies of the million dollar benefit order. This man wrote: "I will become one of a syndicate of 20 to lend you \$5,000 without security or interest if that amount will, in your judgment, be sufficient to hold over until the crowds come as they surely will. If I were rich I would back to the limit a man willing to spend his last \$1,000 in showing the public his goods, be they dry goods, books or plays." Carroll met the man at luncheon later and a subsequent letter complimented Earl as having "100 per cent. American grit."

From the human interest angle, the letters actually ranged from the bench to truck-drivers. A Brooklyn transfer man wrote offering to haul the show for nothing. Earl to this day doesn't exactly know if that was a dig or a kindness—whether the man was hinting that the show would soon go to the storehouse instead of the road (it is on tour).

"Printer's Ink" picked up the ad and reprinted it fully. This created all sorts of interest among advertising men and letters from experts in many cities wrote in asking what the reaction was. They wanted to know just what did happen following the unique publication.

A school master enclosed his check in a letter which said, "I admire a game fight against great odds as portrayed in your adv. Enclosed you will find my check for \$25 to be repaid whenever things brighten up. I wish I could afford to make it \$2,500." The check was returned with thanks. Letters from laymen panned all other managers for the way they run the theatres.

The Greenwich Village crowd sent word that if the lights were again turned out in front of the Republic, they would form a lantern parade and march up from the Village to 42d street. Harold Kemp, the hobo poet; and Julian Bowes, a writer, were to lead the procession.

A friend brought down to the theatre four diamond rings. The gems were of enormous size. He offered to give them to Carroll that they might be pawned until he could repay. This friend had "soaked" the rings on occasions for \$22,000, so he knew how much could be realized on them.

In addition to the material side there were poems wishing him well. There were volumes of mash notes, some disguised, but most asking Earl to call and "put his head on their shoulder and cry his eyes out." A firm offered a pair of seats to the salesman selling the biggest bill in a week. Three men were tied and three sets of seats were purchased.

There were uncounted phone calls offering assistance and in the end Carroll got sore, said he didn't want to be patronized but just wanted to give his play a chance. But one person asked for a refund. It was at the matinee and Carroll was at the box office as promised. The refund was made, but the murmuring of women patrons gave the man a hunch to beat it quick.

Carroll is, as he says, one of the youngest, if not the youngest, producer; he has written several successful plays; he ought to land with a bang; he has more nerve than three ordinary persons; he had determination; he has a sense of humor and that in itself in the light of his experiences as a manager thus far will probably land him among the managerial elite.

1bee.

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HELEN DICKSON
PRINCESS WHITE EAGLE
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"SAGEBRUSHER"

"LOVE MADNESS"

"GO AND GET IT"

"MUTINY OF ELSINORE"

"RED LANTERN"

COMING

"THE SCOFFER"

"BOB HAMPTON OF
PLACER"

"DINTY"

"HEART BALM"

"MARK OF ZARRO"

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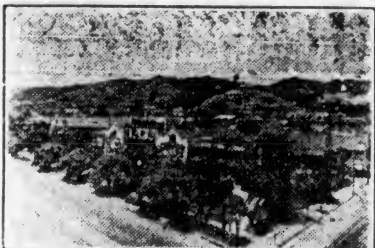
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To all our former patrons, and to those sure of being catered to by THE CLARIDGE SHOP during the new year:

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Direction AARON KESSLER
A Happy New Year

GEO. AND NETTIE

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Laughs

A Comedy Act in "One"

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A Chinese Novelty

HOLIDAY GREETINGS
TO ALL MY FRIENDS
HERBERT MEYERFELD,
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SOLLY WARD AND CO. With Marion Murray, in "Babies" Staged by Al. Lewis.

"SUMMERTIME." By Edwin Burke, with Lorin Baker

"HELLO, HUSBAND." By Wm. Anthony McGuire. With Lulu McGuire and Hamilton Christy

WM. L. GIBSON and REGINA CONNELLI, in "The Honeymoon." By Aaron Hoffman

JEAN ADAIR AND CO. in "Any Home." By John J. McNally.

PAUL DECKER AND CO., in "And Son," by Edwin Burke.

"AND SON," with Elmer Thompson. (Western company)

"THE CHAMPION," by Edwin Burke, with Van Sheldon.

"LIFE," by Blanch Block, with Ida Molten and Lyle Harvey.

"PETTICOATS," by John B. Hymer, with Grace Dunbar Nile.

"FOLLOW ON," by Edwin Burke.

JOHN W. RANSOME in "Courage," by Edwin Burke.

WILL FOX and FLORENCE KELLY in "Good-Bye," by Wm. K. Wells.

HOWARD SMITH and MILDRED BARKER in "The Honeymoon," by Aaron Hoffman.

OLIVER SMITH AND CO. in "A Touch in Time," by LeRoy Clemons and Edwin Burke.

"ELLA COMES TO TOWN," by Edwin Burke, with Frank E. McNish and Amelia Draleon.

"THE NIGHT BOAT," by John B. Hymer, with Hazel Hickey.

Touring England with Sensational Success—HARRY GREEN in "THE CHERRY TREE," by Aaron Hoffman.

Booked for Tours in England: SAM MANN in "The New Leader," by Aaron Hoffman. Opening Feb. 7.

LEE KOHLMAR and WILL FOX in "Two Sweethearts," by Shipman and Lipman. Opening June 10.

In Rehearsal, a One-Act Play for FRANCIS X. BUSHMAN and BEVERLY BAYNE.

MANAGING THE VAUDEVILLE TOURS OF

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"SHIP AHOY"
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JOHN GEIGER
"SHOW ME"
TUCK AND CLARE

HOYT, HARRIS AND
WINTERS
LA FRANCE BROS.
LES KELIERS
McDONALD TRIO
MILLARD AND MARLIN
MANNING AND HALL
GRACE HAYES
SIX IMPS AND A GIRL

SYNCOATED SYMPHONY.

"So, as soon as we clean up this classy feed that Mr. Eisendrath dished up for us, you'll excuse me if I beat it, because I flip a 12.20 for home. Thanks." (Tremendous applause. Performers always respond to "mother stuff," and this sounded on the level.)

The supper was a success. One chorus girl fell off her chair after drinking seven highballs while explaining to the chorus man at her right that she was just that way, too—ambitious, modest, industrious, home-loving. Mr. Eisendrath drew cheers by changing the "call" for next day's rehearsal from 10 a. m. to 3 p. m., and the director made the flies ring when he wobbled to his feet and cried that he had worked with many a chorus girl in his time, but never had he shouted at one so decorous, so curvilinear and so full o' pep. Then Lola bowed herself out, dived for the stage door

and disappeared in the waiting taxi.

Next morning she was home, in the New England suburb whither she had transplanted her family as soon as she was able to emancipate them from the Manhattan ghetto of her childhood. Her heart pummeled her ribs from within as the hired machine stopped at the door of the three-story home she had bought for her beloved ones. She bounded in, dropped two handbags and rushed at her mother, an old woman with many lines on her face, cut there by early struggle and not wiped away by a few years of plenty, wearing the wig of her estate as a decent Jewish wife, neatly dressed in primly ironed gingham.

After the hug, which had more wallop in it than Lola ever put into even her most sweeping gyration to tortured music, she lifted the old lady into a chair and sat beside her and inquired how everyone was, whether her last check had come on time, how papa was—and, by the

way, where was papa? Papa would be home soon—he was at the minlon. The minlon is a Hebrew prayer meeting of the orthodox.

He entered soon thereafter, a bent old rabbinical student, a scholar of the Talmud who had seen the world of his day through the world-old lines of the hoary screed. His whiskers were gray and ran to shaggy ends almost at his knees. In his right hand he carried a holy book. He wore the long alpaca Prince Albert, square-toed black shoes that had never known brush or polish, baggy broadcloth trousers, rusty-rimmed spectacles and skull cap of his kind. Lola came to him and embraced him. There was not in her attack the same animal abandon with which she had wrestled the wind out of her little mother—no, Scholem Schlepstein was a man of learning and dignity, of standing in his church and his community, respected by all—even his own children.

"How are you, Jennie?" he asked quietly.

"Great," said she. "Jus' signed with a new revue—three hundred more a week, ironclad, play or pay—featured in the billing an' electric signs, dressing room A, drawing room on the road. It's—"

The old man raised his hand. "Please," he said, "you shouldn't to tell me all that. Bad enough a man should have it a child what she's an ecktoress; he shouldn't need yet to listen to all the rotten details. Anyway, I don't understand from it a word."

"But, papa, it's a big promotion. It means more money. It means a lot more money. It means a lot more money."

"It means the more you get higher the less chance there is you'll quit it."

"You don't mean you want me to blow the business?"

"I don't mean it? What do you mean, I don't mean it? If tomorrow

you would stop it this nonsense and live like a respectable woman I could hold up mine head to mine people and I could die and go to mine God in peace."

"Why, papa—"

"Oh, I know. You'll throw it up by us you send us money. All right—we take it your money. We move here. For what? So I have to walk further every day to school. What I want with your money? What I want with a fancel house like these? What I want with carpets and staircases to climb and dumb elevators and chairs what nobody sits in them sometime? I give a nothing for them. What I want is a child what she's my child she shouldn't be a bummer, a valdner like a escaped anarchist, a animal what come pipel and they pay to see her and look and listen how foolish and how undecent she could sing and make with her shoulders and with her eyes and with her fingers."

"Was your mother a ecktoress? Huh? By me should come in the family a ecktoress! What I did it should come by me a something like that? Always I tried to bring up mine children they should be respectable Jewish pipel—so come out the first one a ecktoress! I don't care if we starve, I never complained when we didn't have to eat. Only you all the time didn't like it—no, you had to go out and sing in saloons and theaters and come home in the middle from the nights or not come home at all weeks at a time. Your last telegram, we got it. What is that for a business, sending telegrams Am I a prince—or a policeman—I should get telegrams? My father and his father's father they never got in their whole life a telegram, so I get two every week. You should be home where you wouldn't need send it telegrams."

"I got it here your last telegram. Feeling grand, going big, love and kisses, next week Orpheum, St. Paul. What is that for a fawran langvidges? Next week Orpheum, St. Paul! Ashamed you should be. A girl, she travels around with nobody she should watch her. Paint the face, dance with the figger, make monkey faces to strangers for money, live in sporting hotels, sleep in cars where there is men, sing ragtime what it comes out of the gutter for loafers and quick women. Ashamed!"

The tears spurted from Lola's eyes and coursed down her round cheeks. The sobs were strangling her. Her body shook and trembled, not with the spirit of syncopation, but with bitter grief, her bitterest, her father's never-changing animosity toward her calling, his utter refusal to understand her aims or her hits. Never before had he been so outspoken. But now he was hysterical.

"And I suppose I'll live yet to see the finish from this," he followed. "Next thing I'll get in the middle from the night one of these telegrams what'll say you married a Christian!"

The throat gave way. The sob bolted out and the room reverberated with it, for even unemotional expressions from those "pipes" could rattle the rafters of an opera house. It was a terrible thing that he had said. Had he struck her he would not have left a bluer bruise. Cabareter, vaudevillian, all that she might have been. She had never contemplated that forbidden felony; she had smoked cigarettes, she had grown dizzy with wine, she had mingled in fast company with rough companions, but she had always been a Jewish daughter.

She turned to her mother, who crouched in a painful angle between a daughter whom she idolized and a husband whose judgment and whose dictum she had never questioned. Her mother was helpless.

Lola gulped, then walked to her mother and kissed her tenderly. Then she picked up the two unopened handbags, where she had so joyously dropped them, and walked tragically out through the door. The mother turned away and wept silently. The obdurate old man climbed the unappreciated stairs and closeted himself in a room, to find solace in the Gemorrah. Lola walked dejectedly to the corner, hailed a cab and went to the depot.

The director was roundly profaning the chorus he had so drunkenly eulogized, when down the aisle came Lola Leclair. The chorus abruptly stopped and broke. The director set his lips for still a mightier Jeremiad, when he heard a voice and looked about.

"Well, Miss Leclair!" he exclaimed. "I thought—"

"You thought wrong," she snapped. "I'm ready to start rehearsals right now."

There was scurrying for other

(Continued on Page 165)

YULETIDE GREETINGS TO ALL

MONS. ALEX

RULOFF

AND

MLLE. SHURA

RULOWA



MARY BREAU



FLORENCE ECKERT



Coming East with a Brand New Pretentious Production
Original Ideas—Original Costumes

Wizards of the Modern
Russian Ballet

IN

Their Own Dance Creations
Supported by Ensemble of
Russian Dancers



BABEE PRICE



ELEEN TURRIFF

Direction, H. B. MARINELLI

Costumes by LESTER SHOP, CHICAGO

DEMPSEY-BRENNAN FILM HAS FIGHT POINTS

Fifty-Fifty Whether Dempsey Stalled—Pictures Good.

Pictures of the bout between Dempsey and Brennan were shown at a private exhibition at the Friars Thursday night last week. The melee at Madison Square Garden three weeks ago resulted in Brennan being defeated via a knockout in the 12th round. There were three different stories as to why Dempsey didn't put the Chicago man out before that. One was that the champion "held up" his man because of the pictures. The films do not prove the truth of that claim, but they do not disprove it.

Brennan was trying all the time. He was unafraid and soaked the champion aplenty. Fight fans who saw Dempsey beat and slash the giant Willard at Toledo could not understand what had become of Jack's bearcat style. The pictures showed Dempsey going along evenly. Only occasionally did he open the cut-out and then it was temporary. Either Brennan is a much better boxer than credited before the fight or Dempsey was off his feed.

A left hook to the stomach was the undoing of the Chicagoan. He doubled at the contact and the pictures clearly showed Dempsey finish off his man with a right that either struck the jaw or neck. Dempsey was on his toes the entire distance, and there was no sign he was in trouble at any time.

Three different cameras caught the finish, and the pictures give the detail of the climax from three angles. At least three or four "boxes" shot the fight from different angles and distances and the different views form one of the most interesting features of the films. Long shots were especially excellent, and in total the advance in picture photography was plainly evidenced over the style used before the ban on the fight pictures.

Parts of the film were entirely too dark, either a bad negative in one of the boxes or bad development. The film ground out in another camera about the same distance away, but from the opposite side of the ring was vastly better and pictured the milling clearly.

A feature of the three pictures of the finish was that Brennan had gotten to the feet at the count of ten. He was still doubled up. When that was called to the attention of the referee he said he would have stopped the fight anyhow.

The champion loudly disclaimed he had stalled because of the pictures. His change of pace from the beginning of the eleventh round weakens the claim. Dempsey then started to get into action. He was after Brennan all the time.

Damon Runyon, in the New York American, wrote a bit of dialog about the battle. Four fans were the characters. Each had a different view as to whether the scrap was on the up and up. The "fourth gent" insisted throughout the minute he peeked the "little black boxes" he "was hep" that Dempsey would let Brennan stick for a good stretch. Perhaps Runyon's fourth gent knows something. The financial data on the bout favor that view. Dempsey got \$100,000. Brennan was supposed to have gotten \$35,000. But the total gate was quoted at less than \$150,000, and the claim that the Garden management lost on the bout was undisputed. Tex Rickard "presents" the fight films so that if there is an out, the pictures will make it up. The limited showing on this side of the pond because of the law against the films being sent interstate may not turn the trick, but the foreign sales could.

Brennan was present at the Friars when the pictures were shown. He "boxed" with Vera Roehm, the athletic girl. Tommy Gray announced the bout would be for the championship of the Winter Garden. The crowd called on Brennan to clinch, but big Bill didn't have the nerve.

LUGOSI ARRIVES.

Bela Lugosi, the European picture star, arrived in this country Dec. 20. He is negotiating, through H. B. Marinelli, for an opportunity to enter the films on this side of the water.

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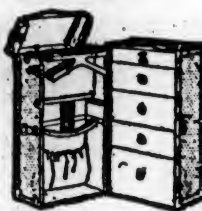
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SYNCOATED SYMPHONY.

principals' telephone numbers. In an hour they had been rounded up. Mr. Eisendrath, pleased and relieved now that he had his star where he could see her, patted her on the plump shoulder with feeling. For days and through nights the rehearsals of "Hello, Uncle Sam" hummed. Screamingly funny scenes were solemnly tried out, tinkered, jawed over, rewritten, re-rehearsed, set.

The star was not as chipper through the preparatory work as her optimistic and free-handed introductory speech had promised. But she chose was the humor that would prevail. So all followed her lead in earnest preoccupation. "Kidding" was "out." The author, exiled to the pit, sat and chuckled to himself as he saw his lines and laughs take shape as Lola hammered broad comedy out of thick situations, as

she carried the whole army with her in persistent development of raw material. The show looked secure. The big night came. Not the opening—that's the big night for the audience, the critics, the angel and the scalpers; the dress rehearsal—that's the big night, because it lasts from noon to noon.

All properties and costumes were in use just as in a public performance. Lola was tearing off her big scene, the comedy riot of the piece, a syncoated burlesque of a war-melodrama, in which she was the grotesque heroine. Part of the "business" required her to tear open a "prop" telegram and read from it a howlingly funny message from the front—from the "front" of the theatre. It was now almost midnight. A few minutes earlier a telegram had been delivered for Lola Leclair. Mr. Eisendrath had signed for it and tossed it on a table, electing like a wise manager not to disturb the tense work on the stage by a tele-

gram, probably regarding personal matters, and therefore unimportant. Lola worked herself up to the telegram cue. Swaying and wiggling to the raggy melody she started for the prepared dummy telegram. It wasn't there; the property man had forgotten it. The director was about to blackguard props when Lola, sweeping the stage with her eyes, saw the real telegram.

"What the hell is it doing over there?" she barked, rapidly crossing and seizing it. She tore it open, took her position, mechanically held up the paper and began to articulate her artificial speech. Something on the blank caught her eye. It was her name! She looked at it, a horrified pallor struck her face.

"Papa dying—Mamma," she read. She stopped dead. She made her way uncertainly to a stage chair. Mr. Eisendrath and the director ran on the stage. The orchestra halted mid-bar. Mr. Eisendrath indelicately and agitatedly snatched the wire

from her clutch and read. She rose. "I'm goin' home," she said hoarsely. "Heaven forbid," cried Mr. Eisendrath. "Day after tomorrow's the opening."

"Can't help it. Sorry. Got to go home—going home. Get me a taxi! I can make the 12:30."

Mr. Eisendrath pleaded, her argued, he stormed.

"If you throw me down like this, after I put eighty thousand dollars in this here production an' kill my openin', I'll sue you an' I'll break you," he shrieked. "Sickness o' relatives ain't no 'excuse. I don't believe it. It's a trick from a competitor to bust up my openin'. You could get your house long distance. Maybe he ain't sick; maybe he ain't 'actly dyin' anyway."

"I'm going," said Lola, tearing at her stage gown, which she stripped down to her working "sweat clothes" beneath.

"If you do I'll run you out o' show business," he howled. "Us man-

nagers can't stand for this kind o' stuff. You'll never get an engaged ment again as long as you live outside 'some blacklisted small-time split-week vaudville dive, so help me!"

But she went. Mr. Eisendrath went with her. He couldn't let her get away. The whole show depended on that opening. The whole opening depended on her. It was too late to "break in" an understudy, too late to explain to the public. Into the taxi he followed, pleading and threatening, arguing and haranguing. And when he hadn't dented her at the depot he desperately boarded the train and kept it up. Lola locked herself in a stateroom and sat all night, trembling, praying. The first face she saw in the morning was above the disordered necktie of Mr. Eisendrath. He hadn't slept, either. Further he begged and further he badgered. She signaled a taxi; he was beside her. She got out and into her home; he was with her. Lola paid no heed to him. She ran in and met the mother coming down stairs from the father's room.

"How—" "Not so bad as I thought first," said Mrs. Schleppstein, jubilantly. "The doctor thought it was cancer—but it's catarrh."

"Thank God!" breathed Lola, fervently, then sat down and sobbed. "What did I tell you!" shouted Mr. Eisendrath.

Lola flew upstairs. She knelt at the old man's bed and kissed his head and embraced him.

"O, papa," she moaned, "I thought you were—you were—and I saw it all then: how I ruined your life with my selfishness. I'll stay home. I'll do anything. Only get well."

But Mr. Eisendrath had not sat down. He wasn't going to leave Lola out of his sight. What meant sickrooms or domestic privacy to him? He had eighty thousand dollars riding. He pushed his way into the room.

"What's that?" he snorted. "The father ain't sick at all an' you're gonna make a bum outta my show an' me? Not if I have to drag you there with police. Now you ain't got even that flimsy alibi what you had. No jury on earth—well, I'll lay down an' cash in if this ain't the berries! Chuck a show, break a man's back, lay off a troupe, pass up a star openin' on Broadway, throw down seven hundred an' fifty bucks a week—for what? For some crazy story-book silliness—say, it ain't even temperment. Well, I'll—"

"Wait a minnit," said Lola's father. "What's this, all this?"

Mr. Eisendrath, full of his subject, laid bare his heart to the sick old scholar: how he had chosen Lola from all the world to capture all the world, how she should have glory and notorious wages, how she had promised to be a success even beyond his eleemosynary dream: for her, and it was all ready to touch off when that miserable telegram, that damnable telegram—

The old man raised his hand. He closed his eyes and reflected. Mr. Eisendrath stood silent, waiting, trembling, hoping, scheming. Lola felt her father's hand close over her own. Then he opened his eyes and spoke.

"Child," said he, his breast quivering. "I was wrong. All the time I was wrong and all the time till now I thought I was so right. A girl what she could be in your business and she could still love her mean old father like you showed you do, and could throw away everything else in life what she craved and loved just because her unreasonable old father was sick and needed her, and who is still willing to do it when she finds out he's well because it grieves him—well, the business can't be so bad if it leaves a girl like that and the girl can't be so bad if the business leaves her like that."

"See!" piped Mr. Eisendrath. "Your father is a business man. He agrees with me."

Lola rose slowly, still holding her father's hand. She bent and kissed him.

"We can catch a train back. Mr. Eisendrath," she said, "an' the op'ry can open like a house af're."

"Say, mister," said Scholem Schleppstein. "Comes soon the doctor. If I ain't too sick to travel, could maybe a old man with a old woman have by you a couple seats when you make open?"

"Box," brayed Mr. Eisendrath. "Two boxes—nine boxes. I'll wait for you downstairs, Miss Leclair. I hope you'll soon be better, Mr. Leclair."

"Hey—what he called me?" asked Scholem Schleppstein, sitting up sharply.

"You should worry what he calls you," said Lola. "I'll say you're a bear."

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tions America. It may be a good idea if some of these Bismarckian "in trusts we trust" showmen walked into their theatres when these helpful little photo-tracts are upon their screens—it may penetrate their consciousness that equal opportunity and personal and industrial freedom have made America the wonderful little country that it is, where men can rise from poverty and obscurity and become millionaire exhibitors overnight, and the next morning seek to form gigantic combinations to prevent other equally poor and obscure men from also grabbing a few millions, or for that matter, even a single little million. What is there about millions that makes them so exclusive?

The great invasion of foreign pictures, anticipated at the year's inception, is still in its protoplasmic, or more properly, propaganda stage. One exceptional picture from Ger-

many, in "Passion," a pretentious production of "Du Barry," but from France, Italy and England naught whatever. The writer believes we will receive some notable productions of a spectacular nature from Italy and Germany, but France seems too intent upon state alliances with Japan to prevent a return of American rights to its pre-war status in the German cable lines to be able to do anything startling in the way of capturing a portion of the American film market, and England, it is to be feared, will never catch the psychology of the American public sufficiently to make acceptable pictures for American consumption.

Lord's Day Alliance.

At the moment the Lord's Day Alliance comes out from behind its screen of modesty to transpire that beautiful quality to the picture screen, but so far its absurd effort to pose as the moral savior of the country has won for itself only ridicule, and the only genuine work

that it has caused the industry is because of the statement of the Rev. Dr. Crafts that the picture business is in the hands of "the devil and 500 un-Christian Jews." Everybody wondered just whether Dr. Crafts meant by "the devil"—Jules E. Erulatur, Harry O. Schwalbe, P. A. Powers or Joe Lee.

The Wall Street purpose to represent first the power behind, and later usurp, the throne of King Film, is greatly abetted by the petty rivalries of the older picture men, who, through long years of fierce competitive spirit, have formed the habit of fighting constantly all other picture men on personal grounds. It is for this reason that ugly rumors have such frequent birth and such robust and rapid growth. At any time, at a gathering of film men, reputations that it might have taken years to build up, honest effort, financial risk, work and worry can be torn to shreds by a mischievous or malicious word. The industry is all

too ready to believe the worst of any one of its personnel. The better men of the business should stand together, and have an unwritten code to defend absentees who are thus calumniated. They will need all their collective strength to fight the authors of the stock ticker, without scattering their power in fighting among themselves. That is one danger.

The second, and greater danger, mentioned last to give it more emphasis, is the false hope that with more of the old-timers crowded out of the business, there will be greater opportunity and increased power for the favored few who survive.

This may be business, but it isn't human. There must come a time when business is human, when those who sit in judgment at directors' tables sprinkle their decisions with the same kindness and consideration that they might expect from higher Judgment when they are before the only Chairman of

the board that counts at all.

"Money," however, big you make the capital for the word, has no right to say to a Samuel Goldwyn, "You must go now, because we no longer need you, and if you don't go peacefully we will hammer Goldwyn stock from 28 to 4, because we know you have such faith in your business that you have bought 20,000 shares on margin, and you won't be able to cover, and we'll break you and make you take our offer for the stock you have outright. It doesn't make any difference to us that you created this company and made that stock valuable enough for us to want to get it. This is business. Big fish eat little goldfish."

Money Makes No Pictures.

Fundamentally, "Money" has no right to say this, but when and if it does, "Money" may get the surprise of its life by learning that money does not make pictures, but rather men like Goldwyn.

Kuhn, Loeb & Co. are reported to have said to that great little fighter, Adolph Zukor, "This man must go, and that man; we don't care what you think about it; Money talks, and Money has spoken. You started all this, it is true, but we'll finish it."

It isn't right that they should say so, but right or wrong, they may wake up and find Zukor staging another David and Goliath, and when it's all over they may find they have something in their eye besides their sight.

This plea is for the picture men to stand by each other against the intruders, for the men who developed this business when the others were too smug and too proper to touch it, are the men whom the business needs for its fullest development and progress; the pioneers and leaders who staked their all, who gave anxious years, must not now be driven forth, or submerged, or dominated, by a lot of purse-proud adding machines who are above all sentiment and want to own a business that is ruled and governed by that very thing; that was made great because it attracted sentimental men, who could cry and laugh, and knew what emotions were so well that they could supply them on the screen and plant them in the hearts of what became a photoplay public.

Wall Street cannot laugh, cannot cry, cannot feel; for a stock ticker has no eyes, nor heart, nor soul; and Wall Street cannot conquer the motion picture if the men who have made it decide so. Otherwise, lots of broken hearts and shattered wings, the things that go into the pavements of Wall Street. Jolo.

BEWARE OF SHYSTERS

dence for long spaces of time on account of their business. This is particularly true with theatrical people, for the very evident reason that their profession carries them from city to city and from State to State. However, their intention must be bona fide and not merely for the purpose of forcing jurisdiction on our courts. The law frowns upon divorces and will not tolerate fraud in securing them.

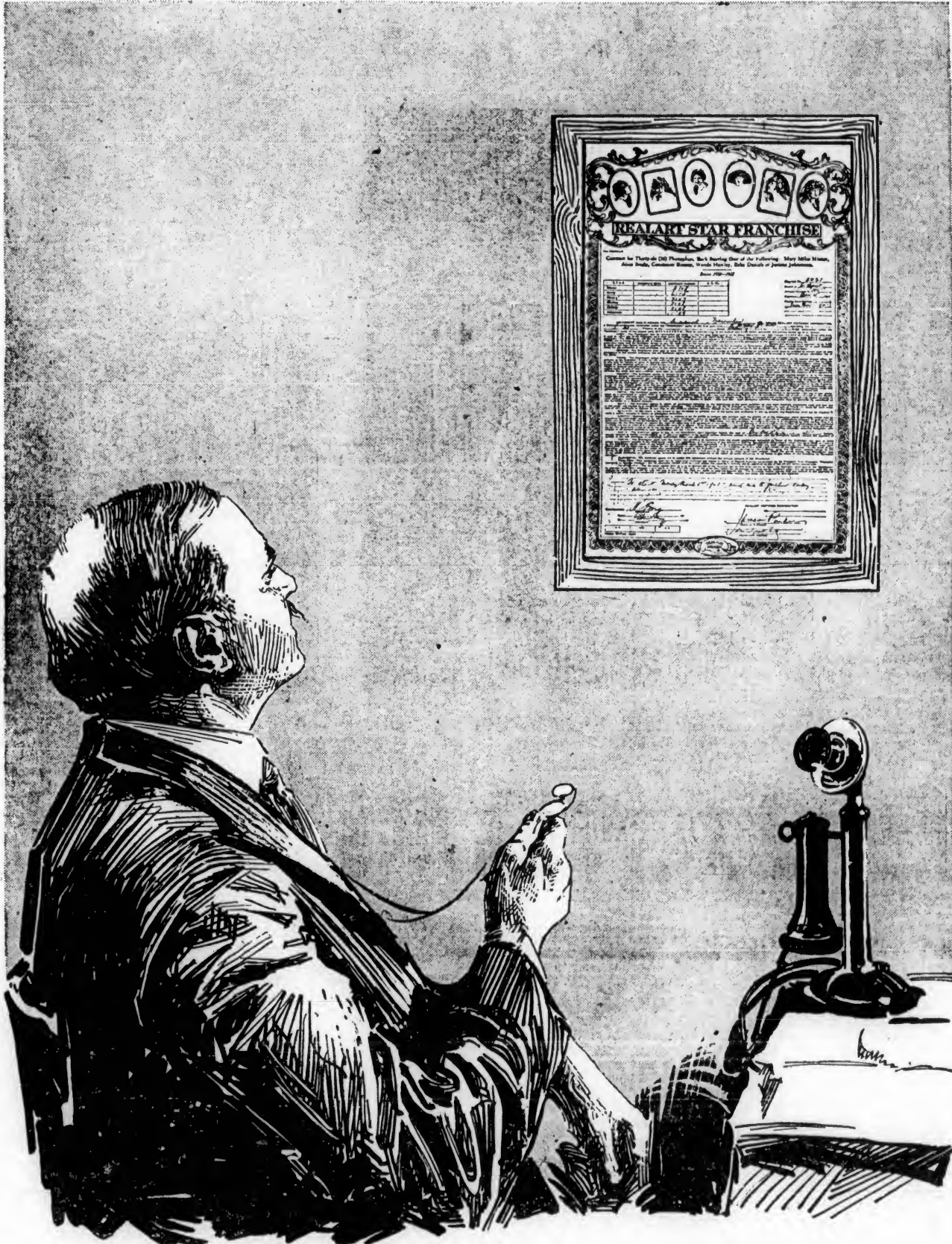
A Word Regarding Attachments.

And now a word with respect to attachment suits. I would advise the artist, when attached, to employ a competent lawyer in the particular place that suit is brought to defend the same if the claim is not legitimate. If the debt is due, by one person, an attachment or garnishment against the salary or effects of two or more persons will not be sustained. Or if considerable inconvenience would result, he or she may file a bond conditioned upon the provision that should they lose the case, the party bringing the action may recover what is due on the bond.

Allow me to impress upon you again to beware of the unscrupulous lawyer, the legal parasite who hovers about you waiting and watching his opportunity to pounce down upon you. When in need of legal service employ some honest lawyer who has earned his reputation through the giving of satisfactory results to his clients, and pay a sensible fee—the shyster's "bargain" offers will cost you more and get you only regret in the end.

Secure Reputable Attorney.

When in a strange town and without knowing anyone, if legal matters arise and you do not wish to consult with somebody connected with the company or theatre, ask your hotel clerk for the name of a reputable attorney. If you do not wish to do that, drop into the first bank you see and ask the question there. But be certain you secure the services of a reputable attorney, wherever you may be and no matter what legal affairs you wish attended to.



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