

VARIETY

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THEATRE BURDEN TOO HEAVY

"AMATEUR NIGHT" REVIVED; HOWLS GREET IT ON 14TH ST.

Olympic Choses Tuesday Evening for Extra Fun—Only "Hook" Missing—Professional-Amateurs on Hand.

After a lapse of ten years or so that picturesque institution known as Amateur Night has been revived again by Dave and Sam Kraus at the Olympic on Fourteenth street. Tuesday nights have been set aside for the aspiring thespians of the neighborhood to show their wares before an audience. The amateurs in accordance with the sacred traditions of the occasion follow the regular American wheel show performance. Judging by the enthusiasm displayed by a capacity house last Tuesday night the revival is an unqualified success.

Paradoxically speaking, all of the amateurs appearing at the Olympic are not amateurs, a certain number of "bad" acts being furnished by an agency specializing in this line of business. These "professionals" receive a small sum for expenses and additionally what they may pick up in the way of coins hurled through the air from every part of the orchestra and gallery—that is to say if the audience is in a coin-throwing mood. But it's a free field and any real amateur may enter the contest, which carries with it chances of winning first, second or third prize, at the Olympic respectively five, three and two dollars. The "pro" amateurs have little or no chance to cop the prizes, as their "acts" are usually intentionally made ridiculously inferior, so as to give the mob a chance to kid them.

And when it comes to "kidding" leave it to that Olympic mob, who with their comedy sallies and the performances of the amateurs, both "pro" and real, Tuesday night, brought back remembrances of Miner's Eighth Avenue in its heyday, a generation ago. One prop of the old-time amateur night was missing at the Olympic, however, the "hook," with which the luckless

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AGITATION ON COAST.

Picture Actors Worried Over Reported Cut in Salaries.

Los Angeles, Jan. 12. The Actors' Association is reported to have called a special meeting for tomorrow (Thursday) for the purpose of amending its charter, in order that it may line up with the Actors' Equity Association.

The reason as reported is that its members have heard there have been conferences between film producers looking forward to a graded cut in salary for leading men and women in pictures.

ETHEL BARRYMORE'S ILLNESS SERIOUS

At Hotel Sinton, Cincinnati—May Have to Cancel Tour

Cincinnati, Jan. 12. Still very ill with articular rheumatism and confined to her room at the Hotel Sinton, Ethel Barrymore may find it necessary under advice of physicians to cancel the remainder of her entire tour this season in "Declasse."

Miss Barrymore, who had been bothered by the ailment for several weeks past causing her to lose several performances, had to withdraw at the Grand here last week, after Tuesday, leaving the stage vacant for the rest of the week.

Immediate bookings for "Declasse" have been withdrawn. "Sweetheart Shop" opened this week at the Grand.

PRICE CUT HELPS.

Following the cut in prices at the Colonial and Alhambra last week it is said business picked up at both houses, though neither may gross more than formerly.

PAY \$100,000 TO FILM "ERMINIE"; HOPPER AND WILSON GO WITH IT

Tyler Gets Record Guarantee as Result of Picture Producers' Realization That Real Plays Are Potential Million-Dollar Bets.

The race for big picture subjects by the larger producing companies runs apace. Now comes Francis Wilson and De Wolf Hopper to the camera in a semi-dramatic version of the perennial "Erminie," to be made by Edward Paulton, one of the original authors.

The Wilson-Hopper dip into fillums is said to be inspired by the portents for success attending the George Arliss try in "The Devil," recently complete.

The George Tyler office is guaranteed \$100,000 gross—50 per to

SOME ITEMS 300% OVER 1919

Actors' Pay Advances 200 Per Cent.—Labor Wages Up From \$1.25 to \$3.50 a Show—On Top of This Rail Charges Are Still Leaping and Musicians Are Getting More—Govt. Tax and Low Sharing Terms Are Hardship on Legit Enterprises.

FILMS CUTTING IN

A comparison of the costs of producing and operating legitimate shows this season and the season of 1918-19 (two seasons ago) brings to light that railroad transportation has advanced about 70 per cent., costumes 250 to 300 per cent., scenery 250 to 300 per cent., transfer charges 200 per cent. and actor's salaries from 75 to 250 per cent. In addition to these advances, there is the Government's excess profits tax to be considered, if the show makes money.

In the case of a musical show the salaries of chorus girls have advanced approximately 75 to 125 per cent. To complicate matters for managers having road shows, many of the one night stand houses this season cut down the sharing terms

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3RD COMBINE'S GENERAL BOOKER IS JACK WELCH, WITH SELWYNS

Pushing Work on Theatres—Bookings Start With Next Fall—Hopkins to Build New House for New York Productions.

FOUR SHOWS IN OMAHA HAVE FOUR SCALES

Succeeding Attractions Run From \$1 to \$3.50 Top.

Omaha, Jan. 12. The following four legit attractions playing at the Brandels and succeeding each other weekly have these scales of admission, for top prices:—"Honey Girl," \$2.50; "Smarter Set" (colored), \$1; "Chu Chin Chow," \$3.50; "Greenwich Village Follies," \$3.

F. P.-STANLEY DEAL.

Reported Some Negotiations On Between Big and Friendly Companies.

Negotiations are reported pending between Famous Players and the Stanley Co., of Philadelphia, looking toward some specific operation. Just what that is remains as indefinite as the remainder of the information, though that some deal is on between the two large companies is not denied.

The concerns are most friendly with each holding a block of stock in the other's corporation.

Whether the Famous Players wants to further buy in on the Stanley Co. and have the Stanley operated the Famous Players theatres, now reported to number 300 throughout the United States (83 alone in the South-Lynch's), or whether it is merely a matter of the Famous Players taking over the Stanley theatre near the 42d street corner, New York, remains vaguely the basis of the story.

BUYS ON VARIETY NOTICE

Selwyns Purchase French Play—Arch Selwyn Sailing.

Arch Selwyn sails for Paris next week on "La France." The main object of the trip is to look over "The Rose Man," a play by Henri Bataille, now in Paris, (under a French title), which the Selwyns recently purchased for America.

A review of the piece appeared in Variety some weeks ago. Through the notice the rights were secured by Elizabeth Marbury for the Selwyns at their direction.

Reports of a formal organization of the managers associated in the so-called third legitimate "combination" were dubbed as bunk by one of the managers concerned this week.

It was stated with authority that the third legitimate group was vigorously pushing the work on its new theatres and starting next fall the assignment of booking the houses will be given over to Jack Welch, the general representative and booker for the Selwyns. The Selwyns, Sam H. Harris and Arthur Hopkins will retain their present organizations and offices and will not combine in one suite of offices as reported.

The Selwyns' new Hanna in Cleveland will open next month. The two Chicago theatres will be ready to receive attractions next fall. One of these theatres will be under the direction of Mr. Harris who is in Chicago this week completing details. The house designed for Philadelphia is not expected to become available for another year.

Arthur Hopkins is arranging for the building of his own theatre in New York. He is lessee of the Plymouth which has been named as one of the third legitimate office's houses. In addition to the Cort and Hudson recently secured for bookings starting next fall, the new combination shows growing strength.

An offer was made to the Selwyns to take over the recently opened Apollo theatre, one of the trio group owned by that firm on 42nd street. A prominent producer was mentioned as having bid for its purchase. The Selwyn office stated, however, that an offer of \$1,500,000 had been made for the Apollo, the would-be purchaser planning to use it for pictures. The offer was rejected.

"MONEY BACK" POLICY.

Oswego, N. Y., Theatre Offers Refund to Dissatisfied Patrons.

Oswego, N. Y., Jan. 12. The Capitol, Oswego's newest picture house, is guaranteeing to refund the admission price to any patron who is dissatisfied with the program presented.

LADY ROBERTSON TOUR.

Ottawa Jan. 12. A cable from London says Lady Forbes Robertson (Gertrude Elliott) will tour Canada this season under the direction of the Trans-Canada Theatres and in its houses.

MILLER AND AINLEY SPLIT ON BUSINESS VS. ART ISSUE

Actor Retires From St. James "Peter Pan" Production to Join "The Tempest" at Aldwych. "Daniel" at St. James Set for Jan. 15.

London, Jan. 12.

In an exclusive interview given to Variety, Gilbert Miller, lessee of the St. James theatre, said the dissolution of his partnership with Henry Ainley, which was revealed last week when it was announced Mr. Ainley would retire from the cast of "Peter Pan" to assume the role of Prospero in "The Tempest" at the Aldwych, was by mutual consent. He added that they had parted perfectly good friends.

The trouble seems to have been a clash between showmanship and high art, and it is probable the partnership may be resumed when a situation arises where the plays suit Mr. Miller and the parts satisfy Mr. Ainley.

Mr. Miller, in discussing his plans, said "Daniel," with an all-star cast, will open as the evening bill at the St. James Jan. 15. He owns all rights for "Daniel" outside of France.

At the conclusion of "Daniel," Miller says, he will produce "Polly with a Past," with Edna Best and Donald Calthrop, and follow this with "Sally," to be produced in conjunction with Flo Ziegfeld, Jr. He did not say whether his plans for the latter contemplated transportation of the New York cast headed by Marilyn Miller and Leon Errol, or whether he would organize a cast here.

He also declared he is aiding Mr. Ziegfeld in his plans to produce the "Follies" here. He made it clear he has no interest in the "Follies" engagement beyond extending friendly assistance to Mr. Ziegfeld by negotiating for a theatre in which the latter may house this his first producing venture on this side.

Having previously announced he would present "The Jest" with Mr. Ainley in John Barrymore's role, Mr. Miller was asked what his plans were in regard to it now, in view of the dissolution. He said he intends to produce the play with "a famous actor-manager in the Ainley role," but did not name the man. It is thought by some that Gerald Du Maurier will be seen in the role.

In addition to the productions mentioned, Mr. Miller also announced he has obtained the rights to a new musical piece, "The Unknown Dancer," which he intends to produce soon. The music is by Cu-villier and the book by Tristan Bernard.

"Peter Pan," the current attraction at the St. James, is breaking all records for a play and the theatre itself. It is playing to an average of \$18,000 weekly and the receipts are still going up.

VITRIOL FOR U. S. DANCER

Veiled Woman Attacks Laurka De Kurylo in London Hotel.

London, Jan. 12.

Laurka De Kurylo, an American dancer, narrowly escaped serious injury and permanent disfigurement when attacked in her apartment at the Ritz last week.

Mme. De Kurylo had returned home with friends, when a veiled woman suddenly appeared and rushed at her, vial in hand. Crying something to the effect "this will send you back to your own country," the intruder threw the contents of the vial at the dancer. The latter protected her face, so that the liquid landed on her furs and clothing. Her garments were burned, but none of the vitriol landed on her flesh. Her escort, who attempted to thwart the assailant, was slightly burned by the liquid.

Mme. Kurylo's assailant escaped. No clue to her identity has been found.

"JUGGERNAUT CAR" ALL SET

London, Jan. 12.

Arthur Bourchier announces everything is in readiness for the opening tomorrow night of "The Juggernaut Car" at the Strand.

The play deals with labor troubles and has its locale in a colliery district.

It was adapted from "The Safety Match," one of Ian His's most

CO-OPERATIVE OPERA FOR SURREY, ENGLAND

Plans Include Everyone—Shares at One Pound Each.

London, Jan. 12.

W. H. Kerridge, formerly conductor of the Zurich Municipal theatre, is actively engaged in organizing an opera company in Surrey on a co-operative basis.

Under the plan of operation, shares in the company are to be sold at one pound each, to be offered among trades union and co-operative society members.

Artists, musicians and employees of the theatre are to share in the profits accruing from the performances, in addition to receiving salaries, and patrons of the opera will receive free ticket bonuses in proportion to the number of seats they purchase.

BOLD ENGLISH ROBBERS

Cart Away Safe from Prince of Wales Theatre.

London, Jan. 12.

The Prince of Wales Theatre was robbed last night, the thief carrying the safe bodily from the office. The management declared that it contained about 300 pounds in cash and banknotes.

Another daring robbery also came to light today. Burglars had ransacked the flat of Marie Blanche, an actress. The robbers got away with 2,000 pounds worth of jewelry, including several presents which had been given to her by the King.

MAETERLINCK'S SUCCESS.

Paris, Jan. 12.

Maurice Maeterlinck's "Le Bourgmestre de Stilmonte" will be presented at the Monecy theatre tomorrow evening and on the same program will be "The Miracle of St. Anthony."

"Le Bourgmestre" has been mounted by Darzens and artificially it will undoubtedly prove a great success, but it is questionable if it will be indorsed by the paying public of the quarter. The house is not suitable for such productions.

"GROGNARDS" IN TABLEAUX.

Paris, Jan. 12.

"Grognaards," a new piece by Le-notre and Cain, was presented at the Sarah Bernhardt theatre tonight.

The piece, in seven tableaux, was fairly well received, but its reception was not exceptional.

Augustine Leriche and Belieres head the agency, with Damores playing the role of Napoleon.

OCCUPYING DUKE OF YORK'S

London, Jan. 12.

Violet Van Brugh and Dion Boucicault will be the next tenants of the Duke of York's.

The date of opening and the play in which they are to appear have not been mentioned.

"BETROTHED" BEAUTIFUL

London, Jan. 12.

"Betrothed," a beautiful fairy play, was presented at the Gaiety this week and has achieved an enormous success.

The production is superbly staged and the play brilliantly acted.

BRIEUX PLAY AT MATINEES

London, Jan. 12.

"The Three Daughters of Monsieur DuPont," a new play by Brieux, will be put on at the Garrick Jan. 24 for a matinee.

"3's a Crowd" at West End, Jan. 31

London, Jan. 12.

"Three's a Crowd," comedy, will be presented at the West End theatre Jan. 31.

Bernard Hushin is the producer.

BERNHARDT OBJECTS TO ACTS ON SAME BILL

Gives Notice Will Not Appear at Alhambra if Turns Remain.

Paris, Jan. 12.

Mme. Bernhardt, who will open for a season of one month at the Alhambra Friday, has entered objection to certain acts appearing on the same bill with her. She has threatened to refrain from making an appearance if they are not taken out.

The situation is a delicate one, but it is believed here that it will be amicably adjusted.

London, Jan. 12.

A story from Paris this week declared Sarah Bernhardt, following the conclusion of her season at the French capital, will come to London to produce "Ariel." It further said that after a stay of several months here she is to go on a tour of the provinces.

Gilbert Miller, who owns the rights to "Daniel" outside of France, was asked to verify the story, but declared he knew nothing about the proposed plans of Mme. Bernhardt.

BENEFIT FOR COMEDIAN

Veteran of Gilbert-Sullivan Days Destitute in London

London, Jan. 12.

A benefit is being arranged for Rutland Barrington, the famous old comedian who was with D'Oyly Carte in the original Gilbert and Sullivan productions.

Barrington, owing to ill health, has been unable to work for some time past, and it only recently became known he was in dire circumstances.

The benefit, which will have on its bill some of the leading figures of the English stage, will be given in the Shaftesbury Feb. 11.

GUITRY'S "COMEDIAN"

Another Expected Actor-Play from French Author.

Paris, Jan. 12.

Lucien Guitry will open shortly at the Edward VII Theatre in a new play by Sacha Guitry.

The title of the new piece is announced as "Comedian." Judging from this it is expected the new piece, like "Deburau," will have an actor's romance for its theme and the theatre for its background.

PARIS

By E. G. KENDREW.

Paris, Dec. 23.

lonable resorts, are on the wane.

The Comedie Francaise is now organizing every Saturday afternoon special matinees devoted to poets. Selections of different writers' works are recited by members of the troupe.

Early in the new year the management of the Theatre Sarah Bernhardt will produce "Les Grognards," with Augustine Leriche and M. Belieres.

The amusement caterers of the "gay city" are threatened with another federal contribution in the form of a receipt stamp of 25 centimes on each ticket over 10 francs, while the concessions (cloak rooms, programs, etc.) are to be declared submissible to the tax on the "business turnover."

Dancing is said to be going out of fashion in France. This is an exaggeration, but it is noticed the receipts and attendance at the ball-rooms, particularly the more fash-

Lole Fuller is at present at Cannes, in the south of France, where she is reported to be supervising the production of a film with dances.

In the new revue "Oh, Oh!" at the Ba-Ta-Clan, Mme. Rasini has a troupe of dancers as the Whitmore's American Girls. The show is produced by Leo Massart. With Cariel, Jacques Vitry and Jeanne Fuster Gir; music arranged and conducted by R. Guttinguer.

The Russian author Dimitri Merejkowsky, author of "Julien l'Apostat," has reached Paris, where he intends to lecture.

The villa of Edmond Rostand, at Cambo, in the Pyrenees, is for sale. This property is famous in France.

Marie Schneider, the cabaret dancer, refused admission to the United States recently, at the instigation of the wife of Captain Robert C. Gill, of Chicago, whose home she was to enter, has returned to Paris.

Jacques Hebertot, director of the Theatre des Champs-Elysees, has arranged for a short season of Russian ballets to open Dec. 15, with "Tricorn," "Le Sacre du Printemps," Petrouchka, Sheherazade, etc.

Jacques Scipion, French actor, late at the Grand Guignol Paris, died recently after a short illness.

Paola Marie de l'Isle, who created a sensation in "La Fille de Madame Angot," has passed away. First reports confounded the deceased with Mile. Jeanne Marie de l'Isle, who is well and appearing at the Opera Comique. The two were sisters.

Felix Huguenet will appear in the new piece of Henry Batallie, to be entitled "Tendresse."

The newly appointed Archbishop of Paris, like his predecessor, has condemned modern dances, particularly the shimmy, now known to many as the "Danse de la Chemise" (shirt dance), because of its pronunciation.

The Police authorities of Paris issued a decree that all places of amusement might remain open until midnight on and after December 24. The hour was previously 11:30 p. m.

Alhambra: January; Great Carmo, 3 Peaux Rouges, Doc Campbell, La Ventura, Barney & Meeley, Anna and Louis, Paco-Ruscari, 2 Flemings, Meriel.

Olympic: Ballet, "Whisky," with Lysana and A. Dorlan; Max Kid and cat, Gabaroché, Charives, Beliero, Eight Rigogoku, Paname trio, Robert Roberty, Caroly Kremser, Oriental trio, 4 Vrees.

The Nouveau Cirque at Ghent, Belgium, was totally destroyed by fire. The props of the various acts on the bill were lost.

Margaret Carre, wife of Albert, co-manager of the Opera Comique (whose health has now improved, for he was a very sick man), has been sued by her landlord for payment of past rent. Consent for the defendant pleaded the artiste had been at great expense during the war, having assumed the organization of a Red Cross train, and therefore claimed total exoneration. The lawyer seemed to overlook that if the court decided in favor of his client it would not be Mme. Carre who supported the ambulance costs, but her landlord. While appreciating the good work rendered by the operatic star of the Opera Comique a judgment in favor of the plaintiff was entered.

M. Jacques Hebertot has arranged for Isadora Duncan to appear at the Theatre des Champs Elysees for a series of dancing-musical festivals.

Mme. Trouhanova, the dancer, who has not been seen on the stage for some years, has opened in the revue "L'Amour en Folie" with Wassiloff as partner, at the Folies Bergere, from which show Miss Compton has retired. Agnes Souret remains on the bill.

Paul Lacome, composer, died at the age of 83.

PEGGY O'NEIL
SAVOY THEATRE,
LONDON



FRED LINDSAY

Since Fred Lindsay was in this country he has been through the whole gamut of the great world war, in which he served as a lieutenant colonel. He was mobilized with his own regiment, a cavalry unit, in August, 1914 in which he was an officer, and appointed intelligence and scouts' officer of the 1st London Brigade, and from there he was given the responsible job of organizing the 3d, 4th, 5th and 6th Provisional Brigades, one thousand men and horses for which he had the very highest mentions. After commanding the cavalry of the 4th Provisional Brigade, he was appointed one of the first commissioners of National Service in England, and finally commanded a battalion of that famous Scottish regiment, the Cameronians.

AMUSEMENT STOCKS WAVER IN ADVANCE AS SHORTS COVER

Profit Taking of Bears Encouraged by Turn of Tax Year—Ticker Players Look for Trading Market of Alternate Gains and Setbacks.

The upturn in the stock market which began a few days before Jan. 1 and in which the amusement group participated generously continued without a setback until Tuesday. Famous Players from its low of 40 moved up steadily to 55, with the preferred keeping pace from a low of 70 to a high of 82. Both moved in large volume. Loew went steadily from 14½ to better than 18, while Orpheum, lately quoted at 23½, went up through 28 on the New York Exchange. The amusement issues were at their best levels Tuesday from 3½ to 15 points over the bottom touched during the pre-holiday dip.

Tuesday uncertainty became apparent. The shorts, who were very much overextended, became active in an experimental way, and there were momentary drives at various points in the list to test out sentiment. Tuesday night the close was fractionally off. Whatever the bears had learned by their attempt to check the climb must have been encouraging, for new attacks against prices broke out afresh Wednesday morning. From a close of 54½ Tuesday night Famous Players was driven down to 52 around Wednesday noon. It was significant in all the price movements of the past week that Orpheum moved against the other amusements and in general against the tendencies of the whole list. There is little or no short interest out in Orpheum.

Shorts Cover.

From this circumstance market observers deduced that the upturn in Famous Players (in which there is known to have been a big short interest outstanding) and Loew (of which there is a large floating supply which would normally encourage bear operations) had been brought about by short covering, that is to say, actual buying of stock for final delivery on short contracts.

What considerations lay behind this maneuver it was hard to say, but one factor of considerable weight was the desire of the bears to take their substantial profits. To all intents and purposes the greater part of the advance took place after Jan. 1. If bears with big paper profits on brokers' books had realized before New Year's, these profits would have been classified as "income" by the Treasury Department and would have been subject to the tax for 1920. With Jan. 1 past, of course, the profits of the shorts do not figure in income tax returns until a year hence.

The turn for the better really came before New Year's, but the advance in the last week of the old year came from cautious buying back of stock sold to establish tax losses by traders who sought to beat the advance after Jan. 1.

Long Advance.

The question now is whether the advance of the past ten days is the beginning of a long uphill movement, or a mere bulge to be followed by a dip to some point not quite as low as that before Christmas. On that break there must have been a considerable volume of investment buying. Several company officials are reported to have extended their holdings by substantial purchases. There was also some covering of short sales and buying back of sales for losses.

These three elements, all bearing one way, probably have in some degree had the effect of "weakening the technical structure of the market" (a term in market jargon indicating the balance of long and short commitments) and so placed it in a less advantageous position for further advance. All short sales represent sooner or later stock which must be bought back in open trading, while all buying eliminates just so much potential buying later on.

Officials of film companies are making much capital out of the advance, loudly claiming the amusement stocks have discounted in ad-

vance the worst that can happen to the industry and the market is now swinging in the opposite direction to discount improvement in the film and theatre business which is bound to follow, now that the corner has been turned in depression of the picture trade.

What seems more likely is that the list (including the amusement stocks) is nearing its first peak on a possible long climb and that a dip is due while the market adjusts itself. Students of price charts point out that an advance is never a straight upward slope or curve, but rather a series of sharp rallies, followed by depressions which do not go back quite so far. This is what is known as a close trading market and one in which the professional operator is constantly in and out, first on one side and then on the other, taking a few points profit on a frequent turnover. He tries to deal on the bull side when the slope is from peak to valley and a bear when it has reached somewhere near the top of the incline from valley to peak. His picking of prices is governed in most cases by his individual judgment of the range between high and low of the particular stock in which he operates.

Scalping a See-Saw.

During the trading market in October the range of Famous Players was between 67 and 74 and the speculator was making his buys between 67 and 69 and his sales around 73, "scalping" within those extremes as the stock moved back and forth for weeks at a time in that no man's land of prices.

The current advance does not seem to be supported by any definite developments marketwise in the news. Nothing had come out concerning the intentions of Washington on its income tax program and rulings on deliberate stock losses were still pending in the Treasury Department. The absence of these tangible factors as an impetus takes away somewhat from the optimism of company officials for a long climb, although if the two factors named turn out to be favorable those who buy now will reap the greatest benefit, for whichever way the cat jumps the market is pretty sure to have discounted the action in advance; up for a favorable decision and down for an adverse decision.

Triangle Sales Real.

Transactions in Goldwyn seem to have ceased altogether and no statement comes from the company as to its activities. Triangle has maintained its small advance to 7-16 (about 44 cents a share), but the best information is that most of the transactions represent matched orders. It is interesting to note that on the previous upturn to 50 cents a share a considerable volume of stock changed hands, estimated at 15,000 shares. What hands this stock got into is not disclosed.

The Utica Investment Co. of Utica, N. Y., this week offered for subscription the \$2,000,000 of ten-year 8 per cent. collateral trust sinking fund gold notes of the Selznick Corporation at 100 and accrued interest.

This new financing, previously mentioned in Variety, has several interesting phases, although it is not a speculative trading proposition, and concerns only the upstate bank which acted as underwriter. It appears that is collateral the Selznick organization pledged not less than 51 per cent. of the capital stock of the Select Pictures Corporation, Selznick Picture Corporation, Republic Distributing Corporation, Selznick Studios, Inc., CKY Film Corporation and Select Pictures Corporation, Ltd. Of course control of these properties goes with more than 50 per cent. of the voting stock.

Assets Twice Notes Value.

The net current assets of the Selznick properties, based on an audit by Barrow, Wade, Guthrie & Co. as of Oct. 2, 1920, are set down at twice the aggregate face of the notes. The Utica company agrees to set aside out of the net earnings

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SHUBERTS "COLD" NOW FOR VAUDEVILLE

Opinion Prevailing No Big Time Opposition This Season.

The opinion is prevailing long Broadway that the much touted Shubert big time vaudeville opposition is "cold," at least for this season. The latest emanating from the Shubert forces is that its big time circuit will start operating March 1, next. It has been four times postponed since the Shuberts first told last summer of their vaudeville plans.

With no sign of an organization to handle vaudeville and with nothing more than general press publicity attempting to be secured by the Shuberts and their henchmen, through the proposed vaudeville opposition, little faith is retained by the vaudeville observers in any of the Shubert announced vaudeville plans.

It is possible, however, according to the prevalent opinion, the Shuberts may be obliged to form a few vaudeville road shows before the season ends, to take up some of their play or pay contracts with vaudeville acts and to keep open some of the Shubert theatres out of town, that lack of legitimate attractions will darken otherwise, if no special feature films appear.

It is those play or pay contracts that are said to have frightened off some of the vaudeville houses in the East, which were ready at one time to align themselves with the Shuberts. The vaudeville men reached the conclusion the Shuberts were looking for an easy out to unload some heavy salaried contracts. The second Century roof show the Shuberts are sending on the road, to follow the Eddie Cantor show ("Midnight Rounders") now in Boston, may take up a few Shubert vaudeville contracts, and other productions are likely to be formed before the late spring that will also relieve the Shuberts of some of the turns they are holding, but not even those close to the Shuberts profess a belief the brothers will seriously inaugurate a vaudeville chain of big time houses in March, or at anytime before next season, if then.

J. J. Shubert is traveling about the country has been persistent in spreading the Shubert vaudeville idea, often mentioning the local theatre the Shuberts' big time will play in, but it is the scarcity of any activity at headquarters in New York that is telling the story of a "stall" to the Broadwayites.

Those who would most earnestly welcome big time vaudeville opposition have grown disheartened at the Shuberts' all-talk-and-no-action.

NEW "WORLD MUSEUM" MAKING \$2,000 WEEKLY

Revived Dime Museum Idea, at 25c, Surprising Promoters.

Philadelphia, Jan. 12.

The World Museum, located on the 12th street side of the Bingham Hotel site, is continuing to draw remarkable business. Reports here are that the freak show is netting its backers \$2,000 weekly. The admission is 25 cents. It is beating the wildest dream of profits when the old dime museum was going.

The owners of the new museum are Norman Jefferies, W. B. (Buck) Taylor and Sablosky & McGuirk.

DAVE LERNER MARRIES.

San Francisco, Jan. 12.

Dave Lerner, former straight man with Fanchon & Marco's Revue, and Aileen Miller, also a former member of that company, were married here last week.

The ceremony marked the culmination of a pretty love affair, which commenced while Lerner and Aileen Miller appeared together on the footlights.

Lerner is preparing to enter commercial fields here.

COCHRAN REVUE OPENS JAN. 14

London, Jan. 12.

It was announced definitely today that Charles B. Cochran's "League of Nations" revue will open at the Oxford Friday, Jan. 14. This came after a statement earlier in the week in which the revue was postponed a second time.

THREE NEW KEITH THEATRES BUILDING IN CLEVELAND

New Uptown House Nearly Ready and Unannounced—Keith's Downtown to Seat 4,000—Another on Present Prospect Theatre Site.

Cleveland, Jan. 12.

There is a B. F. Keith theatre here nearly completed, at Euclid avenue and 105th street, of which no announcement has been made. It will seat 2,800 and play big time vaudeville, opening in the spring. That will make Keith's second new big time house here.

The new big timer Keith's is building downtown, to replace the present Keith vaudeville at the Hippodrome, will seat 4,000 people. Besides playing vaudeville, it will adopt the present Keith's Hip policy of taking on the big legit attractions that are too large for the other legit houses in town to accommodate them. The big Keith's will have a 60-foot stage.

Another new Keith's that will play most likely the Keith popular price vaudeville is to be erected on the present site of the Prospect theatre. The Prospect is to come down, also the Half Brau building adjoining. Both are owned by the Keith interests and have been on the market, but it was lately decided by the Keith people to turn them into a new house. The street frontage of both plots is 143 feet, with a depth of 200 feet.

The Prospect is also in the downtown center and will be added to the large cluster of theatres now nearing completion in that section.

LEW CODY'S MONOLOG.

Lew Cody, the picture star and off-times called "The He-Vamp of the Films," is determined to give himself a try-out in vaudeville as a monologist.

To that end Mr. Cody, with a plenitude of stage experience other than before the camera, to back up his determination, is preparing the monologicistic talk.

\$1,000,000 FOR "ERMINIE."

(Continued from page 1.)

have conceded even six months since. The increased take for stars and play owners of sensational successes is an outcome of the publicity inundating show and film ranks as to net and gross film profits of big successes.

Startled as the trade was by the announcement of a \$40,000 price for the film rights to "Daddy Longlegs" scarcely more than a year ago, that figure has been minimized by recent sales.

The men in the business know since "The Miracle Man's" advent that a million-dollar box office on a big success is an every day affair in the films where the play screened has a national rep.

Schooled in looking for percentages on all ends, the men who control the rights of real stage successes now want some of the real fat.

Bartley Campbell's "White Slave," which went begging without takers at \$10,000 three seasons ago, has been bought at a figure that dwarfs the original asking price. Bought by D. W. Griffith, Robert Campbell, owner of the rights, has even specified approximately how much money must be spent in making the production.

"My Partner" Flivved.

Campbell, a son of the playwright, suffered by an earlier experience in films when he sold "My Partner," the greatest of all the Bartley Campbell successes, which was so immaturely directed it flivved.

Now that the cat is out of the bag, the manufacturers would like it a lot better if show folk didn't know how much net velvet there was in a big release.

"Humoresque," without any box office name at all to speak of in advance of production, the name of Fanny Hurst cutting little if any ice in films, drew a take from the exchanges of \$1,236,000 the first four months of its circulation. "Kismet" undoubtedly will exceed this figure, the title meaning a lot to the general theatregoer, Otis Skinner being an added draw, and the visibly lavish cost—\$340,000—counting in the sales. "Kismet's" story was bought before the rise, going at \$35,000, with Skinner getting \$50,000.

FIFTH AVE. DANSANT FOR SALVAIN STRING

Takes 10-Year Lease at 50th St.—Society Man in Charge.

A restaurant on 5th avenue with dance attachment, and particular attention given to afternoon dances, is in progress of completion, engineered by Paul Salvain and Jimmy Thompson, proprietors of the Palais Royal. The location is at the corner of 50th street. A lease for 10 years has been taken by the Salvain group.

In charge will be a well known society man of the Fifth avenue set, but the title of the restaurant may have incorporated into it the name of Paul Whiteman, the coast orchestra leader. Whiteman's original musical combination remains at the Palais Royal. He will organize a new band for the 5th avenue place, alternating between the two as conductor at different hours. Whiteman as a musical dance leader has "cleaned up" so thorough since reaching New York he is said to have pushed off nearly all of his competitors on the disc records.

Messrs. Salvain and Thompson are interested besides the Palais Royal, in the Moulin Rouge, Montmartre, Rector's and the Little Club.

The Palais Royal has been brought to the point of patronage from the smart set that anyone not in evening dress now finds it difficult to secure, a table when calling there, the head waiters invariably, after glancing at the sack suits, informing the caller all tables are reserved. It is the only New York restaurant ever enabled to make this stand and maintain it.

HAZEL COX HAS DIVORCE.

Husband, Andrew J. Branigan, Serving Naval Sentence.

Providence, R. I., Jan. 12.

A divorce was granted this week in Superior Court by Judge Barrows, to Hazel Cox, of "The Passing Show," from her husband, Andrew J. Branigan.

Miss Cox said she had married Branigan when he was a tailor making \$65 weekly, but they had been separated for a long while as Branigan had spent most of his time about the Lambs' Club when in New York.

Branigan is now serving a sentence of five years at Paris Island, S. C., imposed upon him by a naval court martial, resulting from a navy graft scandal in 1918.

Miss Cox gained a leg residence in this State through making her home with Ray Cox, a sister, and the wife of Harvey J. Flint of this city.

SUES JESSEL FOR DIVORCE.

Florence Courtney Alleges Correspondent Is in Jessel's Act.

Chicago, Jan. 12.

Florence Courtney, professionally, and privately Mrs. George Jessel, is suing her husband for divorce. She alleges infidelity and names a member of the present Jessel revue, now in this city, as correspondent.

Mrs. Jessel claims her husband is in receipt of an income of \$500 weekly. The Jessels were married Sept. 12, 1919.

Florence Courtney was formerly of the Courtney Sisters in vaudeville. The other sister is Fay Courtney. Florence's first husband was Mike Bernard.

JOE HARRIS CRITICALLY ILL.

Chicago, Jan. 12.

Joe Harris has pneumonia, with the doctors not giving him over 24 hours to live.

Harris is a showman, and a brother of Charles K. Harris, the music publisher.

PUBLIC INVITED BACK STAGE TO LOEW'S NASHVILLE HOUSE

Remarkable Offer Made Patrons of Lebeck Bros.—
"Everybody Can Go" Circular Says—"Special Arrangement" Mentioned.

Nashville, Jan. 12.
A circular measuring eight inches wide and 11 inches deep spread broadcast last week (herewith reproduced) gave a shock to the theatrical people about. It mentioned that through arrangement, the public could go back-stage of Loew's Vendome while the performance is going on, with the various matters of interest on exhibition there mentioned in the circular as follows:

How Would You Like to Go Back on the Stage of LOEW'S THEATRE

By special arrangement with
Manager FAIN of LOEW'S
VENDOME

LEBECK BROS.

will in the near future offer
LEBECK PATRONS an
opportunity of going "back-
stage" at Loew's and seeing
the following:

The stage employes
change and handle the
scenery.

The artists "make-up"
and also remove the "make-
up."

The black face artist apply
the cork and remove same.

The artists' dressing
rooms.

The actors' "Green
Room."

The artists make a "quick
change" of their costumes.

The large switchboard in
operation.

The modern picture ma-
chine in operation.

And hundreds of other se-
crets that have seldom in
the history of the United
States been revealed to the
public.

Here's an opportunity of
having your wildest dreams
realized and seeing a two
hours' performance that will
hold you spellbound!

Everybody Can Go!

See Sunday's paper of Jan-
uary 9th for details of
LEBECK BROS.

"TRIP TO SPOTLIGHT LAND"

Caustic has been the comment of
the professionals on the peculiar
kind of "showmanship" this sort of
"enterprise" indicates.

The nearest approach to any-
thing like the above, permitting the
public to ramble back stage of a
theatre, was some years ago when
the Loew theatres in the East, for
an admission charge, allowed the
public in some of its theatres early
enough Monday mornings to witness
the Monday morning rehearsals.

The practice has been continued
in one or two instances in the Mid-
dle-West.

SAM MANN IN ENGLAND.

Sailing to Play "Leader"—Walter
Percival in Company.

Sam Mann, through his agents,
Lewis & Gordon, completed ar-
rangements this week whereby he
will leave tomorrow (Saturday) on
the Victoria for 10 weeks in Eng-
land, opening in Liverpool, Feb. 7.

Mann will present his old vehicle,
"The New Leader," with Harry Gil-
bert (stage manager), Eva Lee
(leading lady) and Walter Percival
as the "kick."

INDIAN PREDICTS IRELAND WILL BE FREE

Soothsayer Excites Duluth
—Held Over as Attraction.

Duluth, Jan. 12.
Patronage at the New Grand last
week was sensational. Bae Pierre
Brookhart and Princess Parillo,
mentalists and spiritualists, were
booked as a special feature for four
days, but the whole town sat up and
they were held over for three more
days.

Brookhart, a French Indian, who
predicted in 1912 the exact day that
the war would come to an end,
created a sensation when he pre-
dicted the United States would pay
its debt to Ireland this year and that
on the tenth day of the tenth month
Erin would be free.

He was accused by many as be-
ing a propagandist, but the multi-
tudes kept on coming and the Grand
set a new record for attendance.

He interprets the Book of Revela-
tion and makes other prophecies
from a deck of cards bequeathed to
him by his mother. His book sells
for a dollar, and nearly 3,000 copies
were sold.

WATSON SISTERS OUT

Make Short Run as Reisenweber
Attraction.

The Watson Sisters (Fannie and
Kitty) are out of Reisenweber's
other room, the other room being
presided over by John Sawyer. Re-
isenweber's intends to replace the
sisters with a floor revue.

The restaurant engaged the Wat-
sons, to do a sort of a Sophie Tucker
in the place, now that Sophie isn't
there any more. Reisenweber's
promised the Watson girls every-
thing they thought about, from de-
corations to percentages. The house
only remembered the percentage,
and as the percentage didn't seem
to make up for the loss of de-
corations, which might have drawn
the making business, the sisters ob-
jected. Upon presenting the objec-
tion and calling upon the restaurant
management to make good about
decorations and so forth, the man-
agement told the girls they were
agreeable to calling off the engage-
ment.

The Watsons lately canceled a
play or pay contract with the Shu-
berts, for the reason, as per the
story at the time, the Shuberts
would not repeat them at Sunday
night concerts.

WARD AND KING CANCELLED

Loew Circuit Vitiates 30-Week
Blanket Contract.

J. H. Lubin, booker-in-chief of the
Loew Circuit, cancelled a 30-week
blanket contract held by Ward and
King Monday.

When the Loew office was in-
formed the act had failed to open
at the Met, Brooklyn, Johnny Hyde,
Lubin's assistant, got in touch with
King via the phone and was in-
formed he had overslept, but that
he would hurry to the Metropolitan
and catch the supper show.

When the turn failed to appear
for the second show Monday fields,
and Burt were substituted and the
cancellation followed.

Sam Fallow placed the turn with
Loew, the artists receiving 30
weeks' booking, of which five had
been played until the cancellation.

The Metropolitan's disappointment
was said to have been the second
by the act during its five weeks'
playing for Loew.

MANAGER WARNER, AUTHOR.

Richard Warner, manager of the
Alhambra, New York, has written
a sketch that features Florence
Hackett and is titled "Look Out
Inn." It is not Mr. Warner's first
as an author of a playlet. He has
two out, with Marietta Craig and
Claire Vincent each leading one.

DANCER HITS AUTHOR; LATTER LEAVES BILL

George Kelly Comes Into Con-
tact With Roscoe Ails.

As a result of a fight that oc-
curred between Roscoe Ails and
George Kelly Dec. 20 at the Ma-
jestic, Fort Worth, Kelly left the bill
and threatened to cancel the rest of
the bookings he held for the Inter-
state Circuit.

It is reported the argument start-
ed after Kelly had complained to
the house manager of the Majestic
that Ails had used objectionable
language in the presence of a female
member of his act, while the artists
were en-route to Fort Worth by
train.

The manager remonstrated with
Ails, and the latter asked who the
complainant was. Upon informed
Kelly had registered the protest,
Ails is reported as having attacked
the latter.

Kelly and Ails have been appear-
ing on the same bills traveling over
the Interstate Circuit. Kelly in a
sketch called "The Flattering
Word," written by him.

After the argument Kelly can-
celled the balance of the Fort Worth
engagement, announcing he intend-
ed cancelling the rest of the time
unless removed from the bills that
included Ails.

After reconsidering Kelly rejoined
the show at Dallas and is still play-
ing the circuit, this week in San
Antonio.

Upon informed it would be impos-
sible to switch bookings, it is said
Kelly announced he will cancel all
time booked on the Interstate be-
yond Jan. 20.

Since the trouble occurred Kelly,
in an interview given to a Dallas
newspaper, stated he was anxious
to leave vaudeville as it had de-
teriorated, but he did not refer to
his encounter with Ails.

George Kelly is looked upon as a
brilliant author of much promise,
who thus far has confined his play
writings to vaudeville in which Mr.
Kelly has played. He is a brother
of Walter C. Kelly, "The Virginia
Judge," and of Jack Kelly, the
world's champion sculler. Ails is a
jazz dancer. He lately married Eva
Tanguay.

ONE AGENCY FIRM REINSTATED THIS WEEK

Keith Office Restores Privi-
leges to Rose & Curtis.

The vaudeville booking agency of
Rose & Curtis was restored to the
floor privileges of the Keith office
Wednesday.

The firm was temporarily sus-
pended a couple of weeks ago, pend-
ing three "jams" their bookings that
week coincidentally led them into.
The Keith office ruled the agents
off pending investigation. The mat-
ters were gone into since then and
the restoration of the booking privi-
leges to the firm is looked upon as
their acquittal of any wrongful
booking intent.

CONTRACT DECISIONS

Conflicting Rulings in V. M. P. A.
and Keith Office.

The matter of verbal acceptance
of a vaudeville engagement on the
part of an act again cropped up
and although the matter was set-
tled satisfactorily, it developed that
there are two decisions relating to
such situations.

An act told its agent a date in
Western Pennsylvania was O. K.
and the agent so advised the booker
(Keith office). Later in the day
the act wired the agent the date
was off and the booker took the
case to the office executives.

It was found that under a ruling
by E. F. Albee a verbal agreement
on the part of acts is not binding
even though the agent in such cases
is bound. The Keith office rule is
that acts must confirm in writing
or by wire before they can be held.

This ruling does not apply to
other circuits and the V. M. P. A.
has held that verbal agreement is
sufficient to hold either party in the
acceptance of an engagement.

KOLB'S ROAD SHOW

Kolb and Dill have retired their
new show on the coast, and Clar-
ence Kolb is organizing a big-time
vaudeville road show.

HARRY WEBER PAYS INDENMITY OF \$1,950 ON "PANAMA KID" ACT

Dispute With Producers Settled by E. F. Albee
Ordering Agent to Settle Amount Lost by Failure
to Play Act—Money to Be Returned.

As the result of a decision made
by E. F. Albee on a complaint filed
by Sterling & Grisman against
Harry Weber, which grew out of
the failure of "The Panama Kid,"
a production headed by Taylor
Granville and produced by Sterling
& Grisman, to secure further book-
ings after it had broken in for two
split weeks at Proctor's, Elizabeth,
N. J., and Mt. Vernon, N. Y., week
Dec. 13, Mr. Weber was instructed
by Mr. Albee to effect a settlement
with the producing firm that would
satisfactorily reimburse them for
the money expended on staging the
act.

After several weeks of negotia-
tions between Sterling & Grisman
and Weber, a final settlement was

DISAPPEARANCE OF JUDSON COLE, MAGICIAN

Leaves Columbia in Haste
Sunday P. M.—Jarrow
Waited in Vain.

The Columbia's (New York) matinee
last Sunday failed to present
Judson Cole, as billed. Judson Cole
is a magician and was in the theatre
up to 2 o'clock Sunday afternoon,
when he made himself disappear,
but did not work that smoothly
enough to escape the attention of
the stage hands.

Just what caused Cole's hurried
exit, with two grips, no one appears
to know. The Vaudeville Managers'
Protective Association took up the
matter Monday and ordered Cole to
make his peace forthwith with Dick
Kearney, who books the Sunday
show at the Columbia for Felber &
Shea. This Cole is said to have
done and was to have resumed his
vaudeville wanderings yesterday
(Thursday) at Utica, N. Y.

Cole entered the Columbia stage
door about 1 p. m. on the Sabbath.
Onlookers say he appeared nervous.
After rehearsing with the orchestra
in the music room, as a magician
requires little difficult music, Mr.
Cole came upstairs again. He wan-
dered often to the curtain, which
contains four peep holes through
which the incoming audience may
be viewed. Cole used them all, then
played each again. The onlookers
concluded he was looking for some-
one.

None of the onlookers knew who
Cole seemed to be looking for, until
someone from the front of the house
came back stage and said Jarrow,
the magician, was out front, roaring
about what was going to happen to
someone on the bill. Shortly
after this remark, Cole put over his
disappearance.

Mr. Kearney, who usually is back
stage Sunday afternoon, had seen
Cole, also Jarrow. Kearney, in his
Vermont bluntness, asked Jarrow
who he had planted upstairs to help
what was going to happen to some-
one. Jarrow resented the imputa-
tion, said it would be unprofes-
sional, he (Jarrow) only wanted to
see to verify what he had heard
about someone on the bill that
afternoon—then wait. After Cole
left, Jarrow seemed to lose interest
in the Columbia show.

Jarrow claims he is the originator
of the "Jarrow trick," also other
tricks that compose his own act,
and Jarrow said he expected to see
a duplication of his turn Sunday
afternoon, if his hearing had been
correct and he retained his sight
long enough. With Judson Cole out
of the show, however, there was no
magician left who could possibly
have duplicated Jarrow's tricks,
especially his "Jarrow."

While this was going on they
rolled Al Ricardo out of bed in his
hotel and he arrived at the Colum-
bia in time to fill in for the vacancy,
and at the same time leave a very
excellent impression of his new act.

Dorothy Jardon Reopening.

Dorothy Jardon will return to
vaudeville Jan. 24, opening at the
Palace, New York.

reached Wednesday afternoon, the
terms of which were that Harry
Weber paid over to Sterling & Gris-
man \$1,950.13 in cash, with the un-
derstanding this was to be in the
nature of a loan, to be repaid only
on condition Sterling & Grisman re-
ceived sufficient bookings for the
"Panama Kid" that would result in
a profit permitting them to return
the loan. If the act does not re-
ceive the bookings Sterling & Gris-
man need not repay the money.

Promise Equals Contract.

In effect the decision based by
Mr. Albee on the standing rule of
the Keith office that a promise is as
good as a contract, whether made
by a booking manager or an artists'
representative, means that Weber
on Albee's order reimbursed Sterling
& Grisman to the extent of half of
the money they had expended in
producing "The Panama Kid." The
\$1,950.13 represents only the actual
cash paid out by Sterling & Gris-
man. There are outstanding about
\$4,000 more in bills incurred for
scenery, costumes, etc., the total
cost of "The Panama Kid" produc-
tion being approximately \$8,000.

The incidents leading up to the
complaint against Weber with the
settlement mentioned are as fol-
lows: Sterling & Grisman during
the latter part of November had in
mind a revival of the old Paul Ar-
mstrong act, "A Romance of the Un-
derworld." They spoke of this to
Granville and he put them (Sterling
& Grisman) in touch with Weber.
According to the firm, Weber told
them it would not be wise to put
on "The Romance," as it had played
around for several years, and he
doubted whether a revival would be
salable. It is claimed by Sterling
& Grisman Weber then suggested
they instead produce "The Panama
Kid," formerly known as "The Eyes
of Buddha" and played under that
name about three years ago as a
sketch with a single set, but had
now been expanded to a 10-scene
production.

Sterling & Grisman further allege
Weber guaranteed immediate book-
ings for the "Panama Kid" act if
Sterling & Grisman would produce
it. Acting on this they engaged
Granville to head the act, secured
a cast and started rehearsals.

Asked for Bookings.

The Elizabeth and Mt. Vernon
week was played and when no fur-
ther books were forthcoming the
producers went to Weber and asked
him whether they were to receive
any more time. Weber informed
them bookings were badly con-
gested and he could not make any
definite promises as regards the
future.

Sterling & Grisman then de-
manded Weber buy them out, in
other words, pay them \$8,000 for
the act and take it over. Weber re-
fused to accede to this demand,
based by Sterling & Grisman on
Weber's alleged promise of "guar-
anteed bookings." Securing no ac-
tion from Weber after repeated con-
ferences, Sterling & Grisman in-
formed the Keith office of the cir-
cumstances. They went back again
to see Weber, and failing to secure
action, put the matter up to J. J.
Murdoch.

Mr. Murdoch called Weber and
Sterling & Grisman into his office,
and Weber, according to Sterling &
Grisman, denied he had guaranteed
the bookings. Mr. Murdoch sug-
gested a further conference between
Sterling & Grisman, and this, fail-
ing to produce the results the firm
was after, the case was put up to
Mr. Albee.

In hearing the case, Mr. Albee
made a point of the fact that even
though Weber had not guaranteed
bookings, as claimed, he (Weber)
knew of the congested condition of
bookings, and the difficulties that
might lie in the way of securing a
route for an act like "The Panama
Kid," which necessitated 17 stage
hands and was asking a salary of
\$3,000 weekly. It was the decision
that Weber was responsible and the
order to Weber to get together with
Sterling & Grisman for a settlement
to determine the extent of Weber's
responsibility, as a result, was is-
sued.

HOUSE OF DAVID BAND PLAYING FOR ORPHEUM OR PANTAGES?

Latest Report Says Pantages Circuit—Booked With Both Through Conflict of Agreement—Plan Paying \$1,750 and Fares.

While it seemed unsettled up to Wednesday whether the Orpheum or the Pantages Circuit would secure the House of David Band as an attraction, the report that day stated the act is to play for Pantages.

Pantages is paying the turn \$1,750 weekly and fares for 16 or 3 people. The number of persons the act is to carry is also undecided. The Orpheum's offer was \$1,900 a week, less the customary 10 per cent.

That the Orpheum Circuit had about decided the band would not play its time was deduced when Orpheum engaged the Franklin Ardell production, "King Solomon, Jr.," to open at Sioux City the middle of this week. That was to have been the date and start of the Davids on the Orpheum time.

Ernie Young of Chicago is the recognized agent for the act. In the east Young's representation was through the Harry Weber agency. Young and Weber entered into the contract with the Orpheum people, on the presumption Young held exclusive power to sign for the act. In the investigation afterward taken up by the parties in interest it was stated a member of the band, acting independently, had previously agreed upon the Pantages route.

This was revealed, according to the report, when Pantages advised the Orpheum, if the Orpheum attempted to play the band, Pantages would restrain it through legal proceedings, on the ground it held a prior contract.

Following the conference it appeared to be understood the band had withdrawn from both vaudeville engagements, but early this week the report came out Pantages was holding it to its contract and the band was agreeable to playing the Pantages time.

The House of David Band is from the best colony at Benton Harbor, Mich. It first appeared in vaudeville early last year, under the tutelage of Young, who organized it as a vaudeville attraction. The vaudeville features of the turn were the religious affiliations of its members and their long hair, all of the musicians, along with other members of the House of David, living along unshorn of their locks. Through their appearance the bandmen became a line "ballyhoo" wherever playing, without making any decided effort to ballyhoo.

THEATRE'S BURDEN.

(Continued from page 1.)

all the way to 50-50. The road house owners advance the argument they would rather have a picture on a Saturday night, the best night of the week, as it is more profitable to play, instead of a show. The loss Saturday night means a consequent diminishing of the possible gross a show can roll up on the road.

Extra stage hands who were paid an average of \$1.25 a performance on the one-night stands two years ago now receive an average of \$3.50 a show. Extra musicians in the case of musical shows have also advanced their wages about 70 per cent. over those received in 1918-1919.

The average cost of a road jump over the Pantages time is approximately \$300. This means the 15 or 16 Pantages western houses and does not include the Pantages affiliated bookings in the south, which would make the jump average \$13. The western average jump is figured on the basis of the cost of a tourist ticket from Windsor, Canada, and return, which is \$23.59.

The average "jump" on the Orpheum circuit is about \$12. This figure embraces an estimate for a tour of the entire circuit. Otherwise it may average \$20. A tourist ticket from Chicago to the coast and return, good for nine months, costs \$18.63. Two years ago the tourist ticket from Chicago to the coast and return cost \$120. The given average on western travel is from \$40 to \$50.

Hotel rates on the road have advanced about 200 per cent, and restaurant charges 100 per cent.

AGENT SUSPENDED FOR INATTENTION TO ACT

Ralph Farnum Leaves to Visit Parents, and Is Complained Against by Florence Hackett.

Ralph Farnum, vaudeville booking agent connected with the Edw. Keller offices, has been suspended from the booking privilege of the Keith office.

The suspension occurred Thursday and followed a complaint registered by Florence Hackett with the Keith office. The details of the complaint were not announced at the booking headquarters but it was reported the act expressed dissatisfaction with the way Farnum handled its affairs.

Farnum is one of the younger agents and has been connected with the Keller office for about a year and a half. Previous to that he was connected with the Harry Weber agency. The other side of the story says that Florence Hackett, who is a relative of another Hackett in some turn booked by the Keller agency, was at the 58th Street last week. Farnum left town over New Year's to see his parents in Ohio. Farnum wired the Keller office not to overlook the Hackett act at the 58th Street, and a representative of the Keller agency sat through two performances of the Hackett turn, giving it the customary attention in other ways. Learning Farnum was out of town, Miss Hackett is said to have complained to the Keith office of inattention by her agent.

Farnum accepted the representation for Florence Hackett at the request of and as a favor to the Hackett of the other Keller act.

EVERYBODY PICKIN' ON ASTORIA, L. I.

Town Buried Across Queensboro Bridge Is Stamped.

Astoria is not Castoria. Astoria is a hamlet somewhere on Long Island, probably another one of those "20 minutes from Times square" land schemes. There are two ways to reach Astoria, without flying or using the Long Island road. One is by a ferry somewhere around 99th street and the East River, which runs now and then, and the other is via the bridge.

Coming across the bridge, it's almost impossible to get away from that part of the town without noticing Proctor's 58th Street. Across the 99th street river route, going west, the supposition is that if an Astoria party ever went to any theatre they would wander to 86th street as the nearest hideaway for Astorians.

On 86th street Loew has a couple of theatres, which Loew books. Keith's books Proctor's 58th Street. Without a community of action or conferences and each booking office on its own, Loew and Keith's have declared Astoria opposish. Which means in the ways of the booking understanding that if they catch an act playing Astoria the act will catch it if it wants to play either of those circuits.

A couple of "opposition" incidents with Astoria at the other end have come up in the Keith office within the past week, while the Loew booking agents have a map of Long Island stiched on the inside of their coat lapel.

BINGHAMTON SWITCH HOUSES.

The Stone, Binghamton, N. Y., replaces the Army in that city Jan. 21, as a three day stand on the American circuit. The "tone" has played legitimate attractions heretofore.

AMATEUR NIGHTS

(Continued from page 1.)

amateur who overstayed his time was bodily yanked off the stage, being absent from the array of torture instruments utilized by the stage crew to harass the "bad" acts. But all the rest of the regulation props were there, including the announcer, who politely requested the audience to applaud with their hands only and to kindly omit whistling—a request listened to politely enough, but just as politely ignored.

The "show" held an odd dozen turns Tuesday night, the first of which was Austin and Weeks, man and woman, playing duets on mandolin and guitar. They played well for amateurs, too well, in fact, to suit the crowd, who were out for blood. The musical couple got by all right, paying no attention to a few hoarse whispers of "that's enough, bring on a sing-along" with the "ah" long drawn out. Joe Brooks, a tall youth arrayed in modish Fourteenth street evening dress, flannel shirt with black four-in-hand tie, was No. 2. Joe started to recite something about a prize fight, but he had scarcely uttered the opening lines when a galleryite decided he wouldn't do, and proceeded to give the elocutionist a long and piercing "razzberry." The echoes of the solo razz had hardly died away before a chorus of "razzes" with tenor, bass and a few sopranos made a combination of sounds that resembled a ten ton boiler explosion.

"Ladies and gents," but that was as far as Mr. Brooks got, for the audience wits were now limbered up and the recitationist was made the target for a fusillade of encouraging remarks, such as "Wipe yer mouth off," "Chuck 'im a rat," "Lay down, you bum," and "Take 'em off, I'm seasick." Joe finally gave it up in disgust and retired in favor of Parsons, a tumbler, who performed several simple handstands and did a row of flip-flaps across the stage, quite as cleverly as any professional acrobat. Parsons pulled a few remarks from the wits in the loft, but the majority opinion prevailed and he was extended genuine applause at the finish of his act on his merits.

Jack Gottlieb, fourth, furnished one of the big howls of the amateur show. Mr. Gottlieb offered two impersonations, one of David Warfield in "The Music Master." He was made up for the part, too, wig, hat, cape coat and mandolin case, the latter substituting for Warfield's fiddle box. The mob was waiting, apparently, for the "If you don't want her, I want her" line in the "The Music Master," for when Mr. Gottlieb reached that part of the imitation the answer from the audience was unanimous, and as if rehearsed the whole bunch seemed to yell in unison, "We don't want her either." Gottlieb essayed a scene from Jekyll and Hyde next, but a flock of hats dropped from the flies and a concerted attack by the stage crew, armed with bladders and stuffed clubs, nipped his Jekyll in the bud.

This was the sort of stuff the crowd was looking for and they howled with undisguised glee at the discomfiture of the impersonator. The next number furnished a surprise, in the person of Billy Watson, announced as a singah from the "east side." Billy, an intelligent looking youth, had a coking tenor voice, untrained but sweet, nevertheless. He simply goaled 'em with "Tired of Me" and had to take a couple of encores. Billy incidentally captured the second money prize and copped besides through the shower of nickels, dimes and quarters tossed on the stage. There seems to be some ethical rule against an amateur picking up money thrown at him, as an usher was assigned to the duty of picking up the thrown coins, which after scooping them off the stage floor were placed in a shaving cup and turned over to the different performers, when they finished their "acts."

But if Billy Watson was a bit, Smith and Smith were a panic. This was a two-man combination, one singing and the other playing guitar and harmonizing. The singer had one of those sympathetic tenors, with a grace note interpolated in every other line or so, and the guitarist was also there with the pipes. A request number, "Down in the Gas House District," a local ballad on the order of "Side Walks of New York," the chorus of which went something like "Down in the Gas House District where hearts are kind and true, where a pal's a pal, and you bet your life, he'll stick to you through and through," brought forth a storm of applause

WATCHING GENERAL BUSINESS THROUGH BOX OFFICE CUTS

Big Exchange and Vaudeville Managers' Protective Association Against Blue Laws—Small Tabs Called in to Economize.

that must have made the Brooklyn Bridge tremble, four miles downtown. Smith and Smith got first prize money and also cleaned up a heap of small change, thrown on the stage.

Mme. Buttermilk, a dancer, produced a few laughs and drew several wise cracks while capering around the stage in a skirt dance, but it was Jimmy Foy that ripped the lid off by trying to recite a race track poem. Jimmy used the east corner of month exclusively for the few couplets he managed to get out of his system before the mob got in at its proper jazzing stride. No use, Jimmy was gone, but the razz hounds were too noisy and numerous for him and he had to quit. While Mr. Foy was on, a funny thing occurred that stood out in the pandemonium that was going on. Some one tossed a quarter from the back of the house, but it fell short of the stage and hit a bald headed man in the third row a resounding whack on the bean. The look of surprise on that bald head's face could not be duplicated for its expressive astonishment by the greatest pantomimist alive.

An Italian, who played excellently on the dulcimer, was accorded legitimate applause, that resulted in several encores. Then came another comedy bit, furnished by Clark and Clark, man and woman. The young lady started the opening lines of what was to have been a society sketch. "Ten o'clock and Lord Hope not here yet" was the cue for her partner, a tramp comic, to enter, but just as he did, an interruption occurred, which took the form of some one loudly shouting from the gallery, "Where's the bum, anyhow?" That broke up the act, and although the team made several attempts to proceed the crowd yelled them down. Others who appeared were Al Turner, a clever acrobat, who may have been made up to represent a stage tramp or just jumped in in his every-day clothes; John O'Flannigan, a singer with a pleasant voice of the nasal tenor variety; Kelly Brothers, who captured third prize with accordion solos and some wooden shoe stepping as good as any professional ever did; and Young Hartley, a strong youth who offered an interesting turn which included bending heavy spikes with his fingers and pulling heavier ones out of a plank with his teeth.

On the whole a first rate comedy show, in which the audience plays a highly important part and worth an hour of any one's time, in search of real amusement. Bell.

SHOW WITHOUT ZIGGY

New Performances on Roof Without Producer Present.

Flo Ziegfeld has set a precedent for himself. He left for Palm Beach this week. During his absence two new shows will be staged on the Amsterdam Roof. The newest will be a "Nine o'clock Revue," to go on about Feb. 15, at which time the present "Midnight Frolic" will virtually be a new performance.

Edward Royce will take care of the staging of both productions. For the nine o'clock entertainment, Harry Carroll is writing the music, with Ballard Macdonald attending to the words.

An announcement sent out this week by the Ziegfeld press department mentions the roof has secured Isham Jones' band of Chicago, and that there will be dancing or the Amsterdam roof from Feb. 15 onward, between seven and nine, when dinner will be served, as well as during the course of the two performances.

Anna Wheaton will be one of the new principals.

Ardell's Jump to Sioux City.

The Franklin Ardell vaudeville act, "King Solomon, Jr.," carrying about 11 people, has been booked for the Orpheum Circuit.

It will open at Sioux City, jumping direct from New York at its own expense to that point.

Vaudeville executives are closely watching business conditions that order downward admission scale revisions where it is thought necessary, and planning publicity designed to keep up interest in amusements, and particularly vaudeville. Fighting the blue law movement is one of the main objectives.

Another big time house will offer a lower scale starting next week, Keith's Hamilton following the lead of Keith's Colonial and the Alhambra. The new scale at the Hamilton, one of the B. S. Moss string taken over by the Keith office, will have 35-cent matinees. The evening scale provides a liberal supply of 50 and 75-cent seats on the lower floor, with the front rows at \$1. The new scale applies only from Monday to Friday with Saturday and Sunday having the top at \$1.50.

In the Keith office (press department) Monday a three-sheet appeared, having a Keith top block. In type was quoted "I am a great friend of public amusements for they keep the people from vice." It was signed Samuel Johnson, who was famous in English literature, and belonged to the early 18th century. No one around the Keith office took responsibility or credit for the poster, but it is supposed to be a forerunner to the general publicity plan aimed against blue law agitation. Not only the Keith Exchange is back of the publicity to combat the Puritan Sabbath movement, but the battle will be carried on, too, by the Vaudeville Managers' Protective Association.

Another avenue of attacking the blue law idea is in the theatres themselves. It is in the "Topics of the Day," usually shown after intermission. Applause expressing sentiment against the puritanical Sabbath is general at each performance.

Reports from vaudeville producers of revues show the producing of that type of turn will soon drop to the minimum. One office which has been producing mostly for the three-day circuits called in 6 of the 12 revues sent out this season. Congestion of time and cutting of salaries from \$100 to \$150 was the reason stated. This producer has a bigger type of girl turn that started west under a salary arrangement of \$1,250. He was informed the turn would have to accept \$1,000 for Chicago. Facing the railroad jump, the turn accepted, but will be brought back. The producer is still "in" on the production for about \$4,000. The other acts called in had no routes. There are no reports of acts under contract being asked to cut.

QUITS STAGE FOR PEACHES.

Los Angeles, Jan. 12.

Norman Thiess while playing the Orpheum here purchased a 60-acre fruit ranch nearby.

Thiess, who was appearing in "The Spirit of Mardi Gras" in which his wife is the pianist, said he would return after his Orpheum tour and occupy the property.

EDWARDS' "PROTEGE NIGHT"

Gus Edwards will give a protege night at the N. V. A. club house Sunday evening. A number of his former kid players who have made names for themselves will appear in the show.

Among them already listed are Orville Harrold, Eddie Cantor, Herman Timberg, Ruby Norton and Georgie Price.

BILLY KENT'S SKIT.

William Kent, of musical comedy, featured in several Broadway attractions, is devising a com skit to propel himself into vaudeville.

NICE NEWS "Word'ring" NO. 2

A STORY OF TWO EXTREMES

GRACE NELSON, American Prima Donna.

HARRY LITZBERG, The Daffodil.

Both Have Made It a Popular Song.

Entered by TED LEWIS, HENSLER, Others.

Music Publishers—1514 Broadway, N. Y. City

WALTER L. MAIN PREPARES FOR MUGGIVAN-BALLARD WAR

Independent Circus, One of Last in Field, Prepares to Give Battle to New Small Show Combine—Buying 60-Foot Cars Instead of 40-Foot.

With the Muggivan-Ballard holding most of the small shows for the 1921 tour, a road battle is in prospect with the Walter Main show. The preliminary signs are beginning to appear. It is likely that the Main outfit will hook up for a 25-car show.

Such an organization would be in a position to give battle to several of the Muggivan-Ballard concerns, and nobody in the circus business doubts but that Muggivan will offer a fight to Main (or rather Andrew Downie, the present manager of the Main show).

Muggivan & Ballard have bought in the Century show and the Yankee Robinson outfit. They do not want an expensive fight on their hands with the Ringlings, and so their opposition will likely seek an opponent among the lesser attractions, of which the Walter Main show represents practically the last survivor.

The Main general manager was about New York this week offering for sale a number of 40-foot cars, and it is the intention to replace these with 60-footers. A 60-foot car can be handled as easily and as cheaply as a 40 and the idea is to provide for the greatest possible carrying capacity with the fewest cars, the general purpose being to put the biggest possible show on the rails.

H. B. Gentry will again be the Sells-Floto general manager. One of the contracts Muggivan & Ballard took over with the Sells-Floto property was a three-year arrangement with the Hanneford Family, having two more years to run. Whether or not the act will be played this year is a matter of speculation among circus people. Muggivan & Ballard will seek their utmost to keep down their costs as much as possible, and the Hanneford contract involves about \$1,000 a week. It is likely the Hannefords themselves will seek to learn just what sort of a show they are to take part in before they decide.

SELLS-FLOTO CORP.

New Owners Have \$400,000 Colorado Incorporation.

Denver, Jan. 12. Articles of Incorporation for the Sells-Floto circus were filed with the secretary of state by Jerry Muggivan, Bert Bowers and C. H. Redmond. Muggivan and Bowers recently purchased the big show from the owners of the Denver Post. The capital stock is given as \$400,000—with shares of \$100 each. The firm intends to purchase the interest of the American Amusement Co., the Sells-Floto Amusement Co. and the Champion Shows Co., and to engage in what is "commonly known as the circus business."

Muggivan, Bowers and Perry McCart are named as the directors for the first year. The principal offices of the circus company will be in Denver.

OFFER FOR BALLOONISTS.

Tex Rickard has despatched Louis Margolies to Toronto to meet the returning aviator balloonists, deputizing Margolies to sign the trio up for an appearance at Madison Square Garden during the week of the Sportsman Show, Jan. 23-Feb. 5. Margolies, who is assisting Rickard in the production of the big sporting program, left New York for Toronto Tuesday.

KEITH ENDS AT M. O. H.

Next Sunday (Jan. 16) marks the conclusion of the Keith Sunday night vaudeville shows at the Manhattan opera house for the present. The Chicago opera company goes into the Manhattan for six weeks, Jan. 24, and the operatic organization desires the house for its own concerts Sundays during its tenancy.

Whether the Keith Sunday shows will go into the Manhattan following the Chicago opera company's run has not been decided as yet.

BATTLER IN ACT MISSES THE GARDEN

Con Tells Chick How Much Mrs. Cuth Knows.

Cooksockie, Jan. 12.

Dear Chick:

Can you beat the breaks I get, here they are gettin' the big sugar in New York throwin' punches at one another down in the Garden while I'm buried in the sticks totin' around one of the best little battlers that ever surrounded five square meals a day.

The other night I started the kid again and believe me he can take it. He's a better catcher than Ray Schalk and his judgment of distance is better than a surveyor. Nothin' gets past him. He caught enough right and left hooks on his pan to kill two middleweights and in the last five rounds he had the other sap folded up like a step ladder from body punches.

And what a tough muzzler he is. You know we got him playin' a walter in the act and his chest is all scarred up from wearin' a stiff shirt. I'm goin' to have some lion-dum underwear made for him so he'll feel at home on the street.

I am goin' to try and stick him in the deaf and dumb racket, he ought to be the durb in pictures. He could play leads in those travelogues for his profile looks like a close up of the Blue Ridge Mountains of Virginia.

It keeps me busy keepin' him and Cuthbert split out, for his wife is always steamin' up. I will never recover from a crack that dame made the other night in the hotel.

A lot of the acts was sittin' around punchin' the bag and lyin' about how they killed them here and there when they got checkin' up on who each one knew and who they didn't know, etc.

Mrs. Cuth didn't know what it was all about but she wasn't goin' to let any of them grease paint manipulators have anything on her so when one of the girls in the party asked her if she knew Alice Lloyd, she said, "Sure, she's a sister of celluloid."

Then some one said, "Are you a non-professional, Mrs. Cuthbert?" and she says, "I was, but I took the cure."

Last week some weak minded dame who was lookin' for laughs told her she was a ringer for Dorothy Gish, and now she has a yen to go into pictures. If she looks like Dorothy I'm a twin of Ben Shaffer.

Cuthbert keeps jessin' her all the time, so I suppose that she will have him lookin' up the time tables and getting transportation rates to Los Angeles.

I'm not worryin' for the baseball season isn't so far away and when all I will have to do is sit on my bench and tell them apple knockers which ball to hit at.

In the meantime we keep foolin' them in this racket and surround the hot meat three times daily which is all you can expect nowadays.

This week the mgr. had a disappointment to fill and called the bookin' office long distance askin' for a "Pick" act as that was the kind that fell out, and they liked the spades out this way.

They sent him a troupe of trained pigs, the guy on the other end of the phone misunderstandin' his dialect.

Give my regards to the regulars and behave.

Your old paw mate,

Con.

Acts in Lafayette.

The Lafayette, at 132d street and Seventh avenue, in the heart of the Harlem Black Belt, has once again switched policy. Beginning next week will play a mixed vaudeville bill of six acts, three colored.

ACT'S WEEK'S SALARY PAID BY ITS AGENT

Jack Henry Ordered to Reimburse Bert Wilcox and Co.

An order in the Keith office for Jack Henry, the agent, to pay his act, Bert Wilcox and Co., \$550, the amount of the act's weekly salary, as set for the date in question, was responded to by Henry, after an inquiry into the matter by the Keith people.

The story of the occurrence says that Henry asserted he had not booked the act, but advised the turn it was to be "submitted," and the act is reported to have agreed with its agent in this. The Keith investigators, however, determined that Henry had conveyed to the turn a booking, through the phrase, and the salary award was made upon that ground.

Just how the Keith people heard of the matter, according to the testimony, from the story, has not come out. The Wilcox act was playing the 58th St., "to show." Henry as the agent is said to have given the turn's name to one of the Keith office people who had seen it at the 58th St., for submission as a possibility at the Maryland, Baltimore, for next week (Jan. 17).

While the fine of a week's salary paid by Henry is for next week, with the chances if the Wilcox turn then plays its salary will be an offset on the amount given it by its agent, it is reported that through the Wilcox act play in an Astoria (L. I.) theatre, not booked by the Keith office, that is held against it pending an explanation before Wilcox is to be given further Keith time.

LABOR PERMIT REQUIRED

The British Council has again had occasion to inform vaudeville artists who contemplate engagements that the Labor Permit is of as much importance as the contracts.

International agents and others who book acts in England are neglectful of this requirement. As a result artists despite a properly vised passport will be unable to land in England unless holding the necessary Labor Permit.

BERT LEVY AGAIN AN ACT.

After four years Bert Levy, the artist, is returning as an act to vaudeville. He will open at Keith's, Providence, Jan. 31.

While away from the two-a-day Mr. Levy spent two and one-half years at the New York Hippodrome, together with a long spell in England. He will play vaudeville over here until April, when the artist is scheduled for another trip abroad.

POSED AS REPRESENTATIVE

Warren Chapin Under Arrest at Malone, N. Y.

Malone, N. Y. Jan. 12. Warren Chapin, so-called, posing as the architect of the Pantages Theatrical Company, Ltd., of Toronto, is in the toils here for further examination, as the result of the complaint lodged by District Attorney E. C. Lawrence.

Chapin for over a week cut quite a figure in this city. He claimed his company was ready to purchase the Smith House property as a site for a theatre, upon his personal recommendation. He had, prior to his detention, called upon several contractors in regard to theatre construction.

The man, it is said, has spread other stories in the city. His assertion that he was a prominent member of the Knights of Columbus Council in New York City was promptly disproved through local investigation.

Upon his first debut in Malone, Chapin was without funds and out of work. He worked for a brief time at a job secured for him and then blossomed out as the theatrical corporation representative.

WATCHING SUNDAY SHOWS

Keith Office Extends Stand Against Non-Booked Houses.

The Keith office this week extended its stand against acts playing in Sunday concerts in New York, to include other houses than those played by the Shuberts that day, when the Sunday shows are not booked by Keith's.

The Keith move was reported to be directed against Frank Fay's Sunday concerts at the Cort. It is said a big time act appeared at Fay's concert last Sunday, with one of the turn wearing a mustache as a disguise. Following that appearance, although no action as far as known was taken against the turn, the Keith office issued a warning to other acts.

The Fay concerts have been given in the Bohemian manner of performance, acts in the audience called upon the stage. The Fay show is said to be a pleasing one for the Sabbath and has been gradually elevating its Sunday business. Fay leases the house while appearing there in "Jim Jam Jems" for a series of Sunday shows, either 10 or 20 Sundays.

MAX HART BUYS IN.

With the reconstruction of "Jim Jam Jems," which started Monday, Max Hart, erstwhile big time vaudeville agent, is interested.

Hart purchased a 25 per cent. interest in the show, after it had been bought from John Cort by Al Jones and Arthur Pearson.

The piece is to commence a road tour.

ASCHER BROS.' PALACE OPENS IN PEORIA

Event Made Local Half-Holiday—Vaudeville and Films.

Peoria, Ill., Jan. 12.

Ascher Brothers, the west's new vaudeville managers, made a holiday for this city on the opening of their new Palace. The business houses declared a half holiday with an evening paper issuing an extra with four special pages devoted to a biography of the Ascher Brothers' growth. One of the features was a half page ad by the competing picture house, directly across the street from the new theatre, welcoming its competitor.

The Palace, said to be one of the most artistic theatres built in the last five years, is furnished in blue and gold. It seats 2,000, 1,200 on the main floor and 800 in the balcony. Fifty cents all over the house. Charles Menzing is manager. Jimmy O'Neill, manager of the local Pantages office, is booking manager, with Harry Beaumont, general manager of this and all other Ascher Brothers' theatres in Chicago.

The Palace's opening bill was composed of "The Branding Iron" film with five acts; Hector and Pal; Frisch, Rector and Toolin; "Syncopeation in Toyland," Britt Wood, and "Dance Creations," Sylvester Schaeffer was underlined as the next headline.

The policy of a feature picture with five acts of vaudeville is going to prove real competition for the other vaudeville and picture houses.

The next Ascher house with this same policy is announced for Rockford, Ill., with the Roosevelt now being built in Chicago, and only a half block from the State-Lake, to follow.

CIRCUS RIDER LOSES \$150,150 R. R. SUIT

Court Held Show's Agreement with Road Barred Recovery

Toledo, Jan. 12.

Mrs. Hettie McCree, former circus rider, who sued for \$150,150 for injuries sustained June 21, 1918, at Ivanhoe, Ind., when the Hagenbeck-Wallace circus train was rammed by a Michigan Central railroad flyer, and Mrs. McCree's back was broken, lost her suit in Federal Court here a few days ago.

The court held that Mrs. McCree lost her right to hold the railroad company when she signed an agreement with the circus company absolving her employers from blame in case of accident, as the circus company had signed a similar agreement with the railroad company. He commented at length on the plaintiff's claim that the contract was void because of public policy and cited numerous decisions.

Mrs. McCree, with her husband, Reo McCree, were bareback riders with the Hagenbeck and Wallace circus. While the section of the circus train in which they were riding stopped at Ivanhoe, six miles east of Gary, Ind., because of a hot box, a train of empty Pullmans on the Michigan Central crashed full speed into their section, killing more than a score and injuring many.

Mrs. McCree's back was broken and her husband suffered a broken foot. Neither has been able to return to circus life and Mrs. McCree is an invalid for life.

It is asserted the circus company signed a contract with the railroad absolving the railroad company from damages in case of an accident. The plaintiffs say that the contract so signed dealt with negligence on the part of the trainmen connected with the circus train and that in as much as the negligence causing the wreck was due to railroad employees not connected with the circus train, the contract did not cover the point in question.

Mrs. McCree was brought into the court room in a wheel chair.

June Elvidge on Orpheum Time.

New Orleans, Jan. 12. The Orpheum Circuit booked June Elvidge with her sketch, "The Gazer." It opens here next week.

Elvidge is from pictures, lately playing for a short while a speaking stage role in a musical comedy in the east.



CLARA BARRY

SUPPORTED BY
ORVILLE WHITLEGE

Miss Barry is one of the daughters of the late BILLIE BARRY and is now appearing in a new and novel act entitled

"JUST FOR A FEW MOMENTS"

Best Regards from "Chickie"

Direction THOS. FITZPATRICK

INSIDE STUFF ON VAUDEVILLE.

The disbursing of a Christmas Fund in the Keith office just before the holiday is said to have been brought about through the attention of the office being attracted to weekly checks sent in to the various bookers by the outside houses they book. The outside houses are not on the Keith direct circuit. Nothing irregular about the weekly check payments and no secret. Everyone knew of it, but when one of the booking men left the staff, the checks for his account accumulated. They previously had been cashed weekly. The Keith auditing department is said to have finally asked the heads of the office what to do with the checks. Then it was decided that thereafter the checks would be pooled and distributed each Christmas to the booking men of the office who had given their best service during the year.

This is reported to have led to the greater distribution decided upon by E. F. Albee, with Mr. Albee making a personal contribution to that fund. In this connection the will of the late A. Paul Keith enters. The marvel of the vaudeville world has been the Paul Keith will. That it had been hastily drawn was evident upon the surface at the time, so evident many believed the late junior Keith signed his will merely as a temporary safeguard, with no thought it would eventually be his last will and testament. Keith's sudden death made it that, however, and then the haste with which the will must have been drawn and signed came out—no provision had been made for the residue of the Keith estate. Bequests were made and the major portion of the estate bequeathed, but the odds and ends of so large a property as Mr. Keith left were unsettled. Among the odds and ends, it is said, were several shares of one kind or another in many theatres Mr. Keith was interested in with Mr. Albee. When the executors of the Keith will were straightening out the estate Mr. Albee is reported to have requested that they have those interests appraised, and he purchased them at the appraisal price. The income from the Keith interests Mr. Albee has donated, according to the story, to the Keith office distribution funds as a permanency.

Joe N. Brown, featured in "Jim Jam Jams," originated the trampoline bit which he uses for a jump into the orchestra pit and equally rapid return to the stage. The bit is also done by Fred Stone in "Tip Top." Some time ago Stone wrote Brown asking for the privilege of using the trampoline idea which he adapted for a hay-wagon stunt. Brown assented, having no idea he would secure a New York engagement himself. When Brown opened here in "Jim Jam Jams" it was patent the orchestra jump was present in both shows, and Brown, in advising Stone it was all right, suggested that he (Brown) be given credit on the program. This was done, the Globe program stating the bit is used by "permission of Joe Brown of 'Jim Jam Jams'."

Quite a muddle has been kicked up in sporting circles in England through the action of Sam Mayo, the music hall singing-comedian. The English papers have paid scant attention to the matter. It seems Mayo dug up an English law, over 300 years old, which says that race track betting to be valid must be settled for in cash while the parties to a wager are on the grounds.

I has been the custom in England for the bettors to settle with the books the same as over here, the following day or so by check, either before or after receiving an account, with the books also paying in the same manner.

Mayo is reported to have started suit against certain bookmakers to recover, on the ground of illegal payment. Another action is said to have been commenced by Harry Burns, once a London agent, who alleged similar grounds to Mayo's.

There is much discussion within the inner circles of the English sporting fraternity on the outcome of the Mayo case. It is believed over there if Mayo successfully prosecutes his action and ultimately recovers, thousands of actions against books by bettors will be brought.

The question of sportsmanship doesn't appear to enter into the subject. It's the loop-hole, 300 years old, that is being used. The equity of the matter sounds foolish at first thought, but a law is a law, and more so in England, perhaps, than elsewhere.

Mayo is known on this side in vaudeville through the many imitations of him given by American artists after returning from abroad. Some have been announced and some have not. Burns at one time reported as having made heavy winnings on the English race tracks. He is said to have brought suit, however, for an aggregate of 30,000 pounds.

There is a story of a small time agent called into the office of a big time manager. During their talk the manager is said to have asked the small time agent how many acts he had under contract. "Over 100," replied the agent, "and 23 of them are now on your time."

An agent in the Putnam Building booked a trio for both halves last week and sent them into a Sunday concert which gave the turn \$100 extra. The act's total salary was around \$500 for the week. Monday one of the players called to pay commission. He didn't come across with anything for the concert. Asked why, he answered, "Oh, that was \$100 net." The agent burned up, and when he heard the act had worked in a second concert for Sunday he was ready to chew nails.

The attitude of the Orpheum Circuit of late, in its booking relations with the Keith Circuit, is drawing some internal vaudeville comment. Both circuits book on the same floor in the Palace theatre building, New York. Notwithstanding that of recent weeks, the Keith office has suspended several agents from the Keith booking floor privilege, the Orpheum bookers on the other side of the building have continued to accept acts from the Keith-suspended agents. In one instance where the Keith office refused to re-engage an act, the act shortly after was given an Orpheum Circuit route.

While these might be termed minor items by the unknowing, they have a curious aspect, in view of past similar relations, and the recent reorganization of the Orpheum Circuit, the present crowded condition of vaudeville in the west, and the reported entrance of big time opposition.

The Orpheum appears to have developed, or is developing—an independent line of action that is the reverse of its former stand on matters the Keith office has been wont to lead in.

It may be merely "coincident," but it has made talk.

Ethel Davis, who opened in the "Passing Show of 1921" last week, has been placed under contract by the Shuberts for five years. Miss Davis was formerly of Ethel Davis and Fred Rich, and played in midwest vaudeville for a couple of years, following that with a small time route in the east.

Blanch Merrill discovered Miss Davis at Proctor's, Yonkers, N. Y., and arranged a Sunday night try-out for her at the Central. This was followed by a hurry call for the "Passing Show" in New Haven.

Fred Rich will devote his time to song writing and connect with one of the publishing houses in New York.

Stan Stanley, now in Arizona regaining his health, is said to have oddly received an injury sometime ago, that started him to the doctors. Stanley is an acrobat. For a long while he did a talking turn in conjunction with a bounding mat. Of recent seasons Stanley discarded the mat, working up a talking turn only.

While appearing in a middle-west theatre, an acrobatic troupe on the same bill was minus one of its members. Stanley volunteered for work, saying once an acrobat always an acrobat. But during the formations, as the act worked with Stanley substituting in it, Stanley was not quick enough in moving out of position. One of the fliers is said to have struck Stanley in the chest with his feet. At the time Stanley thought nothing of it, laughing at his staleness, but later the injury troubled him, and is responsible for his rest now in Arizona.

The Keith office received a letter the other day, asking that the writer

be given an opportunity to prove he was an artist. A proof of his qualifications the writer stated he had read Variety for six years and was a lay member of the N. V. A.

The new Keith theatre in Cincinnati appears to be exciting some of the unknowing through the Cincinnati papers, in publishing those interested, mention, besides the Keith group, Joseph Rhinock, also Benjamin Heldingsfeld, the attorney of that city, who represents several theatrical people. As Congressman Rhinock is associated with the Shuberts, the query is why, with the Shuberts talking about another vaudeville circuit, is Rhinock, their ally, linked up with Keith's?

It's an old story that goes back to the days of the late Max C. Anderson, and when the Keith people took over the bookings for the Cincinnati, Indianapolis and Louisville houses. The Rhinock crowd was interested then, and has held its interest. That is carried forward probably to the new building, Keith's, and means nothing other than in a business way.

If you can picture chairs, tables, beds, and other household paraphernalia moving about a room minus any human or mechanical assistance, you possess a mental photograph of what has taken place in a little province in Bavaria, where Marie Paetsch, a nine-year-old girl, abides.

It is said the moving of the furniture occurs whenever the youngster enters the house. It does not only happen at night, but when the sun is out as well. A physician in Dietrichshelm heard, and then went to see the demonstration. He became so impressed he called for four scientists, who in turn witnessed what happened when the little miss was in a room.

If the obstacle moving exhibition is on the level (over here it would be called a "manifestation" or spiritualism), Marie Paetsch is a possibility for vaudeville over here. An agent has already cabled to Switzerland inquiring into the matter, with the ultimate aim the presentation of the supernatural upon the stage in this country. At present the Paetsch family is receiving no material gain from the publicity of the daughter and are of the lower class in their country.

Frank Tinney fell for a would-be bootlegger last week and was properly nicked. The comedian thought he saw an easy chance to pick up some "bottled-in-bond" Bourbon at \$10 per case. He told the "salesman" he wanted about \$900 worth. The prune juice agent made a return call, saying he would have to have about \$700 in cash to get the "goods." Tinney made an order on the box office, but all that was available at the time at the Selwyn was about \$200. The slick person said he would try to get that much worth, anyhow. He hasn't since been seen.

A turn playing the Palace this week was made an offer to plant "friends" at Monday's matinee to insure the act getting over. There has been suspicion for a long time the claque scheme was worked by scattered turns when opening at the Palace with the applause planted for both Monday performances. In this case the offer called for a payment of \$10, figured entirely too cheap to be effective. The act refused the proposition, which came from an individual inhabiting the 47th street and Seventh avenue corner.

SIMMONS BOOKING SEVEN

Alhambra, Colonial and Hamilton Added.

Dan Simmons, of the Keith office, is booking the Keith's Alhambra, Colonial and Hamilton theatres, formerly handled by I. R. Samuels, who is convalescing from a recent severe illness.

These houses, coupled with the Coliseum, Jefferson, Regent and Broadway, give Simmons seven weeks in New York City.

Leo Morrison, formerly assistant to Samuels, is assisting Simmons in the booking of the first three houses mentioned.

TO LOWER SCALE.

Drop in Prices Expected as Concession to Public's Attitude.

It is expected a price reduction will be inaugurated at B. F. Keith's Hamilton, 145th street and Broadway, within the next three weeks. The Hamilton has been playing a big time policy since the B. S. Moss theatres enlisted under the Keith banner. Business picked up immediately with the two-a-day vaudeville and picture entertainment at a dollar top at night.

The reason for the cut is that the public is anticipating a drop from the top, in line with general business in other fields.



WALTER
WARD and ETHEL
DOOLEY
TOURING ORPHEUM CIRCUIT

NOT A FEATURED ACT, but in many respects the best on the bill, was "What We Can Do," presented by WALTER WARD and ETHEL DOOLEY. Both the man and the maid are experts with the rope, and WARD, while performing feats illustrative of his prowess as a cowboy, intersperses droll comments that are genuinely amusing. MISS DOOLEY contributes graceful bicycle riding to the act, and with her partner she sings and dances pleasingly.—SEATTLE P. I.

MORRIS & FEIL, Eastern Representatives.
CHAS. C. CROWL, Western Representative.

"SETTING SALARY" NEW FOR THIS SEASON

Acts Often Play Several Weeks Before Salary Is Decided.

The newest thing in vaudeville this season, as far as the booking office of the Keith circuit is concerned, has been the "setting of salary."

Acts have gone through their try-out and break-in period and then played regular big time houses before the standard salary to be paid was agreed upon between the booking office and the act. Perhaps the Corinne Tilton Revue had the longest term of playing (18 weeks) before securing a set salary.

The customary way has been for the act to receive, after its salary is set, the difference in amount paid it by each house played, up to the amount set. The houses playing the turn without a set salary pay it a fixed amount, usually enough to take up the running expenses of the turn.

Several instances of long terms without regular salary have been reported, the nearest to Tilton's being one of 11 weeks.

While the price of a big time act, new, is ordinarily set at the Palace, New York, for the east, acts have gone into that house, remaining two or three weeks, and leaving without the salary agreed upon.

SITE OFFERED KEITH'S

Columbus, Jan. 12.

The American Insurance Union has secured a lease for 99 years on the Outlook and Spaul buildings on East Broad street. The Union is reported having offered its lease to the Keith people.

Some years ago Keith's is said to have been after the same site but tenants placed prohibitive figures upon their leaseholds, blocking the deal.

KEMP BOOKING ALBANY

Harold Kemp of the Keith office popular price department, will book Proctor's, Albany, after Jan. 17, when the house reverts to a split week policy.

The Albany house will split with Troy, also handled by Kemp, who succeeded to the books formerly handled by Arthur Bondell when the latter took over the bookings of the Keith middle-western time.

HOWARD MCCOY ENGAGED.

New Orleans, Jan. 12.

The engagement of Howard McCoy to wed Gertrude Laszter, non-professional, of Vicksburg, Miss., has been announced. The wedding date is June 3.

Mr. McCoy is manager of the local Palace.

AMUSEMENT STOCKS WAVER.

(Continued from page 3.)

or surplus \$100,000 on Jan. 1 each year as a sinking fund to redeem the obligation.

The notes are redeemable on 30 days' notice at 105 if presented before Jan. 1, 1922, and on a sliding scale downward thereafter. This provision presumably is made to take advantage of lower money rates which are inevitable within a few years.

The summary of transactions January 6 to 12 inclusive are as follows:

STOCK EXCHANGE.					
Thursday—	Sales.	High.	Low.	Last.	Chg.
Fam. Play-L.	900	51 1/2	50	51 1/2	+1 1/2
Do. pf.	100	77	77	77	—
Loew, Inc.	5700	18	15 1/2	17 1/2	+1 1/2
Orpheum	1700	27 1/2	26	27 1/2	+1 1/2
Friday—					
Fam. Play-L.	1000	52	51 1/2	51 1/2	+ 1/2
Do. pf.	100	77	77	77	—
Loew, Inc.	6500	18	17	17 1/2	+ 1/2
Orpheum	1800	28 1/2	27 1/2	28 1/2	+ 1/2
Boston sold	825	Orpheum at 27 1/2			
Chicago sold	800	Orpheum at 27 1/2			
Saturday—					
Fam. Play-L.	3600	52	50 1/2	52	+ 1/2
Do. pf.	1200	80	78	80	+ 1/2
Loew, Inc.	3900	18	17 1/2	17 1/2	+ 1/2
Orpheum	100	27 1/2	27 1/2	27 1/2	+ 1/2
Monday—					
Fam. Play-L.	3500	55	53 1/2	54 1/2	+2 1/2
Do. pf.	1500	82	80	82 1/2	+ 1/2
Loew, Inc.	1100	18	17 1/2	17 1/2	+ 1/2
Orpheum	300	27 1/2	27 1/2	27 1/2	+ 1/2
Tuesday—					
Fam. Play-L.	4700	55	53 1/2	54 1/2	+ 1/2
Do. pf.	1000	81 1/2	80	80 1/2	+ 1/2
Loew, Inc.	2200	18 1/2	17 1/2	17 1/2	+ 1/2
Orpheum	800	28	27 1/2	28 1/2	+ 1/2
Boston sold	875	Orpheum at 27 1/2			
Chicago sold	835	Orpheum at 27 1/2			
Wednesday—					
Fam. Play-L.	800	54	52	53 1/2	+ 1/2
Do. pf.	200	80 1/2	80	80 1/2	—
Loew, Inc.	2100	17 1/2	17 1/2	17 1/2	+ 1/2
Orpheum	100	27 1/2	27 1/2	27 1/2	+ 1/2
THE CURB—					
Thursday—	Sales.	High.	Low.	Last.	Chg.
Triangle	1000	16	16	16	—
Friday—					
Triangle	800	16	16	16	—
Saturday—					
No sales reported.					
Monday—					
Triangle	200	16	16	16	—
Tuesday—					
No sales reported.					

FRILLS AND FASHIONS

By ALICE MAC

It is very seldom that one finds two acts on the same bill with voices very similar, but it happened at the American this week (first half). Both possess a double-range voice, Rosa Valda, who has the highest range of the two, and Miss Arnold (Antony and Arnold) whose high notes were very clear.

Miss Valda, with her dark hair, looked becoming in a white velvet cloak, with its collar and cuffs of white fox fur, and fastened at the side with a tassel.

The Five Musical Buds wore evening dresses. The saxophone player had a pink taffeta, with puffs at the sides and a lace foundation showing at the bottom.

The woman of Morrel and Le Mare was pleasing in an evening gown of pale blue chiffon, with rows of lace at the side. Midnight blue sequins formed the bodice and panel, back and front.

Miss Rives (Rives and Arnold) wore a frock of coffee shade flowered chiffon. It inclined to give her a somewhat dowdy appearance.

Joe Hurtig must have spent quite a sum in the producing of the number, "My Lady of the Lamp," in "The Social Males" at the Columbia this week. Sung by Ralph Rockaway it has the show girls appearing in beautiful costumes representing different styles in lamp shades.

Misses Blake and O'Donnell wore dresses alike all through the show but of different colors. Especially pretty were their frocks at the opening of the second act, short knickers of pale green, with silver fringe forming the edge, while the material stood out at each side for pockets. Blue streamers hung from the waist with tiny roses on each end.

Helen Spencer had some attractive clothes. Two gowns were striking. They did not take much material, just enough to keep Miss Spencer from catching cold, and as she showed a shapely figure, that was enough.

Miss Wilson, who seemed to be suffering from a cold, wore more stately gowns. Her first was of blue, broadened in silver, draped to the figure, ending into a train at the side. Pale blue chiffon fell in graceful folds over one shoulder, while at the other side silver cloth with iridescent sequins and silver fringe hung. In case one train wasn't enough, another one was added of silver cloth trimmed with white fox fur.

The chorus made dashing figures in tunics of black velvet, which had frills of white and black satin bunched out at each side, with patent leather belts encircling the waist. High were the hats of velvet with feathers at the side.

In the second act George Niblo and Ralph Rockaway have a scene with what is supposed to be a French girl, who became quite thrilled at a remark passed by Rockaway to her and keeps on kissing him. This caused some excitement in the audience. One man, unable to control himself, threw his overcoat and hat over the balcony. It nearly stopped the show.

At the Palace this week, "On Fifth Avenue" has the "Bleaty-Bleaty" production. For the scene at Huyler's the girls wore simple satin frocks, with girdles of colored ribbon.

Margaret Young in her becoming gown of gold cloth was a favorite. Her gown was simple in style, the only trimming being panels of dull gold, at each side, which was frilled at the hips.

Peggy Parker (Buzzell and Parker) makes a charming widow in her full black taffeta frock with its perforated flowers, through which showed a dainty underskirt of white satin with the scalloped hem edged with black. While Mr. Buzzell sings, Miss Parker makes a change from the winsome widow to a regular vamp costume, of jade green satin made to the knee, with the bodice of silver and metal shaded sequins.

Alme Trintini opens in a gray silk dress, with the fichu and tiny apron of white silk, and large hat of leghorn draped with blue. Then, as last season, Miss Trintini wears the character dresses to suit her songs.

Ce'Dora held the audience breathless with daring riding stunts. Circling on a motor-bike at top speed 'round the metal globe cage earned her the billing she receives on the program. "The Most Daring Girl in the World." A smart tailor made riding suit would be more appropriate for this type of act, than the flimsy pink chiffon trim with white marabou worn.

Certain shades when seen from in front, when the gowns are under certain lights, leave the impression they are soiled. Dull gold or cream lace are usually affected by the lights in this fashion. It happened last week. Joan Vernie's gowns under the lights seemed altogether different in appearance from what they were, as they were new. The spotlight did it.

The heroine is a dark-haired beauty, Inez Plummer, who looked radiant in an evening gown of iridescent sequins, which formed a diamond pattern. Quite a contrast to this beautiful raiment but more practical in this adventurous country was Miss Plummer's first-act dress, of blue and white check gingham with the neat white collar and cuffs. Miss Plummer acts a new vogue for riding in her headgear, which is more picturesque than comfortable, being a large black velvet sailor with folds of red chiffon draped around the crown.

Myrtle Tannehill's one-piece blue serge frock was smart with its trimmings of gray. The hat was a turned-up affair of black satin with a diamond pin decorating the front.

The finish of the first act, where the aeroplane becomes a cropper through the ceiling of the house, is corking, but too bad it happens so early, as it is inclined to make the rest tame.

MARRIAGES.

Willie Kurtz, treasurer of the 44th Street theatre and formerly of the Bronx Opera house, to Ida Lohrey, non-professional, in New York, Dec. 7.

George Gaul, who closed last week in "The Lady of the Lamp," and Miss Lawson McLung Melish, in New York, Jan. 8.

Irving C. Miller, comedian, last week in the South, to Kate Boyd, non-professional and prominent in the social life of Nashville. She is the only daughter of Henry Allen Boyd, Baptist leader and publisher. Miller is a native of Nashville, son of the late Lee Miller, editor of the Nashville Globe. Miller is reported having a brother in vaudeville.

BIRTHS.

Mr. and Mrs. Arthur Tarshis, daughter, The father is advertising and publicity manager for the Pioneer Film Company.

Mr. and Mrs. Johnny Dale (William Rock's Review), at Detroit, son. Mr. and Mrs. Maurice Barrett (Walker Whiteside Co.), at Des Moines, Iowa, Jan. 2, a daughter.

Mr. and Mrs. Bobby Crawford, Jan. 13, son. Mr. Crawford is general sales manager for the Irving Berlin Music Co.

Mr. and Mrs. Lawrence J. Goldie, Jan. 2, son. It is their second boy.

ILL AND INJURED.

West Barnhart, member of I. A. T. S. E. No. 16, Canton, O., was injured at Dayton, O., when he fell 40 feet from the fly gallery to the stage. His left leg was broken in two places and he suffered internal injuries. He was working as second assistant carpenter with Field's Minstrels at the time.

Bud Sheppard (Sheppard and Ott) was taken ill this week with a severe cold and cancelled several weeks.

Following three months confinement for the treatment of blood poisoning in the Methodist Episcopal Hospital, Brooklyn, N. Y., Miss Arnold, wife of Jack Anthony (Anthony and Arnold) was discharged this week.

ENGAGEMENTS.

Mary Daniel, stock, at New Britain, Conn.

Ernest Wood is leaving "It's Up to You" Jan. 8.

Helen Spring, leading woman of the Westchester Players, at Mt. Vernon, N. Y. She succeeds Carol Arden.

Vivian Tobin and Harold Anstruther, for "The Haunted House." Walter Jones, Eileen Wilson, Adele Rolland and Lorin Baker, for "Gloria's Garter."

Sammy White, for "Midnight Rounders of 1921."

FORUM.

New York, Jan. 8.

Editor Variety:—

Read Con's criticism of "Girls De Looks" at the Columbia and of which show I have the honor and pleasure of being a member. I therefore feel it my duty (having put on the show) to say that Con's information is not 100 per cent.

To begin with, "Bankers and Brokers" was never played by Ward and Vokes. He probably was thinking of "A Run on the Bank." Aaron Hoffman wrote "Bankers and Brokers" and B. E. Forrester first produced it with York and Adams. The next to play it were myself and my partner, Will H. Cohen, 14 years ago. When we reproduced it this season we found it was entirely to old fashioned for present day entertainment, so Barney Gorard and myself rewrote and brought it up to present requirements.

In mentioning my monolog, Con states: "The program credits Watson and Aaron Hoffman with authorship of material and it was not hard to recognize Hoffman's contribution. It was a routine written around Biblical characters, and was one of the funniest bits of the evening."

That's another mistake of Con's. That part of the monolog I wrote—why—oh why is it that credit is always given to the man higher up. That reminds me; some years ago a certain well known Hebrew comedian lifted the best part of my act and when Variety caught me at one of the New York theatres accused me of doing that man's act. Another example of the man higher up getting the credit.

Hope Con, whoever he may be, gets his information right before passing criticism in the future.

Joseph K. Walton.

New York, Jan. 2.

Editor Variety:—

Regarding the write-up of our act at the Harlem opera house; it seems to us that Con's mind was still in the Cleopatra dancer, on before us, or some of our material went over his head. Or is it that we didn't make the critic laugh? And if laughs form the major portion of the audience are to be considered as nothing?

We know our material is not perfect, but we have some original gags and thought included in our act, which seems to have been passed unnoticed by him. No doubt his determination to criticize overruled any possible credit that could have been given us for originality.

If all acts playing the recognized circuits were perfect, we would have no kick coming, but so many are getting away with murder that it is an injustice to use the hammer, without mitigation, on an act so unfortunate as to be compelled to display their wares under trying circumstances (try-out night).

Toomey Bros.

Knoxville, Tenn., Dec. 26.

Editor Variety:—

We wish to ask Lowry and Prince and others to refrain from using our finish, of jumping on the back and being carried off at the same time.

I am positively the first to do it on the vaudeville stage.

Al Rome.

(Rome and Cullen.)

PRODUCTION ENGAGEMENTS.

W. H. Kirk, with "Her Family Tree," replacing Donald Sawyer.

Marion Wilkins, dancer, for Ziegfeld "Midnight Frolic."

Rose Rolanda, dancer, for "The Rose Girl."

Otto Kruger, by George M. Cohan.

A. E. Maathews, English actor, for "Peg o' My Heart."

Cordelia MacDonald, for "Three Live Ghosts."

Dorothy Mae Schaefer, for "The Rose Girl."

Harry Laughlin is replacing Harry Miller in the act "Varieties of 1920."

George Gould is joining "The Eyes of Buddha" (vaudeville), replacing Bert Starkey.

Bird and Bernard, "Broadway Brevities."

IN AND OUT.

Ece Palmer opened Tuesday at the Majestic, Chicago, a baggage delay preventing her appearance Monday.

Leon Varvara smashed a finger Tuesday and had to retire from the Palace, Chicago. Santucci, an accordion player, substituted.

BURLESQUE CHANGES.

Harry Senna has succeeded to the part formerly played in the "Girls of the U. S. A." by Lew Hilton.

Cloonan, Ryan and Hall, for the "Social Follies."

AMONG THE WOMEN.

"The Moth and the Flame" at the Colonial this week is a pretty dancing pantomime, with the moth a marvelous little girl who could coquet her body in strangely artistic ways. A gray chiffon cape with gray marabou and a smart little fuzzy cap was her costume. "Flame" is a handsome boy attired in a white costume with a taper on the top of his cap to represent a candle. "Flame" was in a red cape with red marabou. Other charming numbers and songs not so wonderful were interpolated.

One number about different girls the man dreamed of introduced the ladies in temperance. "The Girl Who Is Gay" was prettiest in a black jazz suit, with an ostrich skirt, a black sequin bodice, and down one white arm a series of jet bracelets or cuffs, to which were tacked feather tufts. By the way, the newest thing from Paris is the feather cuff, to be tied about your wrist to match your evening gown.

Vera Gordon in her mother sketch was emotional as ever, and wore the same "expensive" black jet and spangled gown with a transparent circular cape most attractive. The vamp friend wore a heavy gold-spangled gown, draped in full lines, with a yellow shell comb high in her hair, and even the vanity case and cigarette case she carried matching the "solid gold" color scheme.

Adele Sperling (with Bobby Heath) vamped a man in the box by taking out a rosy apple and singing a song about Eve looking for an Adam. She gave him the apple, and the comedy was continuous thereafter. She wore a black-spangled gown with Roman neck, and slippers and stockings of gold. About the bodice a garland of flowers added the only color. This was more becoming than a jazz suit of blue and pink combined with a gold-wired peplum.

Marcelle Fallet, a little French violinist, wore a dress of white stain and real lace, trimmed with silver padded embroideries. The sleeves were puffed and the neck square and quilt with rinstone bands. No doubt about this having come from Paris, but it was not so extreme as we have been wont to expect, due to the fact certainly that her mother was right with her, and would not have permitted any ooh, la, la! styles for her talented daughter.

Grace Leigh (in Clayton White's sketch) wore a satiny French costume that was tantalizing and chic. The gown was of rich black crepe satin, with a broad sash of pearl gray tied in a huge bow at the hips and hanging to the hem. A satin hat with four topping plumes of pearl gray was coquettish indeed. A pearl bracelet (very faddy right now) and a necklace of pearls completed her decorations. Combining a chrysanthemum with violets in a corsage was attractive.

Jed Dooley at the Riverside said, "I was married by a justice of the peace—it should have been the secretary of war!"

But that is neither here nor there, for beauty alone will always lure men to the altar as it does to vaudeville. For example, Gus Edwards' "Song Revue of 1921" with the lure of the prettiest, youngest and best dressed little beauties in vaudeville. Culled from his big revue abandoned earlier this season were these happy songs and singers, his new "crop of proteges." The dimpled brunet protegee who sang "I Must Love Someone" wore a dancing costume that was rare and ravishing in a catchy combination of colors. Back of her were eight little dancers, young and radiant, adorably gotten up in orchid and blue baby doll dresses, likewise with sox on their frisky feet.

Talented kiddies retained from the "Baby Follies" were employed in the scene "When Old New York Was Young." Dancing in the street were they with an old hurdy gurdy.

The little blonde prima donna wore a vermillion tulle dress, the feature of which was a gold heart placed right in front of the bodice, with a shirring of yellow tulle about it.

The other ladies on the bill had no responsibilities in changing clothes. Edna Leedom (with Harry Tighe) wore the same erise velvet gown with gold fruit and fur. Flavia Arcara (with Bert Clark) was a more ample vamp in a gold sheath gown with the same naughty garters of emerald and gold pendants noticed before. She was "barely" able to sit down in the dress, it was so tight and scant.

Ethel Clifton and Co. gripped in a crook sketch, in which the handsome housebreaker wears a gold evening gown with gold chiffon tunics overlaid and draped in front with a fascinating buckle. A big blue bow in back near the hem suggested the unusual touch that an imported model would be apt to boast. The detective, who changes from a ragged pickpocket to a policeman, is attired in a blue serge with a bright green hat.

Margaret Anglin in "The Woman of Bronze" proves that mystic magic filmy white robes can be managed with the proper lighting effects on the stage. In the first act of this tearful triangle, where her husband is slipping away from her under the spell of a slip of a girl (Mary Fowler), Miss Anglin is in a gown of gray, softly draped. In the second act, after the realization of the loss of his love, she attempts to wear the mask that will keep their friends from guessing. She chooses for her tea and reception a rather flashy gown of black sequins, with an alluring revelation of white arms and neck, and a red, red rose bravely tucked into the bodice. This looks as though she might have read the lesson to wives how to re-vamp husbands!

Falling to keep him from an elopement with the Ingenue, she retires for another intermission. In the third act she has been through the fires of jealous passion, but has emerged pure, spirituelle, and with the clear light in her eyes that women who have suffered alone may reflect. Thus it is she comes down the staircase in the big climax when her repentant husband has come abjectly home. Attired in a flowing robe of white (at midnight), with the dim lights shining like a halo about her head, Miss Anglin looks beautiful. Hers is the ethereal grace that melts with the music of her voice, and even when she breathes there is poetry stirring in vibration.

The Ingenue vamp is well characterized by Miss Fowler, who sleek and dark of coiffure is no less so in tactics. In the first act she wears a gray crepe meter frock with ruffles and simple untrimmed lines. At the reception she makes a brief appearance in a buff-colored frock of many fancy frillings and ribbons of pleat edge of pastel shades. A garden or summer hat of broad brim is effective with this. Her ankles are especially trim and attractive—wherefore know you the skirts were short indeed.

Virginia Pearson, the cinema siren, was the recipient of much applause and a lovely basket of roses at the Fifth Avenue the first half. With beautiful curves she was fitted meltingly into a gown of fine silver lustre with webs of silver embroidery centered with emerald stones. She had no back to shoulder except the top of a train that slinked up one side to meet halfway a strap of emeralds. Her jewelry was something to behold! She wore one set of onyx and diamonds particularly striking. A huge ring was evident on her tapered fingers. That she has a pretty hand was noticed as well by the other whopping big diamonds gleaming white. But the gown was very décollete and the jewels may have kept her warm as well as signify in the sketch that she was once a gem thief queen.

Miss Rudell and Dunigan were a happy pair. She wore in a gown of green tulle trimmed with gold braid and a touch here and there above the nose peak of the Roman bodice of purple iridescent. Two big plumes flounced over the hips, as per a recent fad. Her other gown of black sequins was most pert and pretty. The hoop skirt flared way out with double rows of roses of blue and pink with silver leaves. The bodice was a rainbow effect of layers of bright ribbons. She danced, sang, and made funny faces, and seemed a right merry little trick.

Those women who like to shower themselves with spangles glisten on the stage should compare themselves with circus people. The woman in Holland and Dockrill's act wore a white satin with many sparkles, quite suited for their circus act, with lovely white animals to match.

Edith Helena was stately in an evening gown and imitated a violin as well as she sang, etc.

IN AUSTRALIA

By ERIC H. GORRICK.

Sydney, Nov. 27.
HER MAJESTY'S—"So Long Letty" (revival). Next, Gilbert & Sullivan Opera Co.
CRITERION—"Irene" closing. Nov. 28, "The Girl in the Taxi" (revival).
ROYAL—Dark.
PALACE—Marie Tempest and Graham Brown.
TIVOLI—"The Girl for the Boy." **FULLER'S**—Farnum and Farnum, hit; Vardel Bros. went over big; Fuller's Nine Wonders very good; Leeds and Le Mar, hit; Vince and Eva Courtney passed; Keeley and Aldous, fine; act has improved out of sight since last seen here. Charles Erard good; the Cracknell, fine closing act; De Winter and Rose, clever.
GRAND OPERA HOUSE—Stock. **TOWN HALL**—Sir Arthur Conan Doyle.
PLAYHOUSE—"Oh Kitty."
LYCEUM—Norma Talmadge. "The Woman Gives." Bill Russell. "Hobbs in a Hurry."
CRYSTAL PALACE—Madge Kennedy. "The Blooming Angel." Norma Talmadge. "The Woman Gives."
HAYMARKET—Enid Bennett. "What Every Woman Learns." Charles Ray. "The Egg Crate Wallop."
 Melbourne.
HER MAJESTY'S—"The Boy." **ROYAL**—Lowell Thomas.
KINGS—John D. O'Hara. "Shore Acres." hit.
TIVOLI—"Maggie." Dec. 11. "Chu Chin Chow."
PRINCESS—Allan Wilkie. "Macbeth."
OLYMPIA—Wirth's circus.
TOWN HALL—Orpheon Chorists.
 Blou—Guest and Newlyn, Flora Cropper, Ted and Peg, Moon and Morris, Maggie Foster, John Larkin, Ray and Kath Devere, Hurd.
PALACE—Stock.
ARCADIA—Famous Diggers.
PARAMOUNT—Will Rogers. "Almost a Husband"; Wallace Reid. "Sick Abed."
 New Zealand.
 Christchurch.
ROYAL—"Passing Show of 1920."
OPERA HOUSE—Rev. Frank Gorman, Musical Balaranda, Henri Franch, Doff Dee, Jennings and Gerald, Burgess Revue Co.
 Auckland.
HIS MAJESTY'S—J. N. Tait presents Adelaide Van Staveren, operatic recitals.
OPERA HOUSE—Billy Elliott, Pagden and Stanley, Ward and Sherman, Bert Coleman, Louis London.
 Henry Gordon has joined "Irene." His last appearance here was with "Tiger Rose."
 "So Long Letty" revived here last week. Business splendid.
 "The Boy," new musical comedy, instantaneous success in Melbourne opening night.
 "Irene" has finished its record run at the Criterion. The show goes to Brisbane for a short run; then to New Zealand.
 "The End of the Road," a sex picture, had a good season at the Town Hall during the month.
 Madame Nasimova in "The Red Lantern" did tremendous business at the Crystal Palace. Smart publicity work was done for this feature.
 After playing to packed houses for a long season at the Tivoli, the Robert Courtneige Comedy Co., with George Tuily and Margaret Ewallow, has gone to Brisbane to play "The Man from Toronto," "Too Many Husbands" and "The Saving Grace."
 "Robbery Under Arms," a tale of the Australian bush, is the latest locally produced picture by Pacific Features, Ltd. Of only fair quality, the picture just gets by.
 "The Great Adventure," at the Palace, by Marie Tempest and Graham Brown, is one of the finest plays of its period this city has seen for some time. Great business.
 Chetala and Palmaro, billed as the world's greatest magicians began a season at the Royal under Williamson-Tait management, but had to close after two weeks owing to poor business. The show was a clever one, and Chetala is one of the best magicians this town has seen. Fine publicity work failed to help.
 Bella Perman has been engaged by the Fullers to direct the ballets for the firm's Christmas pantomimes.
 E. J. Carroll has returned after a trip around the world. He will go in for picture producing.

Rastus and Banks have been engaged by Fuller's, Ltd., for a tour of their circuit.
 Louie Pounds has arrived from London to appear in "Chu Chin Chow."
 Rene Maxwell has been engaged by Hugh D. McIntosh to appear in "The Lilac Domino."
 Walter Johnson has been engaged by Fullers to produce tab revues in New Zealand.
 Farnum and Farnum have arrived under contract to the Fullers. They will play three weeks in vaudeville and then produce revues.
 Vera Pearce is appearing in "Maggie" at the Tivoli, Melbourne, with success. Ivy Shilling returned to Australia from London and joined the show. On her entrance she was covered with flowers thrown from the stalls and dress circle.
 Irene Astor, a show girl, was granted a divorce from her husband, non-professional, last week. The case brought out sensational evidence about chorus girls at the Tivoli.
 Florence Young, one of Australia's most popular crossdresses, died in Melbourne last week. Miss Young had been with the J. C. Williamson firm for many, many years. Her last appearance was in "Maytime," just before her death.
 If the industrial agreement which has been prepared for theatrical players is not signed by the employers very soon the whole of the artists, including the chorus and ballet girls, will, according to statements made by officers of the association, "walk out" of theatres and music halls in a body, and preparation for Christmas productions will be disorganized. The Actors' Federation held a meeting in this city during the month when complaint was made regarding the delay of the managers in signing the draft agreement. Walter Baker, president of the association, had a conference with E. J. Tait, managing director of J. C. Williamson, Ltd., and principal representative of J. and N. Tait. After the conference Mr. Dunn, secretary to Mr. Baker, made the following statement: "If an agreement is not reached shortly there will be happenings of a serious nature. The officials of the federation deplore the possibilities of the moment, and trust the employers will consult their own interests and grant the modest claims of the federation. It will for one thing obviate court procedure. E. J. Tait gave it as his opinion that his colleagues in Melbourne were prepared to go no further than they had already, but he informed us that he would communicate with them at once on the subject. Mr. Baker warned Mr. Tait that if that was his attitude of the employers it would hasten the crisis, which the federation was doing its utmost to prevent. The present wage for chorus and ballet employed by J. C. Williamson is £3 10s. for seven performances. It is understood that the officials of the Actors' Federation have made all preparation to enforce their demands for the signing of the agreement, and the first step will be taken when the performers walk out of one theatre at a time and walk into other "shows" which they will control for their own benefit. An understanding exists with industrial organizations for co-operation, so as to ensure success of the boycott. In every appearance the matter savors of the Actors' strike for recognition in America.
 The cast for "Chu Chin Chow," to be produced at the Tivoli, Melbourne, includes Vera Pearce, Arthur Styan, Arthur Cochrane, Charles Workman, Winifred O'Connor, Louie Pounds, Maggie Moore, Elly Malyon, Gregory Stroud, G. K. Souper, George Grayson, Laur Hardinge, Lottie Sargent, Frank Charlton, Dave Loffman, Fred McKay, Will Quintrell, will direct the orchestra. Top price will be £1 is held.
 Munsell Returns to Alhambra.
 Warren Munsell is back at his former post managing Alhambra.
 Robert Wayne, former manager of Keith's Louisville, has succeeded Munsell at the Hamilton.

IN HAVANA.

Havana, Jan. 2.

Despite financial conditions here, the show business generally is in a prosperous condition, with circuses playing in two leading theatres, picture houses crowded and Pallasades Park playing carnival attractions.
 This park, erected by the Meyerhof & Paxler Carnival Co., was delayed in opening by rain and the difficulty of obtaining a permit, but Sam Mirback, the treasurer, says the company is having the biggest season it has experienced during the five years he has been with it. Since opening, Dec. 2, it has had a week-end attendance ranging between 6,000 and 8,000 paid admissions and 12,000 to 15,000 on Saturdays and Sundays. The leading show on the grounds is Patti's Diving Beauties. It gets the top money. The next is the Britton Green Motordrome. Other shows are "Through 'n' Rapids," brought from Starlight Park in the Bronx; "The Whip," a Ferris wheel, merry-go-round, aeroplane swing and Prof. Haackler's trained fleas. They are all small shows, but getting money.
 The National theatre, usually playing opera and big attractions, has a circus booked into it by Wirth-Blumenfeld. It is conceded the best circus seen here. That the people like it is attested by capacity houses at each performance. The feature acts are Miss Litzel, Belle-claire Bros. and Morano Bros.
 At the Payret, the Santos & Artigas circus, an ordinary one, has been doing little business and arranged to go into the interior three weeks earlier than usual. It has only one strong act, "Cidra." In the golden globe. Several of the acts are reported leaving for New York.
 The second contingent for the Casino, Havana, left Newark Dec. 23 and will open there for four weeks' stay. The acts that are playing at the present time will end their engagement on the last day of the month.
 Leaving West Portalis, Agnes Dunn and Laura Decardil.
 Mlle. Lagana, the violin player and dancer, who was supposed to have left last Sunday, was unable to do so because of illness. It is probable she will migrate at a later date.
 The acts were booked through H. B. Marinelli.
 RE-ENGAGED BY FOX.
 Phil Baker and Alleen Stanley have been booked for a repeat engagement for the third time in eight weeks in all the Fox houses. Their contract calls for a week's engagement at each house.
 Baker is appearing nightly at the New Amsterdam Roof, but through agreement may accept vaudeville engagements.
 Capetown, Dec. 2.
OPERA HOUSE (W. F. Woodman, Manager)—Gilbert & Sullivan Opera Co. in a season of opera. Business is good. Olive McInnes, Richard Andean, Edward McKeown, Fred Coyne, Audrey Hyslop, Alexander Haviland, Doris Cameron. Fair performances by ordinary company. Commencing Dec. 7, Allen Doone and Co. in "Lucky O'Shea."
TIVOLI (John S. Goldstone, Manager)—Vaudeville. Business is good. Elida Morris, American comedienne, on bill week of Nov. 10. This artist spoiled her act by the manner in which she rushed her songs through, the words of which could hardly be followed. There is nothing startling in her work and her songs did not grip. Week Nov. 17, good program. Thomas, comedian on the bill Nov. 24, received quite an ovation. Thomas says that he is shortly leaving for the States.
ALHAMBRA (M. Foster, Manager)—Pictures. Good business.
GRAND (E. Bond, Manager)—The serial, "The Lost City of the African Jungle," is being screened at this hall, and is full of sensation.
WOLFRANS (C. Phillips, Manager)—Pictures. Nov. 29-Dec. 1, "The God of Luck"; 2-4, "Social Hypocrites" featuring May Allison.
MAJESTIC (H. Phillips, Manager)—Nov. 29-Dec. 1, "Nap of the Music Mountains."
 In the Cape Division of the Supreme Court the African Films, Ltd., secured an interdict against a bioscope proprietor to prevent him breaking his contract and to restrain him from purchasing films elsewhere.

BERLIN

By C. HOOPER TRASK.

Berlin, Dec. 29.
 Moliere's "Amphitruon," in a new translation by E. Neresheimer, was presented by Victor Barnowsky at the Lessing, Dec. 8. The cast included Walter Janssen, Theodore Loss, Alice Tornling and Erna Reigbert. The translation is inferior and the production too heavy-handed.
 A new comedy, "Playing at Marriage," by Herman Bahr, author of Dietrichstein's "The Concert," Daly's "The Master," and "Josephine," was produced at the Kleines Schauspielhaus, Dec. 7; company
BEEFSTEAKING JAKE LUBIN
 J. H. Lubin, the Loew Circuit booking head, is to be the guest of honor at a beefsteak supper tendered him by the Loew office staff, in conjunction with personal friends, Tuesday evening, Jan. 18, at Cavannaugh's restaurant.
 The beefsteak will be in the nature of a complimentary send-off for Lubin, who leaves for Europe for a four weeks' vacation Jan. 20.
WEEKS-KERR DOUBLE ACT.
 A new double turn proposed for vaudeville will have Ada Mae Weeks and Donald Kerr. Both recently left musical comedy productions.
College Boys Urged to Cut Shows.
 Syracuse, N. Y., Jan. 12.
 Syracuse University undergraduates are urged to cut down the number of their theatre parties in a new set of regulations promulgated this week. The students are asked to save the money, they have been spending for pleasures, to provide against business readjustments which may wipe out the jobs they've been holding after classes.
Bill Halligan Comes Back Home.
 William Halligan, the stage explorer, returned to New York last Friday, after an extensive exploration of the film colony on the Coast.
 Mr. Halligan was garbed in the height of Los Angeles fashion as he hit the Friars straightaway from the train.
Fannie Brice Expectant
 Fannie Brice will leave "The Follies" in about six weeks.
 The cause is the expected arrival of a new member in the family.
Full Loew Week in Indianapolis.
 Loew's new Indianapolis theatre opens Feb. 7. It will be a full week stand.
Keith's Fordham in March.
 B. F. Keith's new Fordham theatre, in the Bronx, to play pop split week vaudeville, is expected to open in March.
 Berlin, Dec. 29.
 The December bill at the Wintergarten has several excellent acrobatic turns; in particular a bar act, Two Otkas, Ernst Martray is an eccentric and ballet dancer with good comedy.
 "Anne Boleyn," the gigantic new Ufa-production film, with Henny Porten in the title role and a cast in which appear Emil Jannings and Paul Hartmann, has its first showing at the Ufa Palast am Zoo Dec. 14. The first performance was at special high prices.
 Victor Pailf will take over the direction of the Neue Operettenhaus this month.
 Puccini will come to Berlin to superintend the premiere of his three one act operas produced last year at the Metropolitan.
 Max Rheinhardt has returned from Copenhagen, where his festival performances were a huge success. He produced "Urfaust" by Goethe, "Heat Lightning" by Strindberg, "Stella" Schiller's "Intrigue and Love," "The Merchant of Venice," and Strindberg's "Ghost Sonata." In his company were Bassermann, Hartmann, Deutsch, Wegener, Thimig, Straub, and Eysoldt. He is signed with the Burg theatre, Vienna, to make several big productions there this season in cooperation with Albert Heine, the present director; moreover, he has similar agreements with Felix Hollander, who controls the theatres formerly under Reinhardt's management in Berlin. So when Reinhardt is to go to America, would seem to be in the air; it even seems doubtful whether he is to go at all.

SOUTH AFRICA.

By H. HANSON.

Wish Wynne is on her way from Australia, and opens at the Tivoli Dec. 15 for one week and then proceeds to Johannesburg (Empire) for the Christmas bill.
 Ada Reeve and her company will occupy the Opera House during the Christmas season.
Johannesburg.
HIS MAJESTY'S—Excellent business reported. Week Nov. 15, Ada Reeve and Co. in "The Merry Widow," third week. Commencing Nov. 25, "The Duchess of Dantzic."
STANDARD—Dramatic stock. Nov. 15, "A Life's Revenge"; week Nov. 29, "Story of the Rosary."
EMPIRE PALACE—Music hall; drawing big business. Ray Kay and Betty Bush, assisted by Tony O'Brien, American, on bill week Nov. 29.
 The Christmas attraction at His Majesty's, Johannesburg, will be "The Sleeping Beauty." Empire. Wish Wynne, Orpheum, Beth Tate.
 Major Pretorius, the South African big game hunter, engaged by the South African Government to take charge of an expedition to exterminate the elephants in the Addo Bush, has completed a cinematograph picture of the event. This film will shortly be screened. It is said to be full of interest and excitement.
 Captain Frank W. E. Butler, who left Boston in 1909 to walk around the world, has arrived in Johannesburg. Wherever he goes Captain Butler takes up a collection for St. Dunstons Hospital for the Blind, and hands the money over to the local committee.

CONTINUOUS BURLESQUE ABANDONED IN PHILLY

Failure to Draw Attributed to Location of Bijou.

The Bijou, Philadelphia (American Wheel), reverted to its regular two-a-day burlesque policy Monday (Jan. 10), following a two weeks' try-out of a continuous form of entertainment, beginning at 1 P. M. and running through until 11, installed there as an experiment by the American Burlesque Association.

The continuous show included five added vaudeville acts and a feature picture. At the American of 1920, it was stated the added features had not drawn sufficient business to warrant their continuance, and that a probable reason for the failure of the continuous idea to catch on, was that the Bijou was not located properly to attract transient business, from which the house had expected to draw largely.

STOCK MAN DONATES

Kahn, Unaffiliated, Gives Shows to Burlesque Club.

B. F. Kahn, the stock burlesque manager, has agreed to donate the proceeds of the matinee and night shows at the Union Square Jan. 27, to the Burlesque Club.

The Kahn action in donating the days receipts was voluntary, and will be additional to the general benefit performances to be given on both the Columbia and American wheels Jan. 27, in aid of the Burlesque Club building fund.

The Union Square is operated independently of either wheel by Kahn. As in the cases of the Columbia and American wheel shows donating the days receipts on Jan. 27, Kahn will not make any deductions from the salaries of his players or house attaches.

"PEAK-A-BOO" AT \$2.

Bedini's Columbia Wheel Show Next Season as Legit Attraction.

I. H. Herk and Jean Bedini will send Bedini's "Peak-a-boo" out as a musical show next season, playing as a \$2 attraction, in the cities that do not play burlesque.

"Peak-a-boo" as a road attraction will be headed by Harry and Joe Kelso. It will have the present company now playing on the Columbia wheel, with the exception of Clark and McCullough.

Bedini is to produce a new "Peak-a-boo" show for the Columbia circuit next season, headed by Clark and McCullough, with a new supporting cast.

GALLAGHER SCOUTING.

On Trip to Locate New Theatres for American.

George Gallagher, general manager of the American Burlesque Association, left New York this week for a scouting trip, which will take him as far west as Minneapolis.

Mr. Gallagher will inspect the American shows while on tour, but his chief mission will be to look up new locations for theatres to be built and new houses now standing, to replace some of the present American wheel theatres in several cities.

SCHENECTADY OUT.

The Miles, Schenectady, N. Y., drops out of the American wheel Jan. 29. The Miles has been playing the American shows for three days weekly since Jan. 1 and doing fairly to date.

Before arranging to play the American shows, it was agreed the Miles would not play them after Feb. 1, or thereabouts, as it was understood the house was to be closed after the date mentioned for renovating.

The open American time created by the Miles falling out had not been filled up to Wednesday.

SUMMER SHOW NOT CHOSEN.

According to a Columbia wheel official, no Columbia attraction has been designated as yet to go into the Columbia as the "summer show" next summer.

Jean Bedini has been mentioned as the producer of next summer's Columbia show. The selection at the Columbia will be held in abeyance until the end of January. It was stated at Columbia headquarters.

RACED IN TIGHTS.

"Flashlights" Girls Ran Away from Fire.

Omaha, Jan. 12. Alice Isabel, May Howard and Ruth Ray, girls from "Flashlights" of 1920, at the Gayety, marked up long distance sprinting records when, without pausing for breath, they raced in their tights from the theatre to their hotel, five blocks distant.

An explosion in an electric conduit in the alley back of the theatre was responsible. Smoke led to a small panic among the girls.

Although lights went out in the middle of the performance the audience remained orderly.

The night's performance had to be cancelled.

BURLESQUE COMIC'S LOVE WORTH \$25,000

Sues Omaha Grocer for Alienating Wife's Affections.

Omaha, Jan. 12. Harold F. Carr, comedian with the "Jollities of 1920," at the Gayety Christmas week, wants Elmer G. Wildhaber, a wholesale grocer, of Omaha, to pay him \$25,000.

In a suit filed in District Court here Carr alleges Wildhaber stole the affections of his wife, Gladys Carr, of the Jollities chorus.

Wildhaber is married. His wife at present is at her mother's. He admits he wrote to Mrs. Carr but denies he stole \$25,000 worth of love.

A. C. UNSATISFACTORY.

Woods' Management Resisting Evacuation—Wants Further Chance.

Atlantic City, Jan. 12. While the burlesque experiment made by the American Wheel at the Woods has not been satisfactory to the wheel executives, the house management is resisting efforts to end the burlesque season.

The theatre claims the engagements so far did not give burlesque a fair chance to try out here and want a longer period.

CASPER IS DIVORCED

Syracuse, N. Y., Jan. 12. From information received here, his home town, by friends, Emil "Jazz" Casper has been divorced, in Detroit, by Laura Clayton, also in burlesque. Casper is with the Dave Marion new Columbia wheel show.

Mrs. Casper started her action over a year ago and was then awarded temporary alimony of \$35 weekly. Casper allowed the alimony to accumulate until \$1,720 was due his wife, who reminded him of it through a deputy sheriff. In Detroit Mrs. Casper agreed to accept a cash bond for the amount to release her husband, and then called it alimony for all time, along with the decree.

YOUNG SINGER ON JOB.

Ad Singer, son of Jack Singer, will take over the road management of the Jack Singer show at the Gayety, Detroit, Jan. 17, relieving his father for the rest of the season. Jack Singer will make headquarters at his offices in the Columbia Building.

Alice Lawlor replaces Ameta Pynes (Mrs. Jack Singer) with the show next Monday.

NEW HOUSE IN ST. LOUIS.

The American wheel is to have a new house in St. Louis next season. It will be built by the James Butler Estate and will replace the Standard, present St. Louis American stand.

The Butler Estate owns the Standard.

COOPER'S NEW TITLE

The title of James E. Cooper's "Victory Belles" (Columbia) is to be dropped after the current season. In its place Cooper will institute the first of a regular annual series of shows, the first to be known as James E. Cooper's "Hello 1922."

WHEEL PUSH FUND DRIVE.

The combined drives of the Columbia and American burlesque circuits for memberships for the Actors' Fund of America up to Jan. 6, resulted in a total of nine life memberships and several annual memberships.

COLUMBIA PENALIZES CHORISTER SHORTAGE

Shows Charged \$25 for Each Girl Lacking From 18.

The following order superseding all others issued by the Columbia Amusement Co. this season, with respect to the number of chorus girls Columbia shows must carry, was sent out Monday to all house managers on the circuit.

"Hereafter if a show opens short of girls and they (shows) do not have the required number (18) by Wednesday night, deduct the full amount of \$25 for the week's shortage; and if they (show management) secure any girls while in your town they can rehearse and put them on the following week.

"There is no question but that some managers are not making an honest effort to have the necessary number of girls, therefore it's up to the house manager to force them (road managers) to do so.

"The scheme of putting a girl on for one or two days to avoid the penalty, is merely a subterfuge and must be stopped. When you remit check for deduction, send same with weekly report and make mention of it. If a girl is really ill and you can verify same, and she is in town with the show, do not enforce the penalty."

The above order was occasioned by the belief held by the Columbia people that certain road managers make a practice of regularly beating the 18-chorister rule of the Columbia circuit, by putting in one or more amateurs for Monday and Tuesday, and dropping them by Wednesday.

The order is also supplementary to the daily report chorus girl order issued three weeks ago. This latter calls for a daily instead of a weekly report by the house manager on the number of choristers carried by Columbia shows.

WILLIAMS' SHOW JINX.

Star Out in Rochester—Teddy McNamara Also.

Rochester, N. Y., Jan. 12. Lon Dittmas, manager of the Mollie Williams show, which played the Gayety last week, is almost convinced that this is a jinx town. The company reached Rochester Sunday minus Mollie Williams, who was taken ill and had to go to New York. Sunday was a day of rehearsing, but the show started the week good, only to have another member of the company, Teddy McNamara, laid up Friday night with what was thought to be a fractured skull.

After the show Thursday night McNamara, comedian, was at the Bristol Hotel. As he left the desk he slipped and fell, his head striking the floor. Dittmas called the company together and rehearsed until 4 o'clock, giving McNamara's role to Don Trent, straight man, and Arthur White, property man, taking Trent's place.

At the General Hospital an X-ray picture was taken of McNamara's head and it was found that his skull was not fractured, as had been announced. He has a deep cut and will be unable to join the company for several weeks. Miss Williams, after having an operation performed upon her throat, expects to rejoin the company at Montreal in two weeks.

Last year when Dittmas had his company in Rochester four of the chorus succumbed to the "flu" and had to leave the city on stretchers when the company departed.

PICKED FOR A "JOHN."

Rochester, Jan. 12. Believing that in a chorus girl with the Mollie Williams burlesque show at the Eastabie he recognizes the sister from whom he has been separated for a decade, Frank Schuster, of Rochester, appealed to the Syracuse police to-day for assistance.

According to Schuster, he first saw the young woman while attending a performance of the Williams show at the Family, Rochester. Convinced he was not mistaken in his identification, Schuster followed the Williams attraction here and again witnessed the performance.

In the Bastable Tuesday night he told the authorities he sought out the manager of the company, told his story and asked permission to interview the girl. He was turned down, the manager intimating he believed Schuster to be a Syracuse "John" attempting to make a date with the girl. Schuster, as a last resort, took his story to the police.

BURLESQUE REVIEWS

SOCIAL MAIDS.

Duke De Bum.....George Niblo
Bud Niblo.....Johnny O'Donnell
Miss Fortune.....Elinore Wilson
Capt. Stewart.....Ralph Rockaway
Count Humidor.....Wm. Wainwright
Pickle Bush.....Joe Mack
Maybelle.....Mabel Blake
Anna Belle.....Anna O'Donnell
La Belle Marie.....Helen Spencer

Twenty minutes before closing time this became a great show. It wasn't bad at any time, but as it approached the blow-off a marvelous number, a corking comedy hit and a smart finale sent the populace out of the Columbia dizzy and awry-eyed.

The big number was a lamp-shade creation, with all the girls suggesting shades. In costuming it was the equal of any swell roof thing, and it developed into a parade of girls to a melody that had quality and soul. The girls might have comported themselves with more fluency, they seemed to hesitate just which way to travel when they did their single entrances and struts. The end of the number, too, was not properly climaxed in formation and execution. But those costumes swung the whole effort into the hit department, smacking of the finest musical comedy standards not only in lavishness but in artistry.

Hot on the exit of this came a tipsy table bit, in which Helen Spencer starred. Miss Spencer had been all over the show all evening, dancing in several styles, leading numbers entering into laugh scenes. But in her last showing she revealed a somehow unexpected subtlety of delivery in a source scene which might easily have become raw, but which kept fast, sweet, funny and nifty. George Niblo worked with her, and worked well.

Niblo, the comic jointly featured with Miss Spencer, uses several eccentric make-ups during the opy never distinctly anything except on his first appearance as a sailor. He employs no dialect, using his comic cough to punctuate his broader points. His stepping held him up whenever the book dragged, as it did now and then. Johnny O'Donnell worked with him both in scenes and dances. Early they went to it for a kind of hoofing contest, bringing down the heaviest applause of the event. Ralph Rockaway, a stentorian straight, who also sang the lamp number, proved more powerful in comedy feeding than in number leading, and roughed the comics about sufficiently to pull one or two lame bits back on their feet.

The outstanding figures of the company (take that word "figure" any way you like and it still goes) was Elinore Wilson. For the information of those who have never seen Miss Wilson, she is six feet or so tall, has golden brown hair, delicate and patrician feet, slender and tapering limbs, a face like the Statue of Liberty looks to an incoming Yank, a pleasant voice, a wee mouth and the all-around appurtenances of a duchess. Those who have seen Miss Wilson will not need the above data; they remember.

For statuesque and Fifth avenue beauty Miss Wilson need not take off her hat—or hesitate to take off any other piece of apparel—to Kitty Gordon or the cream of the Charity Ball. In tights she is a gasp. In method she is a prima donna, never puncturing her own dignity, though she does occasionally smile. When she smiles she makes the spotlight look pale and yellow. Joe Hurtig has not waited for this notice to realize Miss Wilson's qualities, for he has equipped her with a program of gowns he knew the calibre of his game. Several of the creations which adorned Miss Wilson would have done for downstage, center, at the Winter Garden or the New Amsterdam.

The show is short on specialties, having only one outside the work of the industrious principals. Two boys playing banjos twiddled away a valuable 15 minutes. They didn't look as though they belonged. Maybe they didn't, for there were some numbers on the program that did not show, and the boys may have been drafted from a small-time agency for an emergency fill-in.

The finish of the show came in scarlet uniforms to the hipline and milk-white tights, the footlights threw enough to make a very dashing effect thrown up again into high when all kilowatts were shot in, and the whole made a staggering picture for the faded eye. Miss Wilson in the centre dominating it.

The chorus maneuvers all through could stand the touch of a director. There isn't much attempted in them now, and no going after the accepted modern style of distinctifying ensembles in poses and dances. The chorus operates with more speed than impressiveness. It is kept too much upstage for real burlesque taste. A fast, well put on chorus number in "one," where the banjo foolishness broke the show in half, would have had value.

When a chorus fails to stand out in a first rate burlesque show the enterprise is slouching a known and certain asset. Here is one which has wardrobe good enough for any

(Continued on page 23)

TID BITS OF 1920.

Isay Bransy.....Harry Steppe
Jacob Cohen.....Murry Leonard
Peter.....Sidney Erlin
Blackstone.....Dick Lancaster
Harry Lewis.....Sidney Erlin
Mrs. Bernstein.....Sadie Banks
Lillian.....Daisy Harris
Rosie.....Maisy Meyers
Annie.....Nettie Knise
Mr. Benjamin.....Billy Gray
Orchestra Leader.....By Himself

E. Thos. Beatty's "Tid Bits of 1920" at the Olympic this week, gives every indication that it will finish well up among the leaders on the American circuit when the final count-up comes at the end of the season. It's a specialty show in the main, with plenty of good, old-fashioned hoke comedy that made 'em laugh consistently throughout the show Tuesday night, with three or four bits landing for wows of the house rocking type. Harry Steppe is the featured comic. He does a Hebraic character throughout opening with crepe beard for a few seconds, which, however, is discarded for a mustache and horn-rimmed specs during the rest of the show. The show has a novel opening. It's pretty hard; apparently, for any burlesque show to be able to boast of that, but "Tid Bits" has it alright, and is entitled to a big boost alone on that account.

Instead of the usual procession of numbers, Murry Leonard, who also assumes the Hebraic character after the chorus has sung the curtain raising ensemble, asks Mr. Steppe why he is wearing a beard. Steppe answers to make him appear funny, also so that the audience won't mistake him for an Irish comedian. There's a short exchange of dialog, during which Leonard argues Steppe out of the crepe proposition, telling him it's old-fashioned, etc. that "Tid Bits" is a modern show, to which line of gab Steppe finally yields. All of this is supposed to be part of a rehearsal, Dick Lancaster playing the role of the stage manager, a sort of character-straight, bossing the works, and in addition to feeding the comics, getting laughs on his own account. Lancaster is versatile and handles comedy like a veteran.

Sadie Banks does a Hebraic character also, with a slight dialect, and in all very legitimately played. Miss Banks is a good comedienne, who, like the rest of the cast, understands burlesque thoroughly, and through that knowledge is enabled to make the most of every comedy opportunity. Daisy Harris is the soubrette. She is a real dancer, one of the two-footed kind, who can tackle anything in the hooding line and get away with it, with a marked inclination to jazz it up strong all the time.

Maisy Meyers, the Ingenue, cashes in heavily on looks. She's a brunet of the pony type, who can put over a number, and holds attention every second she is on by virtue of a natural air of refinement and a figure that makes an eye-filling picture in tights. And besides these assets, Miss Meyers is a pianist who can rag it with the best of 'em, playing in the modern pianola-like style, with genuine expression and minus faking. The fourth of the quartet of principal women is Nettie Knise, a slender blonde, with a voice, who like Miss Meyers, with whom she does several doubles, carries herself with a daintiness of manner that stamps everything she does with the seal of refinement.

Sidney Erlin, the juvenile, does the usual utility bits, singing well and contributing a specialty in the second part that includes a neatly executed essence of Old Virginia. Tuesday night there were 16 choristers on view. They're a great bunch, this "Tid Bit" chorus, singly and collectively. At least 10 of the 16 are expert shimmiers, with a couple going pretty close to the limit in the shoulder shaking thing, but doing it so guilelessly that it would be a hard-hearted Puritan to take exception to the wiggling.

Of course, there's some familiar business and gags in the show. What would a burlesque frolic be without them? Among the ancients dug up, redressed a bit and put over for heavy comedy returns is "Irish Justice" with Steppe doing the judge, Dick Lancaster the lawyer and Miss Banks and Miss Knise the prisoners. Miss Banks does a sort of serio-comic character of a drunken woman in this bit with a touch of the dramatic that for all of its travesty nature is played in a semi-legitimate style that mingles pathos with the laughs and reaches right over the footlights to the last row.

A comedy singing sextet in the second part, with Harry Steppe playing a harmonica, Miss Knise a uke, Miss Harris a guitar, Leonard a bazoo, and Miss Meyers, Miss Banks and Sidney Erlin singing, furnishes a capital specialty. Others that help to brighten the show are a singing and piano playing turn by Misses Meyers and Knise, a talking act by Steppe and Lancaster and several numbers led by

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"LIGHTNIN'."

They say it never hits twice in the same place. And that is about as true of the play called "Lightnin'" as of the stuff that comes darting from the azure dome. "Lightnin'" is the biggest enduring success of modern times, now souvenir-programing its thousandth performance, and it is dubious whether another exactly like it would run a month.

In any other business but that of the stage, when someone invents a telephone or an automobile or a phonograph or a monkey-wrench, others can take the model and manufacture the product identically and in quantity. On the stage the aggregated experts of the universe can study, contemplate and observe, but cannot copy. They may imitate, but they cannot duplicate.

That is because machinery is machinery, and plays are nerves, flesh, blood, vibrations and sensibilities.

Who knows why "Lightnin'" is an eighth wonder? Maybe because of Frank Bacon. There are other actors as great as Bacon. Maybe because of Winchell Smith. There are other authors as great as Smith. Maybe because of the story. There are lots of greater stories. Maybe because of the atmosphere. The same atmosphere has failed bluntly and quickly many times. Maybe because of all of these in combination. Yes. The combination must be it.

Stage successes are so fragile that the turn of a phrase, the look in an eye, a chuckle aptly drawn, a rejoinder aptly placed, may swing a million dollars or make an immortal or a flock of them. But no one living knows in advance, beyond a few elementary axioms of the business—and these are not even always reliable—what will and what will not. There isn't anything on the stage that hasn't made successes and killed them. Sex subjects have jammed theatres and have kept them empty; homely plays have drawn like mad and have made millions stay away; melodrama has been worshipped and has been avoided; farce has paid and has ruined; triangles have made this producer rich and that one poor.

"Lightnin'" gives one a great evening's entertainment, but it has no "punch"; there have been "punch" plays that failed to give entertainment. They say western actresses are disliked in New York. Jane Oaker, a western entity, is the outstanding hit in Bacon's support.

The prohibitionists are raving because the play is a success, and it ends with the kindly, adorable "stew," happy, on top, and going to it with a schooner of brew in his hand. Yet they say prohibitionists are powerful—one wrote a letter to a Chicago paper recently and said the Anti-Saloon League was stronger than the government—and the prohibitionists have failed to dent this phenomenal run. On the other hand, it can't be that the anti-dry sentiment helps much, because plays written on that subject entirely have flopped.

Summing it all up, nobody knows just why. That's the reason for the many failures—guessing and gambling against the unknown factor. That's the reason for a few theatrical fortunes—hitting it lucky. The theatre's biggest money hit in New York today, a musical show, is nothing like what it was intended or projected to be at all, and it is a sensation—combinations of circumstances intervened for it as they did for "Lightnin'". Meanwhile a thousand others will be staying on two aces, others will be drawing to "inside straight"—one playing safe, the other "pulling" for a miracle—then discarding their hands and prying off for the vanished "stacks," while a neighbor standing pat on two deuces or a boob filling up on a three-card buy will gather in the pot.

LATEST "FORD" JOKES.

Henry Ford is getting himself some brackish limelight through attacking the Jews. There are numerous comedians who are getting some laughs that way—and perhaps from Ford followers they are getting applause. Ford is wrong. But in his misguided, stupid, asinine way he at least has the one alibi that he thinks is "useful." The comics who ridicule Jews haven't that saving grace.

Buried in a report of a big-time vaudeville show in Chicago last week was some comment on a young woman who, in an effort to "entertain," permitted a colored maid on the stage to say, "I discarded that hat because it made me look too Jewish." That paragraph, when read by officials of the Orpheum Circuit, caused some blue smoke over the wires, and the nifty was left thereafter in the garbage box whence it came.

Was it necessary for headquarters to act on a thing as crassly obvious as that? Couldn't anyone claiming that eagerly overworked noun, "artist," discern it was a slap in the face of every patron of Jewish blood and any other person of normal mentality?

Good natured satire, wholesome lampooning, need generally not be specifically attached to any race, but may be without offense. The Scotch laugh hardest at Lauder, and the Jews at Fannie Brice, kidding their own relations. But there is no cruelty in their words. They stay within their own lines instead of projecting odious comparisons.

A male single in vaudeville, also playing the middle west, told an extremely vicious story about a rabbi until he was recently stopped. He, also, works in blackface. The story could have been told just as well about an Irishman or a German, but wouldn't have been laughable then. That proves that certain distorted wit, not of itself possessing any comedy virtues, may extort impulsive laughter when applied to the Jews, who have through history been the oppressed and the driven, and are therefore the most logical "goats" for illegitimate clowning.

Sane and sound advice to artists who select their own material would suggest that they eliminate as far as possible any racial references, especially as to the Jew, because the word "Jew" takes in not only a race, but a religion, and religion is a forbidden topic for public buffooneries.

Let Ford have a monopoly on the tin-can gags as well as the tin-can flivvers!

If the artists want to joke, why not get some new ones about Ford—that Ford who made his workmen believe he was a Moses among mechanics and then set 50,000 of them down so hard that they have yet to recover from the shock of a high wage and no work? In the making of the Bolshevik, how many of Ford's thrown-out 50,000 workmen will believe what Ford says about the Jew or what Ford workmen are now saying about Ford. Can the flivver gag, but any other gag about Ford should be a laugh.

WILL THE RAILROADS REDUCE FARES?

The war taught a lot of people a lot of things they hadn't ought to know. One of these was the lesson to the railroads, that the people who use them need them as badly as the roads need the people. Once upon a time party rates and concessions were granted because railway lines competed for patronage. The government combined them under one unit during the fracas and taught them that if none went after business they would aggregate as much as if all went after business.

The war made the railroads a "trust" in all the unsavory character of that word as it was popularly used by Teddy Roosevelt. They are sitting back, making no individual effort to speak of economizing, and fattening up on their new knowledge that travelers must travel and do not do so to accommodate passenger agents.

Theatrically, this is an especially discouraging situation, because theatrical travelers must go everywhere and cannot largely discriminate, as can tourists, who have more elective and differential latitude. On the

other hand, the player is hardest hit by the problem because the player does the most traveling.

However, the roads are now "on their own," and if means can be devised where certain roads can be made to feel a heavy fall-off, the situation is not hopeless. The weaker roads could be forced to make concessions if they were avoided by an organized understanding. Then they would have to fight for business; then they would have to fight with lower fares, as they did long ago, when one road charged one price for the best and the other in proportion to what it furnished. This would bring the foremost roads to compete with the minor ones, as cut rates are always strong opposition. Thus an adjustment might be actuated. The only other remedy is combined pressure to influence special legislation.

As it is, with the item of millions riding in the air and nothing done about it except grumbling and paying the excessive rates, taxes, extras and more extras, the roads are sitting pretty, getting twice as much as before and spending nothing to get it. In order to get a man's attention you must help him or hurt him. Helping the roads has not seemed to create any reciprocal effusion. How about hurting a few of them until they take some notice?

GOOD GAMBLING DOPE.

A correspondent to the Investment Bureau of the New York "Tribune," who sets himself down as "An Actor," asks advice on investments in stocks. He says he is earning \$250 a week and has contracts which will yield him \$10,000 on his present engagement. What he wants to know is this: Shall he buy certain issues (none of those he specifies is included in the amusement group) of common stock now paying dividends and which promise returns both in an investment way and as speculations for profit on any temporary advance.

The "Tribune's" financial expert says in part in his reply: "Unless you are a practical speculator and can watch the market, we advise you to keep away from common stocks for the present. Buy a bond or a preferred stock." Then he suggests bonds and preferred (income insured) stocks which he believes are safe.

In another place on the same page the "Tribune" says: "The thing for the lamb investor to do is what we have been pounding into him ever since we started this column—namely, to buy only those securities so well secured as to principal and interest or dividends that he need not care a whoop what the price is. But the lambs will not listen. They go right ahead trying to shear the wolves, and there is weeping and wailing. The wolves lick their chops."

Variety subscribes to this philosophy of financial investment. But Variety knows the Times square amateur dabbler too well to believe that it will be followed. The theatrical "tapeworm" is an inveterate player of the 100-to-1 shot. No stock proposition is attractive to him as a rule that does not promise to make a pair of high boots out of a shoestring in a hurry. This type of speculator is hopeless, just plain "boob," and neither deserves nor gets any sympathy. But there is another kind of Times square lamb. He loses just as surely, only it takes longer to break him. This is the ticker bug who is the incurable optimist. When his speculations go up he revels in paper profits and holds on for more. When his plays go wrong, he is worried, but hopeful, and in consequence gets himself hooked so deep in a falling market that he can't bring himself to take so large a loss and sends good money after bad until he gets to the end of his string and his brokers close him out. Even if he has enough money to take up his stock by complete purchase, he wishes endless worries on himself and is likely to have all his assets tied up indefinitely, assets which he could turn over at a good profit if he had them available for his own proper business.

It seems to be an unalloyed characteristic of birds of this plumage that they will not take a loss or a gain anywhere, hoping always to increase the gain or recover the loss.

It is an axiom of the professional speculator and market operator that "you can't catch them either at the top or at the bottom." In consequence most successful traders are satisfied with a few points profit and close out their long or short lines at a fair gain. They do not operate to make a million, but are satisfied with a quick, frequent turnover for small profits.

Also—and this is the important point—they accept their losses quite as promptly. Variety knows only one theatrical man playing the board in a speculative way who came out of the recent slump with a profit. He bought 100 Retail Stores at 49 and dropped it quick on a momentary bulge to 52. He said he intended to buy again at 49 and repeat the maneuver. If he did he intended to retire if the stock went to 47.

The stock has not yet been down to 49, so the deal never went through. But if it had and then gone to 47, the speculator would have been out \$200 plus commissions and interest (less than \$250).

Even at that, think how much better a position he would be in than those buyers of Loew at \$28 or more and Famous Players at \$112 who held on. They have the stock and they have to hold on to it until it goes back to somewhere near the purchase price. Meanwhile they are not certain their transactions ever will even themselves up. They are paying high interest if their stocks are up on margin, and many probably have had to buy them outright. The banks won't take them as collateral for loans.

An enormous number of speculators were hooked in on Central Leather just after its sensational drop from better than \$115 to \$75. Most were still holders when it crashed to 37. It may be two years before they can get out even. How much better to have taken a loss a few points down from the buy at \$75. The buy could have been repeated anywhere between \$75 and \$37. How much even better to have stayed out of the market in the first place, or have made their purchases on the basis outlined in the comments made by the "Tribune."

However, there is no idea that show people ever will place their money on a conservative investment basis, but they may as well take advantage of whatever percentage of the game is in their favor, and that is, getting out before they are firmly hooked up, and turning "paper profits" into currency with some reasonable promptness.

A DECISION ON "MUTUALITY"

Do not let anybody tell you that "mutuality" is understood in a contract. Variety, in last week's issue, called the attention of players to the necessity of having their contracts with agents, managers, representatives, producers, etc., drawn by a capable lawyer, and drawn so to as put "the party of the first part" under obligation to perform certain specific duties. That is the point—specific.

"Mutuality" is brought up again thus early because there has come to light in the courts a decision which has a direct bearing on the subject. The case involved a lumber deal, and the Supreme Court of Oregon, in passing on the matter, said: "Much error would be saved if the courts would stop confusing 'mutuality' in contracts with 'certainty of consideration.'" And further: "It is a well established rule of law that courts should incline where such a construction is reasonable to construe a contract in favor of mutuality."

This would seem to settle the matter, but it doesn't. An artist would have to go into court, in case an agent sued him for an unearned commission under the terms of a one-sided contract, and prove there was no

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Last month when before the Santos & Artigas circus closed in Havana for reorganization for the road an amusing incident occurred. Selma Selwina, a German strong woman and weight lifter, was with the show and like most of the performers, cooked her own meals. Purchasing a live chicken, she started to her stopping place, but the hen expired before she reached there. Back to the shop she went, but speaking no Spanish and little English, there ensued a terrific argument. The shopkeeper resorted to "manana," but for once it didn't work. Selwina walloped the man with the dead chicken and knocked him cold. The judge, after hearing yards of language, ordered the man to give the strong girl a live fowl.

Eddie Raye (Raye and Cavanaugh) withdrew from the Arcadia, Jacksonville, Fla., last November due to illness and was confined to a local hospital. Bart McHugh, agent, sent word to the manager of the house to look after and inform him how his condition was progressing. The next word from the manager to McHugh stated that Raye had left the hospital entirely recovered, but left no further information. McHugh has been trying to locate Raye since.

Mae Murray is considering forsaking the screen in favor of the legitimate stage. Negotiations have opened for her possible engagement with the new musical show of Wilmer & Romberg, "Three Kisses," due in the near future. Miss Murray is at present tied to a picture contract. She has been away from the stage for about six years. "Kisses" will go into rehearsal next week.

Marie Bac, a picture actress, was awarded a verdict of \$500 and costs by a jury in the City Court of Albany last week in an action against Robert P. Murphy, proprietor of the Kenmore hotel. Trunks of the actress, valued at over \$1,000 were stolen from the hotel in August, 1919. Later a bellboy employed by the hotel was arrested for the robbery. An appeal will be taken by the hotel.

The three New York men who were arrested for robbing the Bardavon theatre, Poughkeepsie, were given sentences of from one to five years in prison last week in the Supreme Court. The trial of the leader was nearing an end when he asked leave to plead guilty and the others followed suit. A fourth man who was implicated escaped.

Tyson, the ticket broker, has taken over the building formerly occupied by Edward Gropper, Inc., the luggage specialist at 203 West 42d street. Edward Gropper is now located at 1390 Broadway, having taken over all appointments of the Monroe Trunk Co.

M. S. Bentham, who broke his leg last week at French Lick, will have to remain at the resort for a couple of weeks, until able to travel. Mr. Bentham was on the running track in front of the hotel when he slipped.

Harry Van Cleve is again appearing on the Keith Circuit, with "Pete," his mule, after having spent over two years at Saranac Lake, N. Y., recovering from an illness that at one time threatened his retirement from the stage.

Frank Quigg, the old time partner of the late George Fuller Golden, is still at the infirmary, St. Louis. A report spread Mr. Quigg was at Saranac, N. Y. He wants to hear from his friends.

Eddie Darling left last week for Atlantic City to recover from his recent illness. He is expected back the end of this week.

Philip Dion is managing the Lyceum, Bayonne, N. J., replacing J. O'Neil, who is now in charge of the Merrick, Jamaica, L. I.

YIDDISH PLAYS HIT BY SLUMP; 25 P. C OF ACTORS ENGAGED

\$40,000 Loss in Philadelphia, \$15,000 in Chelsea, Mass.—Cleveland House Forced to Close—Chicago Patronage Far Below Last Year's.

The Yiddish theatres in America have gone through a decided "slump" in the last few months, and business conditions in New York and on the road have not been dissimilar from the business attendant upon American attractions on tour, according to Reuben Guskin, manager of the Hebrew Actors' Union, Section 1.

As an example of the slump in Philadelphia, Mr. Guskin admitted the season of Yiddish repertoire at the Metropolitan theatre had caused that management a loss of \$40,000 on the entire season. The company engaged in New York appeared under a new impresario in Philadelphia, who, although never before in the show business, was a well established business man in the furniture line, by the name of Rasch. With the count on the losses totaling \$40,000, he finally decided to abandon the project, and the company was dismissed shortly before Christmas.

Chelsea Company Closed.
Four weeks ago Mr. Guskin also stated the Chelsea Theatre Co., operating in Chelsea, Mass., was forced to discontinue after 14 or 15 weeks with the concern owing the Hebrew actors about \$15,000.

A peculiar angle on conditions as they exist between the Hebrew Actors' Union and any concern which may engage its members is suggested by Guskin in the fact that the concern is indebted to it for the stipulated sum.

It appears when the project was first broached the Hebrew Actors' Union official was loathe to give his consent to a company being taken there. The matter was finally adjusted with the Chelsea concern depositing a bond of \$10,000 guaranteeing the actors against loss. The poor business caused a suspension of salaries, and according to Mr. Guskin, the union is now trying to collect the bond.

Chicago Business Bad.
In Chicago business also is off. Mr. Guskin declares, being worse this year with one theatre operating as against two last year. It is only recently, Mr. Guskin said, with Joseph Kessler coming out in a new attraction, that business has shown any tendency of increasing. In Cleveland, the Globe is the home of Yiddish drama, and there the lack of patronage caused the management to close the house for a fortnight following the holidays. A new company has been organized and will be sent out.

Mr. Guskin said earlier in the season as many as 40 or 45 members out of a total of 200 in the membership of Section 1 have been out of work. At present, a small percentage is unengaged, while an effort is being made to send these artists out as far as the coast.

STAGE "DOWN EAST" ENDS.

Counihan & Shannon Drop \$12,000 on Tour, Including Canada.

"Way Down East," the spoken drama which has been out for 16 weeks, closed in Toronto Saturday. The show had been in Canadian territory for about five weeks and found the going particularly hard, with the disfavor with which American shows are regarded in the east probably figuring.

The show is reported to have netted a profit of \$15,000 last season. Up to the time of closing it is said to have dropped around \$12,000 this season. Counihan & Shannon had the piece out.

LEW FIELDS JUMPS IN.

Pittsburgh, Jan. 12.
Lew Fields is to return to the stage, appearing in "Blue Eyes," a new piece showing here at the Alvin. The piece was produced by Fields and Maurice Rose.

The plan calls for the star to step into the role of the butler when the attraction plays Washington next week. He has been quietly rehearsing for the role, which has been built up to his proportions.

ALVIN, PITTSBURGH, ATTACHES "RITZ GIRL"

Show Closes—May Reopen Next Month.

Pittsburgh, Jan. 12.
Lew Fields' "Poor Little Ritz Girl" closed at the Alvin Saturday after several attachments had been placed against the show. The total amount of claims is not large, and it is stated that the show will reopen next month in Philadelphia.

The production is held here at the Alvin under an attachment of \$3,000 claimed by the theatre management as money given out at the box office. This attachment was made Saturday; also one for \$1,000 on a claim by Ned Wayburn. A prior attachment during the week on a claim of the New York Calcium Light Co. called for \$2,000.

This is the second time lately a theatre management has held a production through attachment on the claim of money advanced. In Boston "Vogues and Vanities" was attached by the Shuberts. In that matter also a prior attachment was made and the state courts upheld the prior attachment to the amount of the claim, goods being turned over to the claimant.

In both cases the theatres acted on the theory of possession being "nine points in the law."

NEW MARCUS SHOW.

Famous Road Impresario Signs Lait to Do Book.

Chicago, Jan. 12.
A. B. Marcus has contracted with Jack Lait to write his "Revue of 1921," which will open next summer in the east and will play returns over his annual coast-to-coast route, coming into Chicago for a run later.

There will be a number of new principals, though Mike Sacks, featured comedian, will continue to carry the comedy lead. The number as well as the character of the company will be increased.

Marcus has made Bronson and Baldwin an offer to join, in which event they will be starred. The new show is tentatively called "Rip Van Winkle, Jr."

The company this year has broken all its past records. It has played 501 weeks in 10 years.

REPAIRING HELENE JESMER

Four Specialists at Work as Result of Auto Smash.

Seattle, Jan. 12.
Four of the greatest specialists in America are going to save the face and figure of Helene Jesmer, "Greenwich Village Follies" girl, who was injured in an auto smash-up several weeks ago. Miss Jesmer is a Seattle girl. Her jaw bone was broken.

Rubber bands fastened to her teeth drew her jaw bone back into place. That was the work of one specialist. Two ugly cuts on her knees were treated by another specialist. The most painful and dangerous of her injuries was a blood clot on her eye, and another specialist is attending to that. It is nearly gone. A fourth specialist is removing the paralysis that resulted on the left side of her face.

CARUSO'S RETURN INDEFINITE

Enrico Caruso will not sing again until next March, if then, from sources at the Metropolitan opera house.

The singer is recovering rapidly, according to statements issued by his physicians.

Arcade, Rochester, Dark.

Rochester, N. Y., Jan. 12.
The Arcade is dark this week. The Gotham Players left after a two weeks' try. Another company may attempt it.

CUT IN ADMISSIONS FOR OHIO BUSINESS

Canton Reports Theatres Holding Up, Notwithstanding Trade Depression.

Canton, O., Jan. 12.

With the exception of the bigger musical comedies, road shows playing the Grand here are getting \$2 top. Until last week \$2.50 top was demanded, but with the coming of "Nightie Night" and "The Rainbow Girl" a reduction of 50 cents was announced.

With the industrial situation playing havoc with road companies making Ohio, Western Pennsylvania and West Virginia, \$2 top is plenty, according to managers.

Attendance in theatres here shows but little falling off despite the fact that none of the larger metal working plants are operating. It looks as if \$2 top will prevail the balance of this season at least.

"Irene," "Mary," "Abraham Lincoln," "Adam and Eva" and other recent Broadway successes may get \$2.50 here, at Akron and Youngstown, because the people are willing to pay this price, as it is cheaper to do so than to go to Cleveland to view them.

GRACE DREW'S SECOND MARRIAGE ALSO FAILS

Seeking Divorce From James H. Brown, Denverite

Denver, Jan. 12.

Local society was startled when it was disclosed Mrs. Grace D. Brown, formerly Grace Drew, prima donna of "The Chocolate Soldier," "Alma, Where Do You Live?" and other pieces, had filed suit for divorce from James H. Brown, Denver attorney, clubman, politician and descendant of Colorado's pioneer aristocracy. The action was filed in the county court Dec. 22, but had been suppressed and surrounded in secrecy.

The actress-wife charged Mr. Brown with mental cruelty, consisting of moroseness and refusal to speak to her for days at a time, also that her husband has failed to support her for more than a year. Brown was divorced from his first wife, Sept. 8, 1913. In the same year Grace Drew obtained a divorce from John W. Drew of St. Louis. At that time she was quoted as having said:

"I'll never try it again. Artists should never marry—particularly actresses. Business men as husbands are impossible. They are dry, prosaic, hopelessly unromantic. A woman of artistic temperament can't be happy married because marriage and home ties bind her down. I want to live like a man in perfect freedom and be able to carry on my work as I please."

Grace Drew was a great favorite locally, particularly after her appearance in "Alma, Where Do You Live?" in the Taber in 1913. Their marriage, like the filing of the divorce action, was shrouded in secrecy.

AUTHORS' FINAL REPORT.

Dramatists' League Committee Ready with Findings.

A meeting of the Dramatists' League is scheduled for today (Friday), at which the committee appointed to investigate the relation of the playwrights to the "closed shop" and other demands being made by the Actors' Equity Association will file its final report.

John Emerson, president of the Equity, is expected to be present in his official capacity to present his arguments in favor of the "closed shop."

It may be stated unofficially, but with some degree of authority, the report of the committee of investigation will be unequivocally against the "closed shop."

WOLFF LEFT \$385,000.

Rochester, N. Y., Jan. 12.

Martin E. Wolff, of the Lyceum theatre, who died recently, left an estate valued at \$385,000. Of this \$85,000 is in real estate and the rest in personal property. His wife, Jennie Stein Wolff, is the principal heir.

ERLANGER LEASING IN SYRACUSE; SPLITS WEEK WITH BURLESQUE

Takes Bastable for Legit Attractions—Commences March 24—Columbia Wheel Shows First Half Each Week.

MANAGER'S WIFE IS ATTACKED IN HOME

Invites Soldiers as Guests. Attacked and Robbed.

Denver, Jan. 12.

Mystery surrounds the attack late Saturday night upon Mrs. J. B. Melton, wife of J. B. Melton, manager of the Colonial here and well-known amusement man, by two unidentified soldiers, said to have been invited to her home for an evening's entertainment.

Mrs. Melton was drugged, attacked and robbed, according to police. He was discovered still under the effects of the drug, said to have been administered by the soldiers, shortly before midnight, when Mr. Melton returned from the Colonial. Her arms were scratched and her body covered with bruises. The room gave evidence of a struggle, with torn clothing and buttons from soldiers' uniforms on the floor.

First, it is said, Mrs. Melton told her husband that a woman had attacked her, but later investigation of the affair by the police was declared to have disproved the assertion. A search of the apartment disclosed \$350 in jewelry had been taken, including a diamond platinum lavalliere and a diamond ring.

Mrs. Melton later said that she had met the soldiers in front of the Colonial as she was leaving after the first performance, and invited them home, where they played the phonograph for several hours. One then went to the drug store, leaving her in the parlor in company of the other.

Upon his return she asked them if they would like something to eat and went into the kitchen to prepare sandwiches. Then one placed a towel around her neck. She believed it was a joke until aware she was being drugged. The struggle is thought to have ensued at this time. She remembered vaguely of attempting to stab one of them with a hatpin.

Mrs. Melton was unable to give the names of the men to Chief of Detectives Rinker, but offered complete descriptions. Both civil and military officials are casting out a dragnet for her assailants.

'PASSING SHOW' PAIR WED.

Gene Clinton and Everett Schneider Married on Stage in Boston.

Boston, Jan. 12.

Genevieve Clinton, known on the stage as Gene Clinton, and of the "Passing Show" at the Shubert, was married last week to Everett Schneider, the saxophone player of the orchestra.

The ceremony was performed on the stage of the Shubert theatre. James Barton was best man and Eddie Cantor gave the bride away. Schneider's home is in Chicago. This is his second marriage.

FRITZ LIEBER RE-BOOKED.

Going Back to Lexington—Claims Shakespearean Record.

The two-week season at the Lexington of Fritz Lieber with Shakespearean repertoire was so well regarded financially he has been re-booked into the house in March. Lieber took to the road Monday claiming his New York showing to be one of the best on record for Shakespeare.

The gross ran around \$10,000 for the first week. With the top at \$1.50 and special cut rates offered the figure is considered very good. A majority of the better seats were disposed of to educational bodies with the students getting one-third off. This pulled the top down to \$1.

Boils Bothering Marc Klaw.

Marc Klaw is indisposed and has not been at his office with his customary regularity for several weeks. It is said his ailment is an affliction of boils.

Syracuse, N. Y., Jan. 12.

Closing of the contract which will return the Bastable theatre to the ranks of the legit houses in the city was announced Tuesday by Manager Stephen Bastable. A. L. Erlanger secures the theatre. That confirms the exclusive reports in Variety during the last two months.

The Bastable will open as the local Erlanger theatrical link March 24. The contract is for a term of years. The Erlanger attractions will be shifted from the Empire here at the expiration of the lease held by the Empire Theatre Co. March 20.

The closing of the booking agreement means, it is believed, that the offer of Walter Snowden Smith, owner of the Empire, to permit an extension of the lease until the conclusion of the present theatrical season, will be declined by the Empire Co., of which Erlanger is half owner. The other half interest, it is understood, is owned by the estate of M. E. Wolff of Rochester.

One clause of the contract assures that the Bastable theatre for its half bookings will have only the best attractions.

The new agreement is not a partnership contract in any sense, and neither will it affect the existing program which gives the Columbia Wheel burlesque shows to the playhouse for the first three days of the week. The Columbia shows will remain at the Bastable. The combination of burlesque and legit. has been satisfactorily tested at the Gayety, Utica, for several seasons.

The final K and E. booking at the Empire will be David Warfield in "Peter Grimm," closing March 19. The future of the Empire is problematic; vaudeville and pictures have both been mentioned in connection with it. The third legit. combine might select the Empire as a local link.

"FRIVOLITIES" TIED UP

Still Held for Actors' Claims, under Attachment.

Kansas City, Jan. 9.

The scenery, costumes and effects of the G. M. Anderson's "Frivolities of 1920," seized by the sheriff on a writ of attachment in a suit brought by J. Marcus Keys, Chicago representative of the A. E. A., in an attempt to recover some \$3,000 back salaries, are still in the hands of the law. Up to date the attorneys for the Equity have been unable to get legal service on Anderson.

Frank Hill, the company manager, who remained here for several days after the company closed, has gone to California, where it is reported he will attempt to raise the money to settle the attachment and release the property. Unless this is done the Equity lawyers say they will secure legal service by publication and sell the stuff, in an attempt to satisfy the claims.

MacGREGOR'S TWO.

Edgar MacGregor will make two spring productions. The first goes into rehearsal this week with a cast headed by Amelia Bingham. It is called "The Dislocated Honeymoon," by Charles W. Bell. This piece was tried out shortly before the talk of separation between Marc Klaw and A. L. Erlanger was begun, and the piece at the time was the sole property of K. & E. There will be musical numbers interpolated in the revived piece by George Gershwin. The second play is called "A Night of Love," by Samuel R. Golding. Next March is the month set for its production.

LOCAL "ROBIN HOOD."

Syracuse, Jan. 12.

"Robin Hood" will be given for the week starting Jan. 31 at the Empire. The performance will be under the auspices of the Knights of Columbus, for the building of a club house.

Local talent will appear in the opera, which will have 100 persons in the company.

UNPROFESSIONALISM CHARGED TO BAYES

Tannen Alleges Exclusive Material Continued in Show.

According to the story coming but this week of the enforced departure of Julius Tannen from the Nora Bayes show, "Her Family Tree," at the Lyric, Tannen is charging Miss Bayes with gross unprofessionalism, through she, as the producer of the piece, in permitting Fred Raymond, Jr., to employ Tannen's exclusive material in his place and stand in the performance.

The same story gives some insight into the rupture between Mr. Tannen and Miss Bayes, through which Miss Bayes said, in a letter to newspapers last week, she had taken the matter to the Actors' Equity Association for arbitration. The same letter asked newspaper men to mention nothing concerning the incident until she (Miss Bayes) further advised them of the outcome. To those conversant with the facts this was pronounced "nervy" on the part of Miss Bayes. Tannen, when questioned after seeing the Bayes letter last week, shown him by a Variety reporter, refused to comment upon it. He stated he might consent to Equity arbitration, if convinced arbitration was required in his case.

That case seems to be from the account: that Tannen, who holds a contract for the run of the Bayes play without a cancellation clause, was given two weeks' notice, following a matter in Philadelphia seized upon by Miss Bayes as an excuse for it.

Later Miss Bayes ordered that notice be given him through reporting "ate." After the first few performances at the Lyric, New York, Tannen was barred out of the house, back and front. He kept on reporting daily.

Tannen's portion of the performance was monologicistic, he appearing often and consuming in all around 40 minutes as his share of the evening. During this time Tannen used a great deal of his own talking material, as a monologist.

Mr. Raymond was given the Tannen part. Though unable to witness the performance itself, through the barring, Tannen is said to have been informed by friends that Raymond continued to use his material.

Previous to the rupture between Miss Bayes and Tannen, both had been friendly, and Tannen was reported to have contributed quite some dialog and ideas to the show, after he opened with it at Detroit, where its premiere occurred. Al Weeks, the Detroit newspaper man, wrote the book. In New York Bugs Baer added to the dialog, "Bugs" doing so at the request of Tannen.

The point Tannen is deliberating over, or was, according to the story, is the possibility of any "notice" being given him, without just cause, under a run of the play agreement. Tannen left vaudeville to join the Bayes piece.

HOLMES AND 'THE GHOST.'

Star's Run of Play Agreement Enters Controversy.

The controversy concerning Taylor Holmes and "The Ghost Between," which closed in Pittsburgh a couple of weeks ago, following the indecision of whether it would be possible to replace Holmes in the piece before opening in New York or not, continues, though some conclusion seems not far away.

It is reported Stanley Sharpe and Charles Stewart, who own the show, have sold their interests, thereby annulling Holmes' contract and making it possible for a replacement, something that was out of the question in the former situation with a run of the play agreement held by Holmes, who had taken a dramatic role in the play.

That the remainder of the cast with the "Ghost" piece, while breaking in on the road, will be held intact is declared a certainty.

It was expected last week the opening date would be set in about a fortnight, but there is an uncertainty as to when the initial performance will take place.

"ROSE GIRL" OUT AGAIN

Atlantic City, Jan. 12.

"The Rose Girl" is coming out again. It is booked at the Globe Jan. 20-22. The piece played Atlantic City earlier in the season, then was taken off.

UNCLE SAM PROVIDES NEW TAX RETURN TO TRAP TRICKY SPECS

Agency Must Report Itemized Statement Showing Box Office and Agency Price of Ticket—False Report Says Broker Is Open to Three Charges, Involving Penitentiary Term—Evasions, Possible Before, No More Available.

Under pressure of the recent campaign against excess charging for theatre tickets alleged to be the practice among Broadway ticket brokers, the Internal Revenue Department has advised a new form of return to be made out by mail by all agencies and filed with the collector of the third district in New York. This form, known as 729-A, is a four page detailed affair. On the face there is little more than a system to secure complete information of the agencies' business. But in back of the new system is a trap for all brokers who do not comply with the regulations of the revenue act, both as to the amount of tax returned to the collector and evasions of the law, and lays open to heavy penalty all offenders who under the old system it was impossible to detect.

Brokers not complying with the regulations will be open to three penalties. First, for perjury or false swearing, which carries a penitentiary term; second, for defrauding the government of taxes; third, \$100 fine for failure to stamp tickets as required. The latter is the only count which the brokers could be caught on and a few sales at excess rates would make up that sum.

The new form is designed to actually force all brokers to make daily itemized statements, not only on the sale of all tickets made by them, but the price paid for the ticket at the theatre, what it is sold at to the patron. This will enable the collector to check up at any time on the ticket stubs ordered kept at the theatres and verify the correctness of the brokers' returns. Under the old system of returns this was impossible, for the broker simply reported his gross business of the month and the tax due.

There were only three lines on the old returns. The seizure of an agency's books to point to diverting of taxes failed to be effective, since it was held by the courts that such testimony was incompetent because the collector could not identify the particular items of diversion amidst the bulk of the business and tax due.

The important function of the new return form is to supply possible evidence for prosecution. Under

the old form where a broker was caught he stood liable only to the \$100 fine for not stamping tickets.

Theatres are not concerned in the provisions of 729-A, but there is a new additional form of return for theatres, too, known as 729-B, which calls for the treasurer to detail the number of tickets sold brokers and the price for which they are sold. That is another check against the agencies' operations.

Confirmation of the reversal of opinion from the Internal Revenue Commissioner on the matter of the stamping of all tickets sold by telephone order was made this week and the theatres have been advised to protect themselves fully by the United Managers' Protective Association.

The brokers must send a letter the form of which was designed by the Managers' Association absolving theatres from any responsibility from charging more than 50 cents on such tickets, as outlined in Variety last week. Theatres are warned that unless such measures are taken the managers of houses are liable to arrest as well as the broker where such tickets are sold by telephone and stamped by the box office at 50 cents but charged to the patron at an excess. Several managers stated this week they would refuse to do business with any agency on such orders unless

COHAN, ILL, MAY QUIT "MEANEST MAN" ROLE

Brandon Tynan Succeeds Daly in "The Tavern."

George M. Cohan may leave "The Meanest Man in the World" in a few weeks because of an indisposition which may require a slight operation. Pressure of other productions being made ready is also a factor. Although not set, early this week Wallace Eddinger may succeed Cohan in "Meanest Man." Eddinger is at present appearing in Cohan's new production, "Love and Learn," plans for which call for its temporary withdrawal for fixing.

Mr. Cohan stepped into "The Meanest Man in the World" when that play was trying out of town last summer, being unable to secure a player to his liking for the lead. Probably due to his personal appearance the piece has drawn big business and ranks with the leaders of Broadway's non-musical group of offerings. The play was expanded from a vaudeville act of the same title.

Arnold Daly will withdraw from Cohan's "The Tavern" Saturday, to be followed in the lead role by Brandon Tynan. Mr. Cohan stated that Daly and he agreed to disagree. This followed principally Daly's desire to play special matinees of Ibsen revivals at the Cohan theatre, where "The Tavern" is in its 16th week.

Cohan said it was hard enough to get people to come and see Cohan productions, much less works of Ibsen.

NEW JEWETT STOCK LEAD.

The Henry Jewett Stock, Boston, is to have a new leading man, E. F. Hast, the English actor, who is engaged on a picture for Biograph. He will affiliate himself with the Boston all English company under a one-year contract upon the completion of the film which is expected in about two weeks.

"FOLLIES" TO COAST.

Milwaukee, Jan. 12. "The Greenwich Village Follies" left here Sunday after an unusual two weeks engagement at the Davidson.

It is aimed for the Coast, and has a four-week date booked at the Curran, San Francisco, starting about Feb. 15.

sure the agencies strictly held to the 50-cent premium idea and in no case unless a letter was received from the agency.

The result of a meeting between the Collector and representatives of theatres, brokers and the U. M. P. A., held at the Customs House, with regard to the proper return on tickets which had been ordered by brokers over the telephone, and consequently could not be stamped, was finally decided upon. The Collector granted a request from the theatrical representatives to give them until Jan. 17 in which to install a system of stamps and other accessories for checking up purposes. McBride's was represented by John McBride, Leonard Bergman for the New Amsterdam, Henry Young for the Globe, Tyson's, Ligon M. Johnson for the U. M. P. A., and Harry Nelms as president of the Treasurers' Club.

The Collector specified that no penalty will be imposed for late filing of Form 729-A for November, but the same form for December, 1920, and succeeding months must be filed on or before the last day of the month following that for which it is due; otherwise the management of certain theatres will make themselves liable to the penalties imposed by law on late filing of returns.

The Collector concludes by stating that the purpose of the new Form 729-A to enable his office to make a "fair and accurate check" on tax payments by brokers.

The final letter from the Treasury Department, dated Jan. 5, was issued to the theatrical industry at large in New York, which follows:

"With reference to the office of instructions forwarded to you under date of Dec. 6, 1920, relative to the stamping of admission tickets sold by ticket brokers either direct or on written or telephone orders on theatre box-offices, you are hereby further advised that this matter has been given careful consideration by the Department at Washington, and the following conclusion reached:

"All tickets sold by ticket brokers, whether delivered to the purchaser by the broker direct, or on oral or written order through the theatre or box office, must be conspicuously and indelibly printed, stamped or written on the back thereof the name and address of the ticket broker, the actual sale price, the admission tax paid and total of such price and tax, in accordance with Article 51 of Regulations 43, Revised Part 1.

(Continued on page 14.)

"HITCHY-KOO" CLOSING.

Raymond Hitchcock's Show Ending Tour in Newark.

"Hitchy-Koo," Raymond Hitchcock's show, will close Saturday in Newark.

The understanding, is no further attempt will be made to exploit it over the road this season.

BENNETT'S NEW HOUSE

Eva Leonard Boyne has been placed with the forthcoming Richard Bennett production, "The New House," by the Jenie Jacobs agency. The show went into rehearsal Jan. 12 and is scheduled to give its premiere here in about four weeks.

Florence Nash Leaves for Pictures.

Florence Nash will close in "The Mirage" Jan. 22, and will then go into pictures for an indefinite stay. No successor has been named for Miss Nash in the play.

Three Leaving "Blue Eyes."

The Fields-Rose new production, "Blue Eyes" will lose Dorothy Mackaye, Olin Howland and Don McDonald, who are leaving the show Jan. 15.

"Lady of Lamp" Retires.

"The Lady of the Lamp" closed at the Broad Street, Newark, N. J., Saturday.

LEE SHUBERT EYES BARBEE'S, CHICAGO

Movie House on Historic Site May Be Reconstructed.

Chicago, Jan. 12.

Lee Shubert, here for a few days, is reported to have been looking over Barbee's Loop theatre, which is now running feature pictures, with a view of making it a legitimate house.

Barbee's is in the former Inter-Ocean building and is said to pay \$50,000 a year rent, after going through remodelling of nearly \$500,000. It is a downstairs theatre, and to make it a legitimate house it would be necessary to enlarge the stage and put in a balcony. It is only a half a block away from the Majestic, but is off the main theatre area. A generation ago the Columbia, then Chicago's foremost musical comedy house, stood on the site.

Shubert was also reported looking at the Great Northern Hippodrome while here. It is now playing pop vaudeville. Millard & Bennet are the present lessees of the house, subleasing from Stair & Havlin, who, with the Shuberts, hold the original lease.

With the prospective loss of the Shubert theatres in town, of any importance, Lee Shubert is said to be anxious to fortify himself with Chicago stands.

PROVIDENCE CENSOR CUTS 'B'WY BREVITIES'

Police Order Instructions Followed or Shubert Closed

Providence, R. I., Jan. 12.

Police Lieutenant and Amusement Inspector Richard H. Gamble ordered extensive cuts and modifications in the performance and costumes of "Broadway Brevities," after its Monday opening at the Shubert.

Lieut. Gamble stated "Brevities" is one of the "rawest" shows in this town for many seasons.

Among the modifications instructed was that the girls put on fleshings.

The police commission served notice unless the cuts demanded were immediately made the license of the Shubert would be revoked.

NEW TRAFFIC RULE CRITICS

Restaurants and Playgoers Only Ones to Complain.

The new traffic regulations effective for the theatre district every evening between seven o'clock and midnight have brought no complaint from theatre managers. Others, and especially persons with automobiles, are bitterly commenting on the regulations for parking cars. All motors must be parked west of Eighth avenue or east of Sixth avenue.

The police plan for signaling cars from theatre electric light announcers does not work out, since the drivers cannot see the signal at the distance. Complaints of persons in evening clothes being compelled to walk to the parking places have been made.

A change in the regulations has made Eighth avenue a two-way street because of its width. Broadway and Sixth avenue remain one-way streets. One or two of the side streets are also open for two-way traffic, but the majority remain restricted to one-way travel.

Regulations are suspended for Saturday afternoons. Early in the week the night traffic is light and the new regulations appear hardly necessary. Owners of several restaurants in the theatre zone say their business has been injured because of the regulations, especially those forcing the parking of cars so far from Broadway.

Carleton Title May Be Changed.

The title, "Alimony Aisle," for the new Carleton production may be changed before presented. Madeline Richers has been engaged.

Corse Payton in Scranton Stock.

Corse Payton will open in stock at the Academy of Music, Scranton, Pa., the Miles theatre there. The house has been dark all season. Payton will open Jan. 31.

"SPECIAL MATINEE" VENTURES EXTENDING ON BROADWAY

With Half Dozen Shows Now Going, List Promises to Grow Larger in Near Future—Auto Show Helps Business, but Gross Declines.

Broadway has been steadily developing a new season, one of special or extra matinees. It comes with and immediately following the Christmas-New Year's holidays. This year the extra matinee season is more pronounced than before. Three regular attractions have been offering extra afternoon performances, they being "Enter Madame" at the Fulton and "Thy Name Is Woman" at the Playhouse, with Margaret Anglin announcing extra matinees for "The Woman of Bronze" at the Frazee. The success of two special matinees which moved to 42d street from downtown has kept "Mixed Marriage" at the Times Square and "The Emperor Jones" at the Selwyn. At the Cort special matinees of "The Yellow Jacket" with Mr. and Mrs. Coburn were revived. This attraction was so successful with that policy several seasons ago that it again showed regularly. One or two of the specials listed announce Saturday morning performances.

Three other special matinee productions will enter the lists later this month or during February. Grace George will offer "The New Morality" at the Playhouse. B. Iden Payne will put on "Poe," a biographical play of which he is co-author. Earl Carroll will try with a new piece featuring Henry Herbert. The automobile show which started Monday supplied a dash of pep to the Broadway box offices. In but one case was it noted that a tilt in scale was made because of the show, that being "Tip Top," which is charging \$4.40 top through the week.

There was a general drop in gross last week, but a liberal number of exceptions occurred and the slipping was no way near the percentage expected. Musical shows of long run fell off \$2,500 to \$4,000 over the pace of late November or early December. Non-musical plays showed a slipping of around \$2,000 weekly.

For a normal eight-performance weekly business "Sally" at the New Amsterdam is the unquestioned leader among the musical attractions, again going close to \$35,000 at the New Amsterdam. "The Passing Show of 1921" at the Winter Garden is riding second. "Tip Top" with better than \$26,000 last week and "Mary" at the Knickerbocker completes the "big four" with \$22,000 last week.

"Erminie" is drawing the biggest business that the Park has enjoyed in a number of seasons. The first week the revival drew nearly \$21,000, and indications for this week are for a healthy jump over that mark. For the first time since "The Quaker Girl" half a dozen seasons back the Park is a "buy," the agencies taking around 400 seats nightly. It is, too, the first time for the house to see a \$3.50 top scale.

Among the other new attractions for early January "The Champion" looks like a hit at the Longacre, with the first week grossing around \$12,000 at \$2.50 top. "Transplanting Jean" is well thought of at the Cort and got a good start with the first week at \$10,000. "The Beggar's Opera," at the Greenwich Village theatre, has failed to arouse much attention to date. "Miss Lulu Bett" is in doubt at the Belmont. Several brilliant notices from the magazines has encouraged the management to look towards putting the play over in spite of the disappointing showing in the dailies. "Pagans" looks hopeless at the Princess and may stop Saturday.

There has been little development in the cutting of admission scales supposed to be pending. "Tickle Me," at the Selwyn, reduced the top from \$3.50 (with tax \$3.85) to \$3, but that attraction is in the last six weeks of its run. Balancing the cut was the boost in the scale for "Ladies Night" at the Eltinge, which lifted from \$2.50 to \$3 top.

Closings continue to pile up and the road so far this season resembles a cleared forest with the field spotted by ugly stumps. Managers of road attractions which have failed believe there is but one solution and that means cutting down

operation cost. That there will be another attempt to secure an adjustment of rail rates is unquestioned and the world of failures on tour supplies concrete evidence to prove the hardship of the high tariffs.

Next week Winthrop Ames will bring to the Booth "The Green Goddess," with George Arliss starred. This sends "The Prince and the Pauper" over to the Apollo to succeed "Jimmie," going on tour. "Dear Me" will be offered at the Republic by John Goden, succeeding there "Daddy Dimples." Sam H. Harris will bring Mrs. Fiske to the Henry Miller, succeeding "Just Suppose."

The buys leaped upward again with a total of 23 being listed, the (Continued on page 15.)

NEW TAX RETURNS.

(Continued from page 13.)

"In accordance with the foregoing, you will strictly conform to the Regulations, which require that the price and name of address of the vendor must appear on the back of all tickets sold at any place other than the box office, or at the price other than the box office established price.

"All violators of the aforesaid provision are subject to the heavy penalties prescribed in Section 1307 of the Act of 1918, and will be reported to the United States Attorney for vigorous prosecution."

The instructions carried on Form 729-A follow:

The following taxes are imposed upon admissions and dues by the Revenue Act of 1918:

1. Admissions.—(a) Regular admissions.—One cent for each 10 cents or fraction thereof of the amount paid for admission to any place.

(b) Free admissions.—Except to employees, officers, persons in the military or naval forces of the United States when in uniform, and children under 12 years, a tax of one cent for each 10 cents or fraction thereof of the amount charged thereof.

(c) Tickets sold by agencies at an advance of not more than 50 cents in excess of the established price, 5 per cent. of such excess; when sold for more than 50 cents advance, 50 per cent. of such excess, in addition to tax imposed by (a) above.

(d) Tickets sold by theatres in excess of the established price, 50 per cent. of such excess, in addition to tax imposed by (a) above.

(e) Leases of boxes and seats.—In lieu of tax imposed by (a) above, a tax of 10 per cent. of the amount for which a similar box or seat is sold for each performance at which box or seat is used or reserved.

(f) Cabarets.—15 cents for each 10 cents or fraction thereof of the admission price; admission price is deemed to be 20 per cent. of the amount paid for service and merchandise.

2. Returns and payment of tax.—Return on Form 729 with remittance covering taxes collected in any month must be in the hands of the Collector of Internal Revenue (or his authorized representative) of the district in which the principal office or place of business of the person making the return is located on or before the last day of the succeeding month. Returns must be signed and sworn to before an officer authorized to administer oaths but if the tax is less than \$10, the return may be signed or acknowledged before two subscribing witnesses.

3. Records.—Every person or organization required to make a return should keep such records as will show all payments, admissions, or members upon which tax is required to be collected. It is suggested that daily records be kept on this form. If this is done it will facilitate the preparation of your monthly return on this form.

4. Admission tickets.—The price of the ticket shall be conspicuously and indelibly printed, stamped, or written thereon, together with the name of the vendor. Penalty of not more than \$100 for violation of this clause.

5. Penalties.—Every person, corporation, partnership, or association who fails (1) to file a return on time is liable to a penalty of 25 per cent. of the amount of the tax; (2) to pay the tax on time shall be liable to a penalty of 5 per cent., together with interest at the rate of 1 per cent. for each full month; (3)

CLEARERS \$48 EXTRA PROTESTED BY TYLER

Object to \$1 a Man Per Show for Three Minutes' Work.

The Tyler management is protesting a bill sent to the management of "Erminie" by the I. A. T. S. E. Saturday, in amount \$48, claimed to be in lieu of extra services performed during the past week.

It appears that the clearers were asked by the Tyler management to assist in several incidental matters pertaining to entrance cues in the first and second acts. In the first act the beating of several drums back stage is necessary to provide an atmospheric touch representing the "carnival" spirit. In the second act, the clearers were asked to provide an additional atmospheric touch simultaneously with the entrance of Francis Wilson, by executing definite stamping in the wings to indicate that Wilson had been hurled down the stairs.

For this the clearers charged \$1 for each man per night, and with six used in the show, the total at the end of the week was \$48. While these clearers give their services inclusive of the regular wage of \$3.75 per night for effecting the glass crash back stage, also in the second act, the Tyler office is not quite decided why they should be charged extra for such assistance as mentioned in the first and second acts.

While waiting for a decision on the protest, the management has been thinking of asking the members of the chorus to fulfill these duties, but at the same time, it is declared, that without a decision there might possibly be some friction between both organizations, and the ultimate responsibility would rest on their shoulders.

The total time each night it takes the clearers to fulfill these special duties amounts to no more than three solid minutes at the most, it is said.

to furnish any information for the purpose of computing the tax shall be subject to a penalty of not more than \$1,000; (4) who makes a false or fraudulent return is liable to a penalty of 50 per cent. of the tax; (5) who willfully fails to comply with any of the provisions of the law shall be fined not more than \$10,000, or imprisoned for not more than one year, or both.

6. Preparation of return Form 729-A.—Show in each of the blocks outlined below the name and address of the theatre from which you have purchased tickets. Use a separate block for each theatre.

(b) In Column 1, show the established price of admission appearing on the tickets or cards of admission, exclusive of the admission tax.

(c) In Column 2, show your selling price, exclusive of admission tax.

(d) In Column 3, show by abbreviations whether the performance was held during the matinee or evening. Use "M" for matinee and "E" for evening.

(e) In Column 4, show under each date the total number (quantity) of tickets sold by you including tickets sold on telephone orders, for each performance held on that particular date, at the price appearing on the same line in Column 2.

(f) In Column 5, show the total amount of the excess charges on the tickets sold by you, at the price appearing on the same line in Column 2.

(g) In Column 6, show the tax due by you on this excess charges (at the 5 per cent. or 50 per cent. rate as the case may be).

(h) In Column 7, show the balance of the 10 per cent. admission tax collected by you, based on your selling price. For example, you pay 20 cents tax on a \$2.00 ticket and collect 25 cents on your selling price of \$2.50. You must enter in Column 7 the difference between the amount paid by you as admission tax to the theatre, 20 cents, and the amount collected by you from the person to whom you sold the ticket, 25 cents, viz., 5 cents.

(i) In Column 8, show the total amount of tax appearing in Columns 6 and 7.

"PASSING SHOW" SOUTH

Takes Season's Record at Tulane, New Orleans.

New Orleans, Jan. 12.

"The Passing Show" will take the season's record at the Tulane this week.

Just now it is expected the show will do \$25,000. An entertainment it is much ahead of the musical comedy hokum played south the past few years.

Roy Cummings is taking the honors of the performance, with the Kellin Brothers and Will Philbrick also scoring.

INSIDE STUFF ON LEGIT.

The death of "Doc" Potter has brought rise to speculation regarding the future of the Potter stables in New York, which supplied all of the stage treadmill horses for years for "Ben-Hur," and also was the one spot in New York where a picture organization could secure anything in the animal line. It has been decided by the widow the stable will be continued for about 18 months at least, that being the length of time the lease on the building has to run. There is a possibility the 24 "Ben-Hur" horses may be purchased by A. L. Erlanger, and held for a future road tour of the production.

Connected with the death of Potter is an interesting story of a number of his effects missing after the 57th street apartment house fire in which he lost his life. Potter had over \$6,000 in cash in his possession as well as a quantity of jewelry, the whole totaling about \$15,000. None of it has been recovered, although one of the tenants in the building, whose pearls amounting to about \$60,000 in valuation, had them returned after the fire.

"It's cheaper to keep it out than to close it," said a legit producer the other day, speaking of a show he has on the road with a well-known though not so popular star heading it. One of the few musical pieces traveling, the show has run so far behind in its salary payments to the company that what its manager said about being cheaper to keep it running than to close it, with consequent full payment of everything due, is no doubt true.

Within the past few days a show returned to New York owing at the least four weeks' salary. It had been out since early in the fall. Salary day happened now and then. Some of the principals are said to have more than four weeks' pay due them.

That Clare Kummer's lines in "Rollo's Wild Oat," at the Punch and Judy, when the manager tells of asking "Is there a Hamlet in the house?" and getting a universal response from the audience, is more truth than fancy, was demonstrated at the playhouse itself several weeks ago when a member of the cast withdrew. Ivan Simpson, playing Houston, the butler, who finally gets a chance at Shakespeare, is under contract with Winthrop Ames and left "Rollo" to join "The Green Goddess." When word got about Simpson was leaving the show, the management received requests from no less than 80 players who applied for the part.

At a recent night of premieres, with the outlook certain just where the critics and the real first nighters would flock that evening, one of the other productions secured a crowd in a new way for Broadway. The star of the piece placed a large block of the tickets at her own disposal, mailing a couple to acquaintances, with the injunction not to return them under any circumstances and to remit the amount for the pair direct to her. The house had capacity for the show's opening, but it was a funny looking bunch.

There is a legitimate producer on Broadway who would draw down the wrath of the irritated if they but knew why often he causes an assemblage to wait in his outer office. More often than otherwise, it is because he is taking a golf lesson in his private office. The other afternoon by actual count 19 people waited for the producer, some by appointment, while his daily at close contact golf lesson was gone through. During this time also—and it would be the only thing that could square the producer for his indifference—one of the biggest men in the legitimate end he is connected with called him four times on the phone, the golfing producer ignoring each call.

The condition of the Broadway playhouse has often of late been explained through the greed of the theatre manager in "renting" his house to any attraction that could deposit a sufficient guarantee. Five or six of the bad shows that must guarantee to secure a theatre are enough to discourage any theatre-goer. But there have been more than that number on Broadway at one time.

The champ, however, is but recent. It put up the guarantee in cash for two weeks. Two days after opening, it asked the theatre owner if he would return the second week's deposit, in order that the show could close the Saturday night at the end of the first week. Whether the theatre owner knew the play was as bad as the New York opening acclaimed it is not known and is immaterial to the owner, who only wanted to cinch the guarantee money.

The amounts asked as guarantee for Broadway theatres are phenomenal at times. They can't be called unheard of, for Broadway theatre owners have gone the limit in asking rental prices. But a Broadway circuit manager asking a picture concern a guarantee of \$7,500 weekly for four weeks at least, and the owner to name the theatre the picture was to play in, seems to top everything.

The Shuberts as individuals are said to have gained control through purchase of enough buildings on the side streets west of Broadway, up to 52d street and west to Eighth avenue, to prevent any one else going into those streets to build a theatre, without of necessity finding that the Shuberts held at least one plot needed for a theatre site. The realty holdings of the Shuberts in New York are said to be tremendous. Lee Shubert alone has been reported to have between \$3,000,000 and \$10,000,000 in real estate, solely held by him.

The road tour of "Mecca," which starts at the Auditorium, Chicago, Jan. 25, is being given unusually heavy pictorial support. Morris Gest has ordered 70 photo enlargements of players and scenes, all in color. Together with the frames the photos cost \$8,000. Will Page has been in Chicago for several weeks in advance of the spectacle. Nat Royster has been doing special publicity on "Mecca" in Chicago since early December.

Large advertisements appeared in the Chicago dailies last week in the form of a letter addressed to the local hotel men. It asked them to wire the stage manager of "Mecca" in New York to arrange for accommodations for that company, since the show opened at the Auditorium during the week of the automobile show. Letters to the hotel people could have been sent at the cost of the stamps—about 20 cents. The ads cost \$250.

Sam H. Harris' "The Champion," which has caught on at the Longacre, is the play, "Brother Bill," tried out with James J. Corbett in Atlantic City about five years ago, under the direction of B. Iden Payne.

The piece was originally written by Thomas Loudon, but the present version was reframed with the collaboration of A. E. Thomas. Corbett's name is mentioned in "The Champion," the hero being a lightweight instead of the heavyweight originally written.

Reports have come to New York from various outlying cities that the dramatic critics are on the war path against the producing managers. They are in arms against those producers who after the Broadway run are advertising casts as the original from New York and not delivering.

Whether or not this action is inspired from certain sources in New York is a question at this time, but it is understood practically all the week stands around the country between New York and Chicago seem to be ready and waiting for the shows that try to put it over on the local theatre going public.

Washington critics are said to be particularly anxious to take action, according to road agents who have returned from that town in the last few days.

SHOWS IN N. Y. AND COMMENT

"Afgar," Central (10th week). Reaction following the holiday week was marked, the takings being around \$14,300. Week-end trade was brisk.

"Bad Man," Comedy (19th week). Picked up its normal speed of around \$12,000. Ranks with the comedy leaders, and takings are excellent for size of house.

"Beggar's Opera," Greenwich (3d week). Doesn't look as if this revival, which did so well in London, can get going in the village. Might have better chance uptown. Is potential road hit for Canadian time.

"Broken Wing," 48th Street (6th week). Good entertainment and regarded as having caught on with a run in sight. Takings around \$10,000 last week.

"Cornered," Astor (6th week). Is in the dramatic going, with the draw heavy for the latter portion of the week. Drew \$13,000 last week.

"Daddy Dimples," Republic (8th week). Final week. Will be succeeded next week by John Golden's "Dear Me."

"Deburau," Belasco (4th week). "In" for a run. Lines up as one of the best production efforts of David Belasco. Played to capacity last week, getting \$18,000. New figure for eight performances; top is \$3.

"Enter Madame," Fulton (22d week). Demand not as strong as it was in agencies; true of several other successes. Selling out, however, except upper part of house for some performances. Extra Thursday matinee inserted because of afternoon strength. Nearly \$15,000 last week.

"Erminie," Park (2d week). Revival that ought to stay here for balance of the season. Excellent critical comment and general interest indicates big business at Park. Drew \$21,000 last week, with indications of better than that this week. Park getting \$3.50 top for first time.

"First Year," Little (13th week). Equals anything on the list in demand, and smallness of house likely to hold up call indefinitely. Getting between \$11,500 and \$12,000 for eight performance weeks. Predicted to make a two-season run.

"Gold Diggers," Lyceum (67th week). Looks easy for continuance until June, which will round out two full seasons. Played to \$14,500 last week; big money at \$2.50, and pace as strong as in the fall.

"Good Times," Hippodrome (23d week). With nearly \$64,000 in last week the big house is drawing better business than early December.

"Greenwich Village Follies," Shubert (20th week). Continues to play to good business. Last week's takings around \$18,000, which gives the show a fair profit.

"Her Family Tree," Lyric (3d week). Business here at the box-office with the matinee standing up with surprising strength. Got around \$18,000 last week.

"Honeydew," Casino (19th week). This attraction looks safe until the spring. Drew heavily for holiday week and came to a little under \$18,000 last week.

"Irene," Vanderbilt (60th week). Picked up its better than \$15,000 gait following the holiday week. Second season accomplishment assured, with prediction that it will last until June.

"Jimmie," Apollo (9th week). Pace of last week decided this one for the road. Moves out at end of the week. "Prince and Pauper" moves over from Booth.

"Just Suppose," Henry Miller (11th week). Takes to the road Saturday after making a moderate run as figured. Mrs. Flske in "Wake Up, Jonathan," follows next week.

"Ladies Night," Eltinge (23d week). Showed its class at the box-office again last week by getting \$13,500. Big business following the holidays. Looks good until warm weather. Scale increased to \$3 top.

"Lady Billy," Liberty (5th week). The Mitzi show has done real business since its Broadway premiere, and pace after the holidays indicates a run. Nearly \$18,000 last week.

"Little Old New York," Plymouth (19th week). Was off somewhat from regular \$12,000 pace last week, following best week of run for the week prior. Got around \$11,500. Looks safe until spring.

"Lightnin'," Gaiety (122d week). When this comedy goes out it will take with it a number of Broadway records, which includes the biggest single week and biggest total gross. No sign of it leaving until summer.

"Mary," Knickerbocker (13th week). Considering the touring of three companies of "Mary," the New York show is standing up remarkably well. Runs fourth in weekly gross to "Sally," "Tip Top" and "Passing Show," with no competition for the position. \$22,000 last week.

"Mary Rose," Empire (4th week). This new Barrie play found its level last week with around \$14,000 at \$3 top. Its strength is at the matinees.

"Meanest Man in the World," Hudson (14th week). One of the comedy smashes, consistently drawing big money. Few non-musical

plays beating it. Nearly \$16,000 last week.

"Mecca," Century (14th week). Another week to go. Opens Auditorium, Chicago, Jan. 25. Shuberts will succeed it with "In the Night Watch," about same date.

"Miss Lulu Bett," Belmont (3d week). Excellent reviews in magazines encouraging management, which hopes to put this attraction on the map.

"Pagans," Princess (2d week). Drew panning from critics and may stop at any time.

"Prince and Pauper," Booth (11th week). Provision for this attraction, which has stood up strongly. Moves to Apollo Monday to make room for Winthrop Ames' new production, "The Green Goddess," starring George Arliss.

"Passing Show of 1921," Winter Garden (3d week). Rates with Broadway's quartet of musical attractions. "Sally" about only one topping it for eight performance week. "Tip Top" and "Mary" complete the big four.

"Rollo's Wild Out," Punch and Judy (8th week). Affected first few days last week, but quickly returned to form, getting around \$8,000. Attraction rates with the successes though berthed in one of the smallest houses.

"Sally," New Amsterdam (4th week). Looks like ace attraction of the musical shows. Agencies say demand is unprecedented. Played to \$35,000 last week, with the house clean on Monday for balance of week.

"Skin Game," Bijou (13th week). Draw here has been steady, and although house precludes big business, takings satisfactory to management, with a profit shown. Around \$8,000 last week.

"Samson and Delilah," 39th Street (9th week). Off in lower floor business last week, when around \$10,000 was drawn. Is getting continued call for balcony and gallery.

"Spanish Love," Maxine Elliott (23d week). Nearly \$12,000 in last week, which equals or slightly betters the pace during the fall. Extra advertising now used. Should last until Easter.

"The Bat," Morosco (21st week). The dramatic smash, consistently leading the non-musical plays for eight performance weeks. Drew a little under \$19,000 again last week.

"The Tavern," Cohan (16th week). Better than held to the pace prior to the holidays and run looks easy until spring. Gross last week better than \$11,600.

"The Mirage," Times Square (16th week). This drama still getting a strong play, with run indefinite. Got around \$12,000 last week at \$2.50 top.

"Thy Name Is Woman," Playhouse (9th week). Extra matinees added on Thursdays; this attraction pulling well in afternoons. Around \$7,500 last week. Pace profitable because of small cast.

"Tip Top," Globe (15th week). One of few attractions lifting the scale for this week; \$4.40 charged at box office because of automobile show current. Well over \$26,000 last week.

"Three Live Ghosts," Bayes (16th week). Run here advertised to continue indefinitely. Business not big, but shows a profit right along.

"Tinkle Me," Selwyn (22d week). Played to over \$15,000 last week, which pace is considered good for a revue in its sixth month. Has five or six weeks more to go.

"The Champion," Longacre (2d week). New comedy looks like a hit. Played to nearly \$12,000 for its first week. Very good figure in this house at \$2.50 top.

"Transplanting Jean," Cort (2d week). Is very well thought of. Picked up steadily after second night and went to \$10,000 for premiere week.

"Woman of Bronze," Frazee (19th week). Around \$11,000 for last week; balcony somewhat off, but should run into March.

"Welcome Stranger," Cohan & Harliss (18th week). With top reduced to \$2.50, the big figures of the fall not expected. Drew around \$15,000 last week; considered excellent with an all box office draw.

"Way Down East," 44th Street (20th week). Griffith film. Got over \$17,000.

"Over the Hill," Broadhurst (15th week). Fifth house for this picture.

LIKES NANCY GIBBS.

Philadelphia Takes to "Beaucaire," But Show May Close.

Philadelphia, Jan. 12. It is a question whether or not the tour of "Monsieur Beaucaire" will continue after this. It opened Monday. The notices were particularly good and Nancy Gibbs, the English prima donna, has seemingly taken the town by storm. A strong publicity campaign has been waged in her favor and the result was most apparent in the advance pictorial display which she received. The reviews gave her all the best of it.

PERCY HAMMOND NAMES CHI BOX OFFICE HITS

Phenomenal Holiday Patronage Attracts Reviewer.

Chicago, Jan. 12. The phenomenal holiday business, due mostly to the shows, stars and weather, won some of the stars credit for a box-office draw by Percy Hammond in last Sunday's Tribune. They were: Lenore Ulric, William Collier, Helen Shipman, Jane Cowl, Henry Miller, Blanche Bates, William Hodge, Barney Bernard, Helen McKellar and Irene Bordoni, besides several shows which were hits without stars.

Estimates for the week: "The Son-Daughter" (Powers, 2d week). \$20,000, beating its first week by \$2,000. Will remain for eight more weeks. "Follies" (Colonial, 3d week). \$10,551, absolute capacity, and should continue for its ten weeks. "Irene" (Garrick, 6th week). \$29,000 and talk of the town. Prospects very bright for show to be here until the beginning of next season. "The Hottentot" (Cohan's Grand, 5th week). Collier and his funny aids proving fresh relief, running close to \$15,000. Gives way to "Mary" Jan. 30. "Smilin' Through" (Cort, 12th week). \$14,000. About eight more weeks for this peachy hit. "The Half-Moon" (Illinois, 1st week). With Joseph Cawthorn starred and Oscar Shaw featured, with \$3.30 and \$2.50 main floor, got around \$16,000. Newspapers treating it kindly, many giving Shaw top over the star. "Way Down East" (Woods, 4th week). Another banner week, \$20,200 and big enough advance sale to keep the average over \$15,000 for weeks to come. "The Famous Mrs. Fair" (Blackstone, 2d week). \$13,000, considered good money for this theatre, with extra advertising taken to boom the show. "Guest of Honor" (La Salle, 6th week). \$10,000. Only about four more weeks for the Hodge show, but nothing announced definitely to replace it. "His Honor Abe Potash" (Central, 5th week). Went to \$8,500 in an out of way upstairs theatre. "The Bat" (Princess, 2d week). Sensational hit. Playing to capacity, selling eight weeks in advance, \$20,000, with no one starred. (Previous week, \$20,600.) "As You Were" (Studebaker, 1st week). Heavily advertising pre-war prices, with \$1.50 matinee. One reviewer gave a "money line notice," "naughty but nice." \$15,000. "Happy Go Lucky" (Playhouse, 10th week). Still remains outstanding hit. \$12,000. "The Storm" (Olympic, 19th week). \$13,000. Did capacity business from Thursday until Saturday. Had to make way for Chauncey Olcott, who may not reach "The Storm's" worst week's gross, but early booking made the move necessary.

SPECIAL MATINEE SEASON.

(Continued from page 14.)

several successes among the new offerings being responsible. The Park hopped into the list with the heavy scoring of "Erminie." The others are "Greenwich Village Follies" (Shubert), "Passing Show of 1921" (Winter Garden), "Sally" (New Amsterdam), "Samson and Delilah" (39th Street), "The Bat" (Morosco), "Spanish Love" (Elliott), "Her Family Tree" (Lyric), "Gold Diggers" (Lyceum), "Champion" (Longacre), "First Year" (Little), "Lady Billy" (Liberty), "Meanest Man in the World" (Hudson), "Tip Top" (Globe), "Enter Madame" (Fulton), "Broken Wings" (48th Street), "Mary Rose" (Empire), "Transplanting Jean" (Cort), "Bad Man" (Comedy), "Prince and Pauper" (Booth), "Deburau" (Belasco) and "Cornered" (Astor). The cut rates also increased their list with a total of 12 offerings: "Jimmie" (Apollo), "Cornered" (Astor), "Mecca" (Century), "Transplanting Jean" (Cort), "Just Suppose" (Miller), "Three Live Ghosts" (Bayes), "Thy Name Is Woman" (Playhouse), "Little Old New York" (Plymouth), "Pagans" (Princess), "Daddy Dimples" (Republic), "Tinkle Me" (Selwyn) and "The Mirage" (Times Square).

George M. Cohan denied he is contemplating breaking forth as a baseball magnate. It was reported from Boston that he was interested in a Brooklyn franchise in the proposed Continental Baseball Association, Inc., whose object, it is said, will be to put clubs in major league cities.

Leading stars have volunteered for the Actors' Fund benefit matinee, Jan. 21, at the Century, New York.

The new theatre zone traffic rules, which have proved effective since they were inaugurated in New York last Wednesday, will not include matinee days.

NEWS OF THE DAILIES

Grand opera was presented in Paris Jan. 5 at the government opera house for the first time since countries went to war. Wagner's "Die Walkure" was the bill, and special police guards were provided, in anticipation of a riot such as occurred when "Lohengrin" was first presented after the Franco-Prussian war. Instead of trouble, a capacity house attended.

The eleventh anniversary of the opening of the Globe, New York, by Charles Dillingham was celebrated last week.

The whole countryside aided in the search for the 30-months-old son of Mabel Tallafiero (Mrs. Joseph P. O'Brien) when the baby disappeared from home at Stamford, Conn. After 17 hours the child was found in a woods.

Ethel Coolidge, of Andover, Mass., said to be a piece of the Vice-President-elect, has been engaged for pictures by J. Stuart Blackton.

"Blood and Sand" will be the first of the novels of Vicente Blasco Ibanez, Spanish novelist, to reach the stage. Tom Cushing's dramatization of it being announced for production by Charles Frohman, Inc.

"The Haunted House," a play by Owen Davis, has been accepted by William A. Brady.

"Welcome Stranger" was produced in Australia Jan. 3.

Iona Murtagh, from Berlin and Budapest, has arrived in New York.

Raymond Duncan, brother of Isadora Duncan, has been sued for libel in Paris by a wealthy manufacturer named Robert Bourdeau because he plastered Paris with one-sheet, saying Bourdeau had kidnapped his son, Malankas. Bourdeau says he took the boy to educate him, as he knew not how to read or write.

The Selwyns announce Leo Carrillo will be starred in a comedy, Allen Dinehart will have the lead in "Edgar Allan Poe," Ralph Morgan in "The Poppy God," and there will be a Jane Murfin comedy entitled "The Sign."

Virginia Best, understudy for Lillian Gish, eloped last week with Theodore Vanderlaan, son of a wealthy New York importer. They were married at Port Chester, N. Y.

The first Blue Law has been introduced at Nashville, Tenn., where the idea got its start. A bill introduced in the Tennessee Senate prohibits Sunday trains, newspapers, baseball and other sports, bars all buying and selling on Sunday.

A veiled woman, apparently an envious professional, appeared in the London apartment of Mme. Laurka de Kurylo, American dancer, and threw vitriol on her, crying: "You will go back to your own country now." The dancer's furs were burned by the liquid, but she escaped injury.

The Lyceum, where Ina Claire is in her second year in "The Gold Diggers," has been leased for ten years, dating from next October, by Charles Frohman, Inc. Famous Players is interested.

Fine Arts Pictures, Inc., has purchased 800 acres, the site of Camp Joseph E. Johnston, at Jacksonville, Fla., and will erect "Fine Arts City."

Newspapers report that Lee Shippey, poet and writer, is living in Monterey, Mexico, with Madeleine Babin, a French girl, who is the mother of his son. Shippey, who until recently was on a Los Angeles newspaper, had bluntly told his wife he loved the girl he met in France and advised her to get a divorce. She has refused to do so.

From England, where Peto Herman, ex-bantamweight champion, is to fight Jimmy Wilde, comes the information that Joe Lynch, Herman's conqueror, is not recognized as the champion. Herman joins the British promoters in claiming that the title only could pass by a knockout or in a 20-round fight, as per rules adopted at the world boxing conference in Paris in 1919. The United States was not represented at that conference.

The Hildinger Enterprises, operators of a chain of picture theatres, have acquired a large plot of ground near the Interstate Fair Grounds in New Jersey, preparatory to building an amusement park.

Capt. John Jacob Astor of the British Horse Guards or his heirs will receive \$10,000,000 within the next 20 years as a result of the renewal of the ground lease on the Hotel Astor, owned by the British branch of the Astor family. The old lease was renewed for 20 years at \$500,000 a year.

Carl Raymond, 86 years old, one-time first violin in the Theodore Thomas Orchestra, and later a concert player, was found in a starving condition in Chicago and succored by the police. An effort is being made to put him in the Cook County almshouse, but the old musician insists he still is able to earn a living. He composed "Just One Girl," a song which won with popularity.

"The naked tribes of East Africa are the most moral people in the world," said Dr. Ernest Seton Thompson, naturalist and author, during a monolog at a Pittsburgh theatre. He defends low-neck dresses and short skirts as morality and health influences.

Mrs. Blanche Bonaparte, wife of Jerome Bonaparte's grandson, has started action for \$100,000 against "Town Topics," alleging she has been slandered and held up to ridicule by the periodical publishing paragraphs declaring she is vain and likes to have her picture taken.

Albert, Babe and Queenie, three elephants attached to a circus in winter quarters at Bridgeport, Conn., last week pushed the show's trains to safety during a fire which destroyed \$17,000 worth of hay.

Congress is hearing arguments why American ships should be permitted to serve liquor outside the three-mile limit, as provided in the so-called Edmonds bill.

A second mortgage, for \$150,000, has been taken on the Manhattan opera house property by Fortune Gallo, the loan to run two years at 6 per cent. A first mortgage on the property is for \$300,000.

Mary Pickford recently was refused permission to make scenes among the immigrants on Ellis Island.

"My Old Kentucky Home," the inspiration of Stephen Foster, is to be preserved. The Kentucky State Legislature is seeking means to purchase the house where Foster wrote his immortal ballad. It is for sale at \$50,000.

Ethel Barrymore, stricken by arterial rheumatism in Cincinnati, was forced to cancel her engagement there, and other dates are problematical. She has been ill since Jan. 4.

Fritz Leibler wound up his two weeks' Shakespearean season at the Lexington, New York, Saturday, and will return to the same house Easter week.

Jan. 18 William Faversham, in "The Prince and the Pauper," will move to the Apollo from the Booth, New York, to make room for George Arliss in "The Green Goddess."

Mary Garden may become artist director of the Chicago Opera Company, and is quoted as saying: "Take it in a jiffy and make good."

"Kid" McPartland, former lightweight title contender, and for some time in charge of entertainment tax collections under "Big Bill" Edwards in the Internal Revenue Bureau, has resigned his position and will go into commercial work.

"Me" ("Dear Me"), the Golden production slated for the Republic, New York, brings forth a playwright who has journeyed to Broadway from the Ship News Department of the "New York Herald" via the screen scenario route. He is Luther Reed, co-author of the play. Grace La Rue is starred in the play.

An additional subsidy of \$140,000, bringing the annual total to \$300,000, has been granted the Paris Opera by the French Government. The Opera is said to have been running at an average loss of \$1,200 a week, due, it is alleged, to giving performances inferior to those of the Opera Comique, which is getting the patronage. The Paris Opera's gross is said to be about \$6,000 a week.

The Metropolitan Opera joined (Continued on page 24.)

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OUT OF TOWN REVIEWS

WOMAN TO WOMAN.

Atlantic City, Jan. 12.
A play that has all the marks of being a coming success appeared at Woods on Monday. It is a play of sex conflict, produced by A. H. Woods.

Michael Morton has conceived some seldom-spoken ideas of the sex question, particularly his free exposition of the usually subdued dual standard of the male.

The real triumph of the evening came to Willette Kershaw, who surprised by her nearly flawless transformation into a French danseuse, whose whole soul was wrapped in the spirit of being a mother.

Though he jumps to results with winged speed and draws together immense problems in one short-lived day of morning, afternoon and evening, Mr. Morton has written a play that is dramatically "over."

The French danseuse is in moneyed surroundings in a London environment, the dancer of society. She has come from humble French origin to heights of her own climbing, with a child she loves best. The climb has been of about four years' duration, and since that time she has not seen the father of the child, an English gentleman-soldier, an engineer. Her devotion to him has been constant and he has been the one love in her life.

The husband returns to see his French lady on the eventful morning of the first act. She has changed her name and is very happy. He is surprised to find himself the father of a boy he has always wanted. She learns for the first time who he really is, and the shell of distern human passion that made men other than they were in the seething turmoil of the war days in Paris is exposed before the domestic conditions of today.

The girl has a weak heart, which evidences itself with frequent well expressed action by Miss Kershaw. She resolves to give her treasure to the father, but knowing women and the English standards, goes to the mother to make the sacrifice herself. The second act, in which the husband's proposition is rejected and the two women pass through varying stresses of emotion, provides excellent and well accepted opportunities for Miss Kershaw and for Hilda Spong as the mother.

The child is given to the charge of the father on the eve of the ball at which the mother is to dance for the father's wife. There is an affected parting, the eagerness to go to the dance, the refusal of the physician, the spirited dash onward and the collapse. This final act is, for Miss Kershaw, a still more revealing opportunity, though the author has overwritten and too much overdrawn some situations.

The problems dealt with are those that will stand discussion, particularly that relative to the future of innocent illegitimate children.

PEGGY

Washington, D. C., Jan. 12.

Exter's daughters—
Adele.....Adele Boulaie
Betty.....Gladys Hart
Daisy.....Poppy Pompan
Flora.....Marie Gray
Irene.....Hazel Mayer
Jerry.....Mary Godsey
Mabel.....Rose Boulaie
Myrtle.....Jane King
Lucy.....Ellen Godsey
Hal Bramley.....Russell Mack
Fullie Clark.....Virginia Eastman
Larry Meadows.....Skeet Gallagher
Jimmy Baxter.....James C. Morton
Peggy Logan.....Virginia O'Brien
Andre Rambeau.....Wayne Nunn
Carmela.....Lelona Novase
Bunny Brown.....Joan Elton
John Potter.....Edward See

There doesn't seem to be a single chance in the world for "Peggy," the latest musical piece, to make its first bid for favor in Washington. The book is hopeless, there isn't even a foundation upon which to rebuild, and the score is lit a better.

Sunday night's audience at the Shubert-Belasco had but two things to be thankful for, a few members of the cast and the orchestration. This last feature was exceptionally good.

The first act convinces that an effort has been made for an imitation of "Irene," but the play stopped with only the "effort" outstanding. It is about a rich man who has adopted eight chorus girls, who call him "Daddy," and for whom he pays all the dressmakers, etc.; a young woman with a millinery shop, the old-time melodrama villain who advanced \$50,000 for the starting of the business and who wants the girl or the money within 20 minutes, and of course, the boy who works for the villain and loses his job because of the love he bears for the girl.

First among the cast was Virginia Eastman, a mighty pretty little ingenue, with a slight lisp, and really delightful; she helped a great deal to get the evening through at all Skeet Gallagher didn't have anything to be funny with. James C. Morton succeeded in putting a lot of pep into the show with his vaudeville methods, and although those methods were inclined to tend toward "bokum," he made them laugh, so he'll have to be forgiven.

Russell Mack just walked through the proceedings. The title role of Peggy was handled in a satisfactory manner by Virginia O'Brien, while Lenora Novasio, but for one fleeting moment in a dancing number, was lost entirely.

The music is by Lou Dymond, who also directed the orchestra. He is a much better director than composer, if he arranged the orchestration. The book and lyrics by Fred Caryl will never do. Nell Twomey did the best he could in staging the piece with what material he had; the dances as put on by Allan K. Foster "an along about on a par with other musical comedies."

Mr. Hilliard left a big opening for a comeback when he stated in the program "Mack Hilliard presents (prior to opening in New York)" "Peggy".

Meakin.

FOREIGN REVIEWS

KNIGHT OF BURNING PESTLE.

London, Dec. 20.
Speaker of the Prologues.....E. M. Robson
A Citizen.....Thomas Weguelin
His Wife.....Betty Chester
Ralph, his apprentice.....Noel Coward
Boys.....Dorothy Cheston
Venturewell, a merchant.....Marion Wilson
Humphrey.....Halliwell Hobbs
Merrythought.....Ivan Robin
Merrymouth.....Stanley Newman
Jasper.....Eric Morgan
Michael, his sons.....Hermione Baddeley
Tim.....Daria Zoya
George, apprentices.....Roger Livesey
Baptist.....E. M. Robson
Barber.....Philip Cunningham
Luce, daughter of Venturewell.....K. M. Robson
Mistress Merrythought.....Sydney Luce
Pomplona, daughter of King of Moldavia.....Dorothy Cheston
Produced by.....Nigel Playfair

Originally produced in 1613 and revived after the Restoration, with a prolog specially written for and spoken by Nell Gwynn, this play by Francis Beaumont and John Fletcher "Gents," provides "fair and comely dramatic fare," as they would have said 300 years ago. It is now at the Kingsway. The original text is adhered to with all the coarse, outspoken language of the period in which it first saw the light. In one place the merchant's buxom young wife announces the apprentice's playing is the best thing she's seen for many a long day with the exception of the haemorrhoidine. Later on the young gentleman himself says that he feels like a "constipated corpse."

Still, the coarseness of the language and heaven help any high school teacher who takes her pupils to the Kingsway armed with a book of the words as is the custom here when the "classics" are on—is lost in the art with which they are delivered, and will go unchallenged by 90 out of 100 of their hearers, and the hundredth will cut no ice with any one or anywhere—they belong to the days of Beaumont and Fletcher, an age cleaner than this, although men and women called a spade a spade and were not ashamed nor afraid to do so.

"The Knight" is true burlesque, and the worthy knight's adventures are strongly reminiscent of those of Don Quixote. It is remarkably clever fooling and as fresh today as when first written. The "apron" 'o' the stage of the theatre which runs into the real audience and combines those in front with those of a tight and ruffed age, those favored few who by right of rank or money sit on the stage and alighted the players by passing backward and forward or by verbal interruptions adds to the general enjoyment. Throughout the piece one scene alone is used, that of the interior of the old Elizabethan theatre with its high walls—at the Kingsway a bear even climbs up its pole "just beyond these walls and has buns thrown to it by the mimic audience—and quaint little stage with musicians' gallery above, the furniture being moved to meet the requirements of any play whose "business" requires him or her to be seated. Other scenes are represented by placards announcing what they are and the height of prodigality in production is reached when a page boy puts little, green Nook's Ark trees about to represent a forest.

The whole thing is capital entertainment; there is good acting, good dancing—were there any prettily formed premier dancers in the days of Beaumont and Fletcher?—and a little singing of the bucolic order, and the play should certainly bring back some little prosperity to a theatre which can most certainly do with a success occasionally.

The story concerns a worthy citizen of London who, together with his wife and apprentice, Ralph, go to the theatre, where a play, the "Merchant of London," is being enacted. They seek oranges and generally make themselves comfortable, but neither the play nor the chief player is to their taste. They demand a change of bill, and also that Ralph shall take the leading role. This is conceded to and Ralph, fearfully ruddled, appears as the

worthy and chivalrous "Knight of the Burning Pestle." Ralph is skilled as a player, so skilled, in fact, that the merchant might easily have had cause to be suspicious of his good dame's interest in him, and would have been in this year of Grace. He plays the part, and despite many interruptions from the good woman, who will scarcely permit any other to speak for anxiety to get him on again, unwinds a romantic story of maidens and chivalrous knights, of hard-hearted parents, of effeminate favorites and affairs of gallantry, until in the end we see virtue rewarded and vice trampled under foot, a finale which shows that the popular taste in dramatic fare was much the same in the Elizabethan era as at present. But for the complete dressing of the female characters, the absence of legs and nude backs, the piece might easily have been a modern revue provided by accident with an understandable plot.

The acting is excellent. Betty Chester gives a fine, if bolsterous, study of the Merchant's wife despite the difficulty that she is practically working from the audience and even has to make her first entrance to her "apron" seat from the orchestra stalls of the genuine auditorium. This entrance together with those of the Merchant and Ralph at the same time, are the only things which strike the watcher as at all incongruous.

Thomas Weguelin is fine as her stolid husband, the Merchant. Noel Coward, a youthful actor of much promise, bears the brunt of the performance on his shoulders as Ralph. Venturewell is played rather on the lines of the "Melancholy Dane" by Halliwell Hobbs, but his sombreness seems a little out of the picture. The joyously bibulous Merrythought receives fine treatment at the hands of Stanley Newman. This is one of the best shows in the piece. Marion Barton is good as Mistress Merrythought. Sydney Luce conveys the amorous Luce cleverly, and Dorothy Cheston is excellent in the small part of Pomplona, though why she should adopt a rustic accent is hard to discover—unless it has some subtle reference to the days when female parts were played principally by boys, and a woman, even the most fatuous yokel, must have been a god-send and a big box office draw to the showman. All the other roles are well played, and the whole production is so good that we could wish it to be staged at a theatre where the chances of success would be just a little more certain.

LA MATRON D'EPHESE.

Paris, Dec. 26.
Mme. Cora Laparcerie has produced a three-act antic comedy by her husband, Jacques Richepin, at the Renaissance. It is an interesting effort. There is incidental music by Tiarko Richepin, who proves himself an accomplished musician.

The story is apparently adapted as a farce from Petronie, the fabulist Lafontaine having likewise used it in his day. An inconsolable widow, Praxigora, vows to abide in the cemetery near the remains of her late husband. The funeral ceremony is displayed with the pomp of the period.

Xanthias, a handsome soldier, whose duty is to guard the body of a political offender recently hung, flirts with the charming matron, and she is not insensible to his masculine charms. Consequently, when the family begs her to entice the soldier to her side while they steal the body, Praxigora is ready and willing.

They pass a delightful night in the warm moonlight, and in the morning the soldier is horrified to learn the corpse has been smuggled away. It means he will be hanged as a punishment for his neglect. On the advice of an artful old keeper, who has been flirting with the hand-maiden, the body of Praxigora's spouse is substituted so that the officers may not notice the theft.

As the lady now ardently reciprocates the love of her soldier boy, she reluctantly consents, preferring a live man to a dead one.

This ghastly plot, of Roman origin, is treated as an amusing comedy, written in verse, and well played by Mme. Laparcerie as Praxigora, Colin as Xanthias, R. Hasti as the guardian of the cemetery. There are several roles also well handled, considering the difficulty in presenting such a subject.

Kendrew.

LA CEINTURE DE VENUS.

Paris, Dec. 26.
Operette in three acts by Henri de Corse and Victor Darlay, produced by Louis Demarchand. The music is arranged on popular lines. The fairy tale was perhaps intended for the Chatelet, but found a trifle too near the knuckle, though it is not really naughty. It will please the holiday crowds, but is a bit trivial.

It is the usual visit to different resorts, but Mr. de Corse this time has confined himself to France.

The costumes are rich and often scanty. There is the inevitable jazz band, local topics and luminous scenery of Frey. It constitutes a sort of revue, or perhaps a kind of English pantomime.

The role of Venus is held by

ABANDONED NOOK.

(IN YIDDISH.)

Chaim Hersh.....M. Samuloff
Cresel, his wife.....Mrs. Nadolash
Nook's children.....Ellas Tennenholz
Nook, an undertaker.....Mr. Goldsmith
Cresel, his wife.....Mrs. Laxer
Rabbi, their daughter.....Cillie Adler
Theodor, Nook's father.....L. Satz
Dobe.....Mrs. Rosenthal
Chatskel.....Boris Auerbach

A testimonial performance tendered to Ludwig Satz at the David Kessler Second Avenue theatre, Jan. 6, together with Cillie Adler and a supporting cast of eight principals, revived Peretz Hirschbeim's folk play, "An Abandoned Nook" for the delectation of an enthusiastic and crowded audience, and co-incidentally for the curiosity of several managers from Times Square, who, obviously, had chosen a night off to see of what stuff this fellow Satz was made. From an overcrowded box Arthur Hopkins availed himself of a peep into this play; from an aisle seat David Belasco, and sharing the other, Joseph Jandekern, himself a pioneer among Yiddish actors in America; from another part of the house was the observant William Harris, Jr., Montague Glass and a representative of the A. H. Woods office.

Between the intermissions there was a buzzing Harris was considering Satz for the leading role in Dymov's "Bronx Express," which the former had acquired for presentation on the American stage. From another source it was reported Belasco had made overtures to Satz, but that the matter rested in finding a suitable play, and the rumors included that Hopkins might utilize Satz in future productions.

The play of Mr. Hirschbeim took on a professional lease of life when Maurice Schwartz, nominated in the program as director, produced the piece last year at the Irving Place with more than moderate success from the box office and an artistic success by unanimous journalistic opinion. When first seen its significance established itself in the fact that while the play itself was of no great intrinsic value, there was an illusive something to it, a touch of poetry as a remarkable character interpretation that sent it over with great appeal. And so the play endured.

It is a quaint comedy of a phase of life between two families in the so-called "abandoned nook." It is filled with the richness of lore that is found in some of Synge's Irish plays, or Lady Gregory's for that matter; but it is never vital in the sense of vitality which a Bernard Shaw may endow a play despite a graphic drawing of its characters. In "An Abandoned Nook" the representatives of two households—one a miller, the other an undertaker—are the central figures of a feud. The undertaker would abandon his profession, and, egged on by the sinister influence of a wealthy, imposing and prospective son-in-law, threatens to compete with the miller by building an additional mill. The miller's son is infatuated with the undertaker's daughter; the attention is reciprocated. Matters are brought to a head when the workmen dump the stones on the undertaker's premises preparatory to building. At this the miller's son takes drastic measures, first by knocking in the windows of the undertaker's home, administers a sound thrashing on his rival and the final scene is the happy reunion of all.

To understand this play is to know provincial Yiddish life as it is lived in the secluded corners of either Russia or Poland. Without pre-knowledge much of the poetry, the elegy of it, is lost upon an alien audience, and few, if any, translators have the gift of being able to translate the Yiddish idiom into English or any other language. If the presence of the representatives of the American theatre that evening is an argument for its possible adaptation into the American drama, the hint is to leave it alone. For some time Broadway's dilettantes have been urging "Give us 'The Idle Inn'" and other plays done at the Art, peculiarly adaptable to the environment of the Yiddish theatre. They know not whereof they speak.

In selecting "An Abandoned Nook" Ludwig Satz picked a meagre role for himself, yet one despite its brevity made his performance easily the outstanding hit of the evening. The Yiddish theatre can boast of no greater comedian in its followers today. The only one in the Yiddish theatre of America who may be regarded as his peer is Rudolf Shilkraut. To understand Satz's versatility is to point to a predecessor of similar talents in comedy in the Yiddish theatre. That is the late Sigmond Mogelsohn. Satz is a unique because he is natural, because he does not overact, and still more because his developed sense of characterization has had its foundation in an innate

Odette Myrtil. She is certainly charming, as is also Simone Judic, but many of the 100 pretty women as announced do not amply support the management's promise.

It is at the Apollo that Raphael Baretta is to mount "The Storm" early in the spring. Will the present program last until then?

Kendrew.

talent. Time and again he provoked his audience into unrestrained laughter. The part in less capable hands could never have stood out to such a degree.

In Miss Cillie Adler, the daughter of Jacob P. Adler, whose brief introduction to American playgoers was with the Theatre Guild's production of Pinsky's "The Treasure," the Jewish stage has one of its most accomplished actresses of the younger generation in that theatre. Her role in this piece is that of a naive maiden still in the "teens" of blushingness. A tendency to over-emphasize married an otherwise splendidly drawn character. Mr. Samuloff's work is praiseworthy, though it was never exceptional. Mr. Tennenholz scarcely suggested the 20-year-old boy; Mr. Goldsmith found himself in a part beyond him. The Chatskel of Boris Auerbach scarcely had any merit. There was nothing to distinguish the women folk from being exceptional in their respective parts in this play.

At the conclusion of the third act Mr. Satz was rewarded with so.30 dozen curtain calls, all of which he shared liberally with the rest of the players.

The production was poorly staged, the direction lacking, it seemed in the many excellent points which were scored by a stock company at the Irving Place, also under Maurice Schwartz's guidance.

THE EMPEROR JONES

An Old Native Woman.....Christine Hill
Harry Smithers, a white trader.....Jasper Deeter
Brutus Jones, Emperor.....Charles S. Gilpin
The Little Formless Fears.....Alan McAtear
Jeff.....Leo Richman
The Negro Convicts.....Paul Miller
The Prison Guard.....James Butler
The Planters.....Arnold Schwartz
The Spectators.....Clement S. Gilpin
The Auctioneer.....W. D. Sliger
The Slave.....Jeanne Begg
The Congo Witch Doctor.....Charlotte Gruvert
The Crocodile God.....Alan McAtear
Lena, a Native Chief.....John L. Procope
Soldiers, adherents of Lem.....Herman Omer
Leo Richman
James Shields
J. B. Brinsley
Leo Richman
James Butler
Iden Thompson

From the narrow, stuffy, hard-benched confines of its own theatre on Macdouga street to the more commodious Selwyn the Provincetown Players ventured to show their wares Dec. 27 in a series of special matinees under the auspices of Adolph Klauber.

Interest centers itself chiefly in this double bill on the previously chronicled "Emperor Jones," by Eugene O'Neill, prolific writer of one-act pieces and better known on Broadway for his "Beyond the Horizon."

This piece unfolds a grim tragedy, the genuineness of which is undisputed, mixed with the cynicism of youth to whom life seems an animated canvas from which his characters emerge rehearsing poignantly the futility and the bare facts of life.

Thus in "The Emperor Jones" is the graphically drawn and equally graphically enacted vision in which a negro, challenged by a relentless fate and an unforgiving conscience, stabs through the African jungle. He seeks safety from a pursuing mob—from men of his own color if not of the same creed, whom he has hoodwinked and hypnotized into making him emperor.

But more forceful than the action which transpires through eight scenes of this unique and unconventional play, beginning in midafternoon in the audience chamber of this bogus regent and concluding with the dawn at the end of the plain where the forest begins, is the brilliancy in conception of the author's lines. The satire, the picturesque froth of the negro's vernacular is manifest of creative genius by this author. More important is the originality in theme suggested by the molding of a silver bullet by these natives as the only means which may snuff out the life of their victim.

The play is yet the more unique in that the principal role has been entrusted to a negro, who, from the minute of the curtain's rise to the last minute's action, dominates the stage. He is Charles S. Gilpin, a former member of Drinkwater's "Abraham Lincoln" cast, who handled a bit in that play.

A great deal must be conceded to his ambitious performance. He shows the result of careful training, of ability to rise to emotional heights, of a similar ability to submerge himself in agony to the degree of impressing his auditors with his suffering and winning their sympathy. His performance is attention-winning and seldom, if at all, does the interest wane. A monotony now and then ensues, but is easily overcome.

With the lowering of the successive curtains, the action and theme is augmented by the beating of a tom-tom drum, somewhat reminiscent of Belasco's "The Drums" (Continued on page 23.)

MAJESTIC, CHICAGO.

Chicago, Jan. 12. The theatre was packed from top to bottom, and they were turning them away at 1 o'clock. Bee Palmer failed to show either on the matinee or night. The reason given was the loss of baggage. For the matinee Whiting and Burt substituted, jumping over from the Palace—on the night show, baggage still lost, Louise Dresser and Jack Gardner, from the State-Lake, replaced her.

The matinee ran with a zip and a bang. The show was opened with "Doodle" fifteen. Most likely Miss Ioleen has been told before she can't sing, but after delivering two songs in "one," she goes to full stage for a jazz dance on the tight wire that brought her back for three bows.

Lew and Paul Murdoch, two juveniles that admit in song they can't sing, but are dancers, went to the meat of their act after one chorus. The boys are right, but they sure can dance—everything from acrobatic, eccentric to jazz.

Harry Hayden and Co. deserve special mention for the Co. They were Scott Moore, Eloise Murray and Virginia Marseillus. Hayden does a beautiful boy lover, who just can't say the right thing to the right girl, and is offered advice by a married man. No one is credited with this little playlet, but it is as sweet as a nut and played exceptionally well.

Harry Adler and Rose Durbar have their own way to introduce animal imitations. Adler has been blessed with a natural funny face and takes advantage of it.

Lillian Shaw, though billed lower down, took the place allotted to Miss Palmer. She never sang in either form.

James B. Donovan and Marie Lee followed, and with James' likeable smile and witty stories and Miss Lee's cheek dancing they all won a place in the run.

The Cans nos proved an audience does remember, receiving a reception, and they proceeded to dance their way into another hit. The orchestra at one time seemed to o-democratic, but they danced to just the same without changing a smile.

Whiting and Burt went through some new and some old numbers, but were never in doubt as to their popularity. The two-act swept the house. James and Elita Mitchell closed an all-around good show.

PALACE, CHICAGO.

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waiting to get past a long line of ticket buyers, all one heard was "This Jessel has a great act. Some friends saw it at the Majestic and told me not to miss it."

It was a Jessel audience. Herman and Shiley, veteran show openers, have tried to get away from holding the No. 1 spot and have turned their dancing eccentric contortion act into "almost a sketch." Now the only thing they need is a writer to write some talk with a little plot to bring out George Herman, and they will be set. There is no question as to the quality of Herman's contortion ability.

Leon Varvara, doing a singing pianoloop, has a cold personality. There is no need for this, as with his present routine and material he is a deuce spot act.

Frank Wilcox in "Ssh-h," by Vincent Lawrence, is supported by five other capable actors. The action is fast and the situations funny, taking three healthy curtains.

Marie and Mary McFarland sang three high-class numbers, two in English and one in Italian, and bowed off to well-earned applause. One of the sisters appeared to be suffering with a bad cold.

Lee Rose and Kathryn Moon, assisted by a piano player and blue eye with a fancy border, proved capable. They sang in a likeable manner and showed plenty of speed, action and originality in their dances, finishing their portion of the program with a fast, whirling, acrobatic finish. Miss Moon does four changes of costumes which show taste.

George Whiting and Sadie Burt, as a two-act, went off with salutes of applause, doing two encores without music. George Jessel, in his "Troubles of 1920," with his 18-karat east, knocked them for a goal. His opening received many laughs, and the "Mother" bit was worthy of Vera Gordon.

Holmes and Wells carried their portion of the act with due credit. Owing to the act having the next to closing spot, Jessel brought the entire company out in "one" for a little impromptu speech, long enough for the Three Lordons to set up their casting razing. Though this closing act is one of the best of its kind it could not keep them in.

STATE-LAKE, CHICAGO.

Chicago, Jan. 12. Louise Dresser and Jack Gardner headlined, and were received with open arms. They were awarded four curtains, with more if they wanted it.

Duffy and Mann took the applause prize with their neat comedy skit, and every line meant a laugh for them.

Billy Arlington and Co. ran a good second for the honors. Their finish with a never-missing harmony number brought them off to a hefty hand. Billy Shone had a hard time next to closing, but kept in the running. He did a baby bit and then wrote his own ticket.

Earl and Sunshine showed how they sang and danced in grandma's days, and though it isn't an act for this kind of an audience they took three big bows.

Four Harmony Kings, colored men appearing in full dress, closed the show, getting the usual applause.

Rose, Ellis and Rose opened the show with some nifty barrel jumping. Harshel Hendler and Wm. Bruck were not on this bill.

CHATEAU, CHICAGO.

Chicago, Jan. 12. The Chateau unbelted a brand of vaudeville that explained the capacity crowd and little was left to be desired, the Northsiders seldom, if ever, made so much noise with their hands.

Hector's dogs opened and made them take notice. Allen and Canfield followed with neat chatter and song. Eddie Allen has a pleasing personality and his voice was in excellent form. Miss Canfield registered a dandy character-bit.

"Syncopation in Toyland," with Freda Leonard and five Kings of Jazzopation displayed a novelty in setting and arrangement of a jazz band act. The act is in much better shape now than when last seen. It has class in Freda, who is a big favorite here, and her band is one of the best heard in these parts in some time. Frankie, a prodigy of Miss Leonard's, is an asset.

Henderson and Hildray almost

stopped proceedings with their coon town stuff, an ideal next to closing act for this bill.

"Dance Creations" closed the show, special setting, fine dancing, beautiful wardrobe. Edward Stanislaff has surrounded himself with five peaches who can dance. Well balanced bill well received.

RIALTO, CHICAGO.

Chicago, Jan. 12. Nora and Sidney Kellogg opened the show, playing several instruments. The audience liked it. Harry West and Chums, three men and a woman, sang several harmony numbers. West did comedy, getting laughs, and closed with a harmony song.

Troutner and Heffer, a two-man blackface team, though having old material, were well received and they fed the audience "hook" just as they wanted it.

Mary Kelly was at home at the start. She is a tall, slender beauty, with personality and a winning manner, and above all, a real "blue" voice. She has a sterling way of putting a number across and proved one of the hits of the bill.

Eddie Schwartz and Julia Clifford had no trouble holding the next-to-closing spot. Eddie does a neat Hebrew character, while Miss Clifford, a striking blond, feeds her partner and also sings a ballad which proved an outstanding hit. He tells gags, all new in this territory, not one missing. They stopped the show. Three Melvin Brothers closed with their well done hand-to-hand balancing.

AMERICAN, CHICAGO.

Chicago, Jan. 12. Three Taketas, a Jap foot juggling and balancing act, started. After the opening trick it is really a one-man turn, as to him is left the heavy end. This little fellow does some nifty head balancing on a trapeze, also some fast foot juggling with one of the other boys, while the third looks on, outside of doing a few tumbles and backsprings. The act is beautifully dressed, displaying a marvelous drop.

Next to follow were the Murray Girls, who sing. These girls immediately captivated the audience. A shimmy-jazz number by one and an eccentric rube number by the other were excellently delivered and received, with a double number for the finish. The girls have looks, wardrobe and talent. They made way for Nolan, Leary and Co. in a playlet, "Oh Jasper." This little sketch has to do with a young girl infatuated with Jasper Jewett, film actor. There is a little fun about Douglas Fairbanks that could be eliminated, as it is uncalled for.

Palo and Palet were the sensation of the bill with their musical instrument. Burkhardt and Roberts held the next-to-closing spot, Charley Burkhardt replacing Irving Roth. The act has improved 100 per cent. since last seen. It is built for laughs, with Burkhardt getting plenty, especially on his bridal bit, while Sammy Roberts as the traffic cop makes a splendid straight.

Gil E. Brown's "Spic and Span," with (Miss) Robyn Adair, closed. It is a Spanish song, dance and musical revue, consisting of 10 people—four girls and six men. A special set, with a balcony and lots of wardrobe. With a little more work around here it will be presentable for the better houses.

HIPPODROME, CHICAGO.

Chicago, Jan. 12. Jazzarimba Trio opened to about 50 people. Three men in sporting suits playing on two marimba-phones, banged several pop numbers away, none of the trio being exceptionally good players. La Rose and Adams came on and tried their best to win over the "audience," but in vain. They have some bright chatter, but neither has a good voice, and as the most is singing, they were not given too much consideration. Harry Tsuda, in front of green plush drop, accomplished some nifty hand balancing and globe rolling.

Tom Moore and Girls, Moore doing a drunk character, assisted by two girls, followed. Moore works too hard in putting over his talk, and though he started slow, he finished big, probably due to his changing from drunk to a nut character. The two girls sing and dance, and make several changes in costume.

Vera Burt and Her Syncopated Steppers, consisting of a woman and five men, all the men are dancers. The woman has a voice with excellent delivery, but the act misses, and is only small-time.

Cleveland and Dowry, following a weak bill, had no trouble running away with all honors. The woman opens with a song, when the man makes his appearance eating a banana, and has a banana in his hand throughout the act. The man is a dry comedian, and at times the audience howls at his talk, while the woman has a sweet voice and helps him put over the dialog. Gantiers' Bricklayers closed. The bricklayers are dogs that go through a routine of stunts without any one appearing on the stage. The act got laughs and held the audience.

SAXE IN CHICAGO.

Milwaukee Showmen Buy Out and Retire Moir.

Chicago, Jan. 12. The Saxe interests of Milwaukee have purchased Harry Moir's Madison street string of first-run picture houses, second-class structures but prosperous exhibition, stands. They comprise the Rose, Alcazar and Boston, the Boston on N. street, near Madison, the others on the block where Moir's Morrison hotel stands.

Moir's houses are among the veterans in this town and have made several fortunes.

This marks the invasion of the Saxes into Chicago and the withdrawal of Moir from theatricals.

AUTO THIEF "NICE."

Miss Timponi Recognizes Man Who Stole Her Car.

Chicago, Jan. 12. Mrs. Rollo Timponi, wife of the manager of the Colonial, was surprised when she met the man who had been arrested for stealing her automobile. "Why, I've met him before!" she exclaimed when detectives brought Albert Moore out of a cell in the bureau. "I met him at a party about a month ago and danced with him. He seemed so nice."

Mrs. Timponi was Helen Lelsly, formerly of the "Follies." She lived in Cleveland before coming to Chicago with the "Follies" and was married to Mr. Timponi.

TRYING VAUDEVILLE.

Chicago, Jan. 12. The Windsor has announced a change in policy from pictures back to vaudeville. It will be booked by Coney Holmes of the local Gus Sun office.

Last year this theatre made a healthy profit, used as a tryout house. This season it tried a split week policy with \$1,500 programs, but the patrons failed to enthuse.

EDELWEISS GARDENS CLOSED.

Chicago, Jan. 12. The Edelweiss Gardens has succumbed to prohibition. Loss of revenue was given by Richard Otenreider, lessee of the building, for the failure of this beautiful garden to survive.

Isham Jones' Band on Roof.

Chicago, Jan. 12. Isham Jones and his orchestra, who have made themselves famous in and around this territory with their marvelous syncopation band, will appear for three days Feb. 1-3, on Zeigfeld's Roof.

Jones was formerly at the Rainbo Gardens, one of Chicago's famous cafes.

Kerry Meagher Traveling.

Chicago, Jan. 12. Kerry Meagher, of the Western Vaudeville Managers' Association, has left for a trip that will take in the West Indies.

Mr. Meagher will be away six weeks.

H. & M. in Chicago.

Chicago, Jan. 12. The Harket & Meisel trunk concern of St. Louis will open a big branch here of their trunk making plant.

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CHICAGO NOTES.

Chicago, Jan. 12. Dick Hoffman of the Unity Vaudeville Exchange has taken over the Majestic, Columbus, O., and will book it with a split-week policy.

A special record is being rushed out by the Columbia people with Al Jolson singing "Ohio." This will be issued as a special.

John Alden, one of the writers of "La Veeda," was sued for divorce in circuit court by his wife, Mrs. Beatrice Alden. The couple were married Sept. 4, 1915.

Lillian Gonne, of Gonne and Albert, is reported to have left the act and gone to her home in St. Louis. Albert is continuing with a new partner over the Butterfield circuit.

PAID ATTACHMENT.

Chicago, Jan. 12. Fritz Scheff and the company supporting her in "Gloriana" were attached in Sandusky, O., for \$798.35 for money claimed as due the National Printing and Engraving Co. Threats to tie up the show got quick action on payment of the bill.

Fritz Scheff, who closed with "Gloriana" in New Castle, Pa., Jan. 5, brought in the entire company from that town on her own hook.

The company had received no salary for over three weeks. It was following the stand at New Castle. Miss Scheff decided the foolishness of continuing with everyone living on hope.

Fred C. Whitney is the owner of the show and had placed the star under a three-years' contract which, following the narrated incident, is declared null and void.

"ELI," The Jeweler

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Sabar
IMPORTER

WELL KNOWN SUB-TITLES

The National Board of Review's recently announcing best photoplays of 1920 said nothing of the year's best screen play sub-titles. Here they are:

That Night.

"Traveling drummers never take no liberties with me, 'cause why—feel that arm!"

Jim Black, with a soul as dark as his name,

"Your golden voice belongs in the city!"

"Some men would give their lives for fame, some for fortune—all I want is—YOU!"

And then the stars came out!

"I cannot accept your aid—I do not love you!"

"You must go now—my husband will be here shortly!"

Next Day.

"Last night I could not sleep, thinking of you out in all that storm!"

"This is Friday the thirteenth—unless the mortgage is paid I must foreclose!"

Then came dawn.

"You are young, pretty—you must have some friend, some man, who will pay the rent!"

Lord Devonshire, with a heart as yellow as his spats.

"You cur! I'll show you how to treat a lady!"

And then the tide came in.

"Only the lowest kind of a scoundrel would dare to tread on a lady's train in a ballroom!"

"Remember, Penelope, you are your mother's child. No dog of a Hatfield shall ever have you!"

And while the smoke of the Caxton mills curled lazily over the valley Mary sat and thought out her problem.

And then came spring.

Bear up, Loyola, the hills will soon be gay again with the glad blooms of May.

"You ruffian, if you don't at once unlock that door, I shall shoot!"

"I said that I would marry you, but I never said I could love you!"

Greenwich Village, familiarly termed by its denizens Greenle, where Art and Life and Laughter and Love ever romp in joyous confusion.

Night came swiftly.

New York, the City of Dreams and Dreamers, Jazz and Jazzbo!

"Be here at midnight, the last down train will have gone, the night watchman be asleep, and the girl—alone!"

"Lady Wilmot has temperament—one of those women who marry for money and elope with the chauffeur!"

"We must take the child! It is the only way!"

The hush of evening was as the lull before the storm!

"No one suspects. When they seek me—Pffat! I shall be in Europe!"

"Because a girl who works for her living wears 'em short top and bottom ain't sayin' you can get fresh with her!"

The snows of the hardest winter ever known in Pleasantville had melted. Nature was once more struggling for her place in the sun, when—

Hector Bollingbroke, scion of a noble heritage, false to his heritage, but ever sleek, suave—slimy

Daisy Ainslee, a child of the forest, knowing aught of the dire evils that awaited her in the great world outside!

"At last, Jem Harding, we meet again, and now—!"

"I saw them take the train. She carried a suitcase!"

"Cheer up, mother, she will come back!"

It was a night of nightingales—the woods resounded with their songs!

"Go! But, remember, I shall follow you to the very jaws of—!"

That afternoon.

"Drop that gun!"

"No man in Bludso's Speak-Easy ever dared to question Coddington's authority!"

"With the stealth of a panther and the craft of a fox, the Trapper of Me stole softly toward her prey!"

And then the moon came out!

"I married him—I didn't love him—I am punished!"

"There was no ceremony—he led me to believe—I!"

"Be good to my little gal! She is all I have now!"

"Come with me and you shall have everything—comfort, luxury, love—Remain, and—!"

"Stand back! I am going out of that door dead or alive!"

"Come at eleven, my husband will be at the office!"

Three years passed swiftly for Imogene, thanks to the magic miracle of love.

GETS SPECIAL PERMITS.

The application of the Junior Orpheum Co. to be permitted to slightly violate some of the provisions of the city's building code, which has not been revised for a number of years, stirred things up in the city council and open charges of "sandbagging" were made.

The ordinance asked for the following permits, all in violation of the building code: That seats be 32 inches from back to back; that there be 14 seats in a row, instead of 13, between aisles; that the company be permitted to construct an exit onto an alley below grade, to be reached by an iron stairway; that permission be given for the erection of a large canopy over the theatre on 14th street, and that rooms for the stage hands and musicians be below stage and artificially ventilated. Also that the company be permitted to use the space under the sidewalks, for business purposes.

The ordinance had already passed the lower house, but struck a snag in the upper house which referred it back to the committee on building for a public hearing.

When the ordinance was again brought up in the council it was quickly passed, granting most of the special privileges asked for, which means that the construction work can now go ahead without further interruption.

MARX BROS. REPRODUCED

More big acts are promised to vaudeville through the medium of Timberg & Leonard. The firm has plans to present the 4 Marx Brothers in a musical playlet, that will do away with their former characters and will contain 10 other people besides the family. Herman Timberg is writing the act, also the music and lyrics. The turn is due to start rehearsing within a few weeks.

The Marx Brothers were under contract to Charles Dillingham but were released when it became impossible for the producer to place them, meanwhile playing vaudeville as formerly. It was rumored the quartet was to sail for England but the trip is now off.

Another act the Timberg-Leonard combine will send forth is "The Bridal Suite," with 14 people.

Timberg's partner is Benny Leonard.

JUDGMENTS.

Following is a list of judgments filed in the County Clerk's office (first name judgment creditor, second judgment debtor, amount of judgment):

Motion Picture Trade Directory, Inc.; Federal Printing Co.; \$121.58.

PRODUCTION ENGAGEMENTS.

May West, by the Shuberts, for the show atop the Century Roof.

A "MUTUALITY" DECISION.

(Continued from Page 11.)

mutuality. He couldn't escape, however, from his own obligations, because they are specifically stated in the contract.

And right here, the court, in dealing with that lumber matter, voiced an opinion that is worth study: "If the plaintiff was anything but a schemer and a dishonest man, he intended when he signed his contract that the defendants should understand that he was binding himself to take all the output of their mill . . . and the defendants would not, if they were not lunatics, have signed except with that understanding. It is inconceivable that they would have tied up practically the entire output of their mills for a term of years and agreed to sell to no one but plaintiff except with the understanding that he was to take that output."

Apply the terms to the theatre. Let the "party of the first part," the agent, be the "plaintiff"; put the actor or actress in the place of the "defendant"; make "mill output" the defendant's picture or stage talent.

"The defendant," the judge says, would "be a lunatic" to sign up exclusively with the "plaintiff" if he did not expect the latter to represent him faithfully and keep him [output] in circulation.

In the case of the lumberman, he had the mill people bound to deliver the goods, because "mutuality" was specifically shown in his agreement. But many show people take "mutuality" for granted in signing contracts and do not know what they are signing. They specifically agree to pay over a part of their salary and to perform other acts, but in many cases the other part does not agree to anything specifically.

The point here is to draw the attention of the stage person to what in the past has been his own trouble and his own carelessness; to show the necessity of making a contract a business proposition. Too many things in the show business are left to "friendship." In making contracts, "friendship" should be forgotten and a lawyer brought to bat to insure "mutuality" is there, without having to wait and waste money in a court battle.



BURTON GREEN Presents
IRENE FRANKLIN
IN VAUDEVILLE

Opening at Mount V N. Y., Jan. 13-15. Cleveland, Buffalo, Toronto and Montreal to follow.

NEW ACTS.

"My Tulip Girl" is to be put on again by the A. & A. Producing Co. The turn was produced last season with Paul Porter in the lead. When the latter withdrew and then entered "Little Old New York," DeLeon and Davies were placed in the act. It was taken off during the summer.

Marjorie Gieson has joined "The Rose Girl."

Barney Ward (Irving and Ward), single.

Al Weston and Irene have returned to a skit they used 12 years ago, when it was known as "The Reporter." In revised form it is called "What's the Idea?" The turn calls for five persons and is played in "one."

Jack Mooney and James Conroy, new act, called "The Plasterers."

Low Brice, single turn, piano player.

Dorothy Sadler, two years with "Kiss Me," as the vampire, has retired from that organization and will return to vaudeville.

Dave Ferguson and Lucille Fields in "Alimony," by Andy Rice.

Rath & Garren are producing a new vaudeville act to be called "Aeons and Ages." Five special sets of scenery and six people, including Jack Helene and Ann Thomas.

BUSINESS TROUBLES.

An involuntary petition in bankruptcy has been filed against the Independent Talking Machine Co. of Manhattan, Inc. 12 E. 42d street. Century Plating Co., Inc., 145 W. 45th St., phonographic accessories, has assigned for the benefit of creditors to Maurice Neckritz.

Miles' Detroit Manager Resigns.

Detroit, Jan. 12.

Fred Shafer, manager of the Miles, Detroit, has resigned.

NOTES.

Bill Halliday sails Jan. 15 on the Kaiserin Augusta Victoria, to play in vaudeville in England.

The Marion, Ky., opera house was destroyed by fire Monday.

L. Lawrence Weber and William B. Friedlander have formed a theatrical producing partnership.

Jerry Hitchcock, the vaudeville agent, formerly associated with Rose Curtis, has become allied with Joe Kierman and will book with the Keith office.

Chas. Spinard, formerly in the Rialto Barber Shop, has opened his own shop in the Bush Terminal Building on West 42d street.

Gertrude Hoffman will make her first vaudeville appearance of the season at the Palace, New York, late this month.

Fire of unknown origin completely destroyed the Grand theatre at Frankfort, N. Y., when it swept an entire block of Litchfield street.

The engagement of Ethel Lytle, dancer, to Frank Perley, manager of the No. 2 "East Is West," is announced by Miss Lytle's mother.

Eddie Fredriks (Fredriks and Palmer) is New York manager of the Jack Fox office.

Fred Singhi returned to the Keith booking office after a southern trip for his health.

Helen Elizabeth Rover, formerly with "Good Morning Judge," is engaged to wed George Frank Coley, non-professional, Jan. 16, in New York. The announcement is made by Mrs. Julie Boldman, mother of the bride.

Eddie Grant, formerly with the Chamberlain Brown office, is now with Arthur Lyons as manager of the production and casting departments. Harry Gordon (Burt and Harry Gordon) is also with Lyons.

Clarence Drown, former Los Angeles Orpheum house manager, has been appointed Pacific Coast representative of the Manhattan Booking Exchange. The Manhattan supplies features to picture theatres.

Mercedes, who recently established a vaudeville agency business, has announced he has dissolved all business affiliations with Jack Linder, formerly his business manager.

The Majestic, Williamsport, Pa., formerly playing combinations, has been added to the Shedy office for vaudeville last half of each week.

I. Bennett Curtis, brother of Jack Curtis (Rose & Curtis) moved into the vaudeville office this week.

KEENAN RETURNS IN "JOHNNY FERGUSON"

Picture Star Touring Coast in Stage Play—In Frisco Jan. 31.

San Francisco, Jan. 12. Frank Keenan, picture star, will tour the Coast in "Johnny Ferguson," under the direction of Tom Wilkes, commencing Jan. 24, when he will open at San Diego. Keenan will play the Columbia, this city, Jan. 31.

PAN SHOWS IN MODESTO.

San Francisco, Jan. 12. The Pantages road show will play Modesto Wednesdays and Thursdays of each week as the result of an arrangement made last week. Fridays and Saturdays the show will play San Jose, after which they will come to San Francisco. Thursday was chopped off of the San Jose schedule, giving each city two days instead of one and three.

LEVEY'S ROAD MAN TRAVELS.

San Francisco, Jan. 12. Ben Bentley, road representative for the Bert Levey Circuit, left last week for a six weeks' trip of the west and middle west. Bentley intends visiting all towns and cities where Levey has holdings, including the new houses added to the circuit by the recent purchase of the Christie time. His trip will take him as far east as Chicago.

BUY FOUR THEATRES.

San Francisco, Jan. 12. Gore Brothers & Lesser have purchased the four theatres in Bakersfield, and will immediately commence active operations in the new houses.

The same firm is operating a musical comedy company between Taft and Bakersfield.

Hotel Man Marries.

San Francisco, Jan. 12. Thomas P. Keating, assistant manager of the St. Francis hotel, and Josephine Staunton, prominent San Francisco girl, were joined in wedlock last week by Rev. Father O'Neill at Sacred Heart Church.

Lewis & Baird in Hanford.

San Francisco, Jan. 12. Lewis & Baird have taken over the T. & D. theatre at Hanford and are planning programs for the coming weeks along its old policy.

Putting Out "Yankee Prince."

San Francisco, Jan. 12. C. L. Langley, of Taft, has completed plans for putting out "Yankee Prince" for a tour of the coast at \$1 top.

Billy Mack Weds in 'Frisco.

San Francisco, Jan. 12. Billy Mack, with the new stock at the Valencia, became the husband of Elinore J. Ault in this city last week.

Tisdale Had \$15 in Cash.

Chicago, Jan. 12. William Tisdale, manager of the Majestic, stepped out of his house late Friday night to run his machine in the garage. At his home he ran into a hold up of his next door neighbor, and was immediately pounced upon and told to deliver. They obtained \$15 in cash, the robbers thanking him kindly and wishing him pleasant dreams.

JOHN J. MacARTHUR (Oakland) OFFER

America's Finest Light Opera Company, 1885 THE ROYAL 1920
ENGLISH OPERA COMPANY
Jefferson De Angelis and Company of 85 Musical Direction Max Bendix
Now Touring United States and Canada

THEATRE AS PASTIME.

McNear, of California, Building New House as Hobby.

San Francisco, Jan. 12. J. A. McNear, scion of one of California's wealthiest families and owner of the Hill theatre, Petaluma, announced he will soon erect a new theatre in that town.

McNear, it is said, is not in the theatricals to make money, but for pastime. He is credited with pointing to the managerial end as his principal hobby.

The new house will show road attractions when possible and pictures and vaudeville at other times.

HIP, FRISCO.

San Francisco, Jan. 12. An average show at the Hippodrome this week unusually well received, opening to capacity houses. Wray's Manikins started and found favor, while Al Lester and Co. in a farcical skit put over their dialog, including much familiar material, for good laughs.

Nellie De Onsonne and Co. shimmied and sang, accompanied by a jazz band, attaining good results. Jimmy Lyons, billed as a Hebrew soldier-statesman, had a monolog dealing principally with the war, and delivered it on the order of Milt Collins and Senator Murphy. He registered strongly, but needs more modern material.

Selina's Circus, ponies, dogs and monkeys, closed well.

PANTAGES, FRISCO.

San Francisco, Jan. 12. Rigoletto Brothers and the Swanson Sisters proved a pretentious headliner for a good bill at Pantages this week. The versatility of the brothers, with the good looks of the Swanson girls and their singing, registered strongly.

Conchas, Jr. and Co., strong man act, opened the show and were well received. Mabel Blondell, on second, was a decided hit with her impersonations and character singing. She wound up with a Frisco dance imitation and deserved a later spot.

Ted Shawn's artistic dance act, featuring Marjorie Peterson, and a company of dancers in subjects along usual lines, pleased, while Kennedy and Francis, blackface, went well with their dialog and jail setting.

Jean Rubini, violinist, with Ella Voelker, was an added attraction, next to closing, and scored his usual success.

CASINO, FRISCO.

San Francisco, Jan. 8. It has long been conceded that those who attend the Casino do so principally to see the Will King revue. For this reason the vaudeville end of the bill seldom gains applause. This week seems to be an exception, however, as two of the four vaudeville numbers were well received for their work.

The Guilianna Trio, consisting of two women and one man, all possessors of excellent voices, were the hit of the vaudeville with their Italian and popular offerings, opening the show in closing spot after the King musical introduction had started.

Johnnie Keane, owner of a pleasing voice, opened well with Irish songs and gags. His talk, however, was a little "raw."

Charles DeLand and Kathryn Blair occupied second spot with a home skit entitled "Breaking It Gently" that brought fair applause.

A good finish that brought many laughs was the only outstanding comedy noticeable. Adelaide Boothby and Charles Everdeen registered a well-earned hit with their comedy talk and songs that proved original and good as billed. Miss Boothby is very clever, especially so with her moving picture bit, where she imitates a "female theatre-goer" intensely interested in her surroundings as well as the picture being screened.

"What's Doin'?" was the King offering for the week. King, attired in a red bell-hop suit, brought continual laughter with his comedy that was aided greatly by Lew Dunbar as a bridegroom. The book is interesting and funny, while the settings again were beautiful.

Little Madie du Fransco scored the individual hit of the revue with a doll dance that was perfect and well applauded.

\$48,000 IN 3 WEEKS BY "THREE WISE FOOLS"

Show Maintains Average at Columbia, San Francisco.

San Francisco, Jan. 12. Good business the first two weeks resulted in "Three Wise Fools" remaining at the Columbia for a third week, which closes Saturday. The play got over \$15,000 first week, a similar amount last week, and from present indications looks like a strong closing week, which should net \$48,000 for the entire stay.

The New Year's eve performance brought \$3,950, the house being sold out. Top was increased from \$2.50 and to \$3 plus tax. Because of the business the orchestra was moved from its pit to a gallery box and 80 extra chairs were added downstairs.

"Nighty Night" lived up to its road record also, doing an excellent business at the Curran for two weeks.

ORPHEUM, FRISCO.

San Francisco, Jan. 12. The Orpheum has a bill this week with some good features, but minus anything startling or any big hits. The Lightner Sisters and Newton Alexander, in a musical skit, "Little Miss Vamp," were the headliners and easily the best. Winnie Lightner, featured with her company, including William Taylor, the Dancing McDonalds and ten girls, dominated the act. Her ballad proved its biggest applause winner. The McDonalds, with graceful ballroom stepping, another worthy feature, and the other Lightner girl and Alexander, who injected bits from a former vaudeville offering, carried the big act through to a generally good reception.

Margaret Stewart and William Downing, in poses, opened the bill exceptionally well and received deserved applause after each of their poses, artistically presented. William Mandel and Co., in second position, had worthwhile comedy throughout their clever hand-to-hand leaps and acrobatic stunts. They scored big enough to entitle "and Co." to equal billing.

Howard Langford and Ina Frederick added class with their fine personalities and snappy delivery of bright dialog in a nifty skit, "Shopping," which registered big.

Elsa Rueger, in fifth position, received substantial appreciation of her artistry on the cello.

Fred Whitfield and Marie Ireland in "Umphs-Ville" drew laughs with their comedy drop and chatter and closed to strong applause for Miss Ireland's eccentric dancing. Clayton and Lennie, next to closing, were a laughing success, using the familiar "Green Grass Grew All Around" for a successful encore.

FRISCO NOTES.

San Francisco, Jan. 12. The will of the late Charles N. Newman, picture magnate, was admitted to probate in the Superior Court last week. Newman had created the greater part of his estate into a trust for his widow, Mrs. Ella, a stepdaughter and several brothers and sisters.

Harry Bush, formerly with the Gilbert-Friedlander Music Company, is now a member of Feist's staff in this city.

Walter A. Rivers, San Francisco dramatic critic and author of "Clean Hands" and "Watch My Smoke," two plays staged successfully by the Alcazar company, resigned his position with the "Bulletin" last week and left for Los Angeles, where he will serve on the scenario staff of G. M. Anderson's new film company. Jerry Dillon succeeds Rivers as dramatic editor of the "Bulletin."

The San Francisco Symphony Orchestra under the direction of Alfred Hertz resumed at the Curran Sunday afternoon.

Hurst Brothers, owners of the Grand and Rialto, Reno, opened their newest Rex at Fallon, Nev., Dec. 30. The house will play pop vaudeville, using road attractions when available.

Arrested on suspicion that he is the murderer of Fred Hunt, ice cream delivery man, who was found dead in the basement of the Hippodrome theatre several weeks ago, Charles Koller, an escape from Agnew Insane hospital, once before arrested for the murder of a cafe proprietor of this city, was sentenced to the State Hospital for Insane by Judge Cabanis last week.

Otto Ziegler, for many years the world's champion bicycle rider, who has been billed for nine years, the result of a fall while riding, is slowly regaining his sight at the State Home for the Blind, Oakland. According to attending physicians,

OBITUARY

HENRY C. REIFF.

Henry C. Reiff, who left the stage several years ago after playing vaudeville for many years, died Jan. 1 at the Homeopathic Hospital, Rochester, N. Y., following an operation. He is a brother of the

MME. BEATRICE LA PALME.

Mme. Beatrice La Palme, grand opera soprano, died at her home in Montreal, Jan. 8. She was a native of Beloeil, Quebec, and 40 years old. Mme. La Palme, noted as Canada's greatest soprano in her day, had

IN LOVING MEMORY OF OUR DEAR MOTHER

SARAH

Who passed away Sunday, January 9th, 1921

GEORGE, SAM, WILLIAM and RUFUS

LEMAIRE

Reiff Bros. team and played for years with his wife and son under the name of Reiff, Clayton and Reiff. His first wife died after injuries sustained when she fell through an opening in the stage at Rome, N. Y.

WILLIAM J. FLEMING.

William J. Fleming, 83, a survivor of the days of Forrest, Booth and other great actors of the Civil War period, died at his home, 260 W. 129th street, New York, Jan. 7, and was buried Saturday with hon-

MY HEARTFELT SYMPATHY
IDA, GEORGE, RUFUS, BILL, and
SAM LEMAIRE
on the Loss of Their Beloved
MOTHER AND PAL
Who Died Sunday, January 9th, 1921.
HARVEY

ors accorded by Webb Post, G. A. R. Mr. Fleming, who retired many years ago, had been on the stage about 50 years. He started with E. L. Davenport in Boston, in 1858, and his last appearance was with James A. Hearn in "Rev. Griffith Davenport" at the Herald Square theatre, New York.

OTTO RAMSBERGER.

Otto Ramsberger, assistant property man with the Raymond Hitchcock "Hitchky-Koo" company, died Saturday, Jan. 8, in the George Washington Hospital, Washington, D. C. Death resulted from a blood clot on the brain. About a year ago the deceased suffered a skull fracture and the forming of the blood clot which resulted in his death was attributed to the accident. He was 38 years old. A wife, Lillian, survives. He was a member of Local 112, I. A. T. S. E. Burial was in Oklahoma.

he will be able to see out at least one eye shortly.

While the New Year Eve crowds swamped the downtown district of the city to welcome in 1921, 75 persons sustained serious injuries as the temporary wooden sidewalk in front of the excavation for the new Loew State theatre on Market street caved in. The accident occurred shortly after midnight. It is believed that the continuous vibration and the excessive weight on the sidewalk by the revelers weakened the planks from their hold, as both the building inspector and the police chief had endorsed the sidewalk but a few days before. Many broken legs were sustained but no fatalities have yet resulted.

The Georgia Minstrels are headed for the coast again and will play most towns which were missed in the last tour.

Willie Lewis has resigned his position with the local office of M. Witmark & Sons.

A. C. BLUMENTHAL & CO., Inc.

REALTY BROKERS

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

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SAN FRANCISCO

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
AL C. POSENER, Master of Evildoers

47 Anna Lane—Ellis, above Powell
SAN FRANCISCO

HEADQUARTERS GREEN ROOM CLUB Thespians' Rendezvous Supreme

Cafe Marquard

BIG REVUE FEATURES

COLUMBIA THEATRE SAN FRANCISCO and GEARY MASON

LINA ABARBANELL (4).

"The Bride" (Songs).
28 Mins.; Special Cyc and Drapes.
Hamilton.

A pretty pink boudoir set with canopy bed, dressing table, etc., serves as the background for this delightful singing sketch by William Hull Hulbert. Milton Schwarzwald wrote the music, with Holbrook Blinn presenting.

Four males conclude the rest of the excellent cast. The sketch is an allegorical one with the opening showing a tender parting between the bride and her husband. The latter is leaving town.

An admirer enters in the Youth (Richard Farrell). He has an appointment with the fair one. Also a gift of sapphires which he informs her he will present, but not until morning. Their love making is interrupted by the Poet (John Merkyll). The Youth is under a bed.

The Poet had a later appointment but saw the husband leaving and hastened. His jewel tribute is a ruby which match the dawn and will be presented then. As a knock comes to the door, the Poet is secreted in a chest, and the Roue (Edwin FAVOR) enters with a pearl necklace for his charmer. The bawle looks best in daylight and is to be given then.

As the interruption is repeated, he is hidden in a closet. The husband enters. He couldn't leave his wife. She prevents his efforts to dispose of his own clothes in the closet while disrobing.

The Youth sneezes from under the bed, and hubby, discovering the three intruders, holds them at the point of a revolver until a gendarme enters. The bride thereupon demands that they be searched and is amazed to discover her aunt's ruby, her grandmother's sapphires and her great-aunt's pearls.

Each of the lovers have song and dance doubles with the star as they enter. "My First Love Was My Last" running through the entire sketch.

The act is delicately played, the naughtiness cleverly handled un-offensively with Miss Abarbanell's charming personality, dialect and excellent singing voice adding to the general effect.

Her two costumes, one a lingerie ensemble, the other a short-skirted evening affair trimmed with fur, excited comment.

"The Bride" is a distinct acquisition for vaudeville and will be in high favor with the discriminating wherever it plays. The men in the cast are far above the average sketch players in ability, and the whole production maintains the high average set by the players.

It's big time all the time.

Con.

"DANCE FESTIVAL" (6).

16 Mins. Full Stage (Special Hangings).
American.

A Victor Hyde produced turn with five girls and a boy with dancing the main idea, though there are several song numbers between the stepping.

"Dance Festival" shows more attention to the production, especially the dressing, than in terpsichorean cleverness. The girl lead who is the warbler, was in "one" for a song and garbed in a "creation" costume.

The act went into full stage directly after with a four-girl ensemble offering a Russian dance variation.

Several of the quartet have specialties. One had an Oriental number and looked excellent in a shimmering gown. That followed the lead's saxophone selection. A Chinese number by the ensemble was followed by one Spanish. For the latter the girls worked a double tamborine bit while seated on chairs and it lent novelty. The front curtain was dropped for a second, probably in error for it quickly parted and the man was cut out for some ball room stepping with one of the girls. This number came late in the act and seemed out of place. The girls reappeared in a fifth change for the raggy finale, which included individual stepping by each one.

This turn is a flash dancing act with the costuming the outstanding feature. It appears framed to top or feature three a day shows and turns the trick.

Ucc.

BELL and BELGRAVE.

"Three G. M." (Sketch).

12 Min.; Full.

A rather talky sketch with mighty little action. House husband returns home to wife, who hawks him out for being a poor provider, they cross fire for 11 minutes and finally he proves that he has sold his bunk mine for \$75,000 because oil was discovered on it. Small time.

CHARLES KING.

Songs.
20 Mins.; One.
Hamilton.

Assisted by Lew Pollack at the piano, Charles King is returning to vaudeville with a singing single of well selected songs. His last vaudeville appearance was with "Love Letters," a revue.

A brief opening introductory song in which the orchestra, a couple of stage hands and two of the preceding turns on the bill, "batted in" for comedy purposes, was followed by the first serious effort, "Bob Haired Baby Dolls," a comedy arrangement of the present mannish tendency of the fair sex. It was well handled.

"Angels," one of the best ballads of the season, followed and was sold in the usual King manner, good for solid applause.

A double song, "Spanish Blues," allowed Pollack to vocalize, doubling the chorus with King.

Following an announcement by Pollack, he played several numbers written by him for the present "Passing Show," also whistling them. "Missing Mamma's Kissing," another Pollack contribution, was next, sung by King, followed by "You Won't Do It," a scathing denunciation of reformers in general.

King had to encore with "Bright Eyes," with comedy business by Pollack as the recipient of the song's lyrical points.

Despite a bad cold, King got every one of his numbers across for big returns. His personality, appearance and present song cycle will insure him results in any spot on the best of bills.

Con.

TRENNELL TRIO.

Acrobatic.
7 Mins.; Full Stage.
Fifth Ave.

Two men and a young woman do acrobatics, with a different idea through the girl. She is the top-mounter and while the especial acrobatics she and either of the men are concerned in are of the customary sort, the girl, who looks well, is dressed more as a ballroom dancer than an acrobat. Besides which she often changes her gown, always low cut in the back, showing a butterfly to one side of her bare shoulder and with a soubrette length skirts leaves her bare legs beneath. The changes make the girl more attractive, with her red hair and good looks.

If there is anything the matter with the turn it's the comedy. One of the men tries for that. He is also an acrobat, and does some head somersaults that count, but his comedy is nil, even the travesty costume worn in burlesque upon the girl.

The other man is the straight acrobat, who performs his portion satisfactorily.

The act can fill a spot through the girl. In the smaller big time it will be the opening spot. In a parlor set, where the turn belongs, and more straight work if that may be accomplished, with the men in tux to hold up with the girl on dressing, the act may assume more importance than it now looks, and will please just as well.

The girl seems to know more of showmanship than both men combined. She "sells" the act as it now is.

Sine.

SHAW'S COMEDY CIRCUS.

Animals.
12 Mins.; Full Stage.
23rd St.

Shaw is a good showman with a refreshing personality. He has an aggregation of ponies, leaping dogs and an unriddable mule.

The high light is the jumping of the dogs, the latter seeming being as good a combination as has been around.

Previous to this trick, Shaw, in an intelligent address, informs the audience of the ancestry of the canines. One is a considerable prize winner and the highest leaper is a yearling pup of the latter.

The finish is the usual unriddable bit with two "plants" volunteering to take the falls. It's a good small time either end.

Con.

MASON and SHAW.

Songs, Talk and Dancing.
16 Mins.; One and Two (special).

Two girls going through the usual routine with the act depending on the illusion of one of the girls as a boy (and looking very well as a lad).

Drapes are used for the act, with the "ton-boy" making two changes and the other girl one, which dress the turn acceptably. Eight numbers are done, some short, others a bit lengthier, and a couple might go out.

May have a chance in the smaller theatres.

LADDIE CLIFF.

Songs and Dances.
10 Mins.; One.
Palace.

It was a grown up Laddie Cliff who reappeared in American vaudeville at the Palace Monday. He has shelled the wide collar and Eton jacket for afternoon frock coat and topper. Which is about the way it should be, for Laddie debuted here just 12 years ago. He has been away for five years. The war and its call to the colors took him back to England. In a little speech after his turn he said that though an Englishman he felt that he belonged in America. At that he has spent the major portion of his stage years here.

With the doffing of the jacket the tight trousers which once outlined spindly legs, Laddie rather shows development of muscular limbs, the result of his dancing. His stepping now as it was before is a strong feature of the Cliff routine which holds three song numbers of the English brand, but delivered in the Cliff style.

He opened with "Always Changing My Name," a humorous lyric, the second verse of which told of how he acted and said, "When I get to Paris I'm a dirty dog." He danced off and was right back with "English as it is spoken." The first verse treated of a British top-sergeant drilling his detail. Next as Percy Fitz-Clarence who, if he took two more phosphates would break a window, and finally the way two sloppy lovers carve up English. More stepping sent him to the exit and he came out for the finale. "Girls," a number not nearly so good as the others. He went into his dancing almost immediately and showed something. Some of Laddie's old steps were included, but there were some new ones that started the house applauding before he vamped off.

Laddie Cliff is the same clever entertainer as before the war and he looks as youthful. He isn't offering as much as he should, though he uses the ten minutes of his routine for every second. Following Emma Trentini and her songs was not the easiest assignment, but he got away with it for a hit. With another number added and more of his dancing which always commands attention, he will round out the turn to the proper length and it should score proportionately more.

Idee.

LA ROSE and LANE.

Talk and Songs.
15 Mins.; One (Spec. Drop).
23rd St.

A good looking girl and male attired in evening clothes. Girl starts solo and is interrupted by latter in "soused" condition carrying a red lantern.

Drop represents a modiste shop and entrance to apartment dwelling, but dialogue doesn't utilize it at any time and it has nothing to do with the act except taking them away from the house sheet.

Crossfire about "sex" with get backs. Male does a travestied recitation bit of the girl's serious effort.

A couple of vocal numbers are well handled and the talk, while not new, is cleverly sold. The man should watch his enunciation, for he is featuring a New York accent as broad as the Grand Concourse.

They did nicely in No. 2, and should have no trouble on the smaller bills.

Con.

LUCKIE and HARRIS.

Singing, Talking, and Dancing.
15 Mins.; One.
23rd St.

Two men, one straight, the other comic in songs, talk and dancing. The straight opens with an announcement his partner cannot appear. He exits and the comic enters from the other side of the stage with a similar announcement. The first announcement gives the idea an audience act is to follow. The second kills that idea and renders the whole announcement thing unnecessary.

A double parodied medley consisting of a few lines each from a number of pop songs, starts them off. Patter next, holding some old boys and several quips that sound new. A double comedy song, "Snoops, The Lawyer," on the order of "Hinky Dee," with old gags the theme of the several verses.

A double soft shoe dance, neatly put over. A double song for finish, with both holding concertinas, out of which no sound comes. Small timers, depending mostly on tried and true material, but both capable of handling better stuff. They pleased at the 23rd St.

Bell.

VIRGINIA PEARSON, SHELDON

LEWIS and Co. (2).
"The Second Chance" (dramatic).
19 Mins.; Four (parler).
Fifth Ave.

Virginia Pearson and Sheldon Lewis first played a dramatic entitled "Jealousy" when coming into vaudeville from their picture playing. In the films Miss Pearson was a vamp, wasn't she, and Mr. Lewis a heavy, or villain? They seemed to be remembered around the Fifth Ave., for, while there was no reception of any account upon their entrance, the people around spoke quite familiarly of them.

The couple's present play is "The Second Chance," written by Sam Tauber. It's a crook playlet, of no particular creation, but serves the principals quite well, for its construction is such that the sketch is sent along to a maintained suspense, which helps to cover up what looks like large gaps in the acting of each of the principals. It draws attention at the outset through mention of the prevailing crime wave.

There are three or four tense moments, but they are not made tense. It's the situation each time, not the players, that saves the moment. Mr. Lewis is more lax than Miss Pearson, and through it Miss Pearson stands out. The other characters are an outright crook and a policeman. For his bit, the cop gave the best performance.

The second chance is for a criminal, with the principals a married pair, returning home late at night, following an address made that evening by the husband on criminology. It's a sad with the husband. As they are talking it over, a shot is heard, and the policeman knocks on the door. He is looking for a crook who escaped him. The husband retires to his study, and the wife hums an air as an unseen piano plays it. Removing her jewels and rearranging her hair before a hand mirror, she sees the reflection of a man's face in the window behind her. Maneuvering for a gun beneath the table, she whirls about and holds him at bay. He recognizes her as Kitty, a singer and dancer in her youth, taken in by his gang of crooks and employed as a decoy to their place.

He wants money. She offers him jewelry. He says she was always straight, and then he looks up, sees the husband behind his wife. He has heard it. The crook also recognizes the husband as Jim Blair, a long-before pal, who reformed on his second chance. The husband brushes aside the past and orders the crook to leave the house by the window. As he starts to do so, the husband blows a police whistle, that any cop may get him going out.

The wife holds back the crook for a moment, hiding him behind the window's curtain as the policeman again knocks, then tells the cop his man is there, and shields him as he appears, saying it was all a practical joke, the crook, really a newspaper man from Logan, from Frisco, having wagered he could outwit the police.

After that the husband and wife, mutually admitting the unwonted confession both were driven into, agree to stick, after the husband staked the crook, and after that Miss Pearson's curtain speech, nicely timed with a laugh for the finish. She said that after four years in the silent drama she should have credit, liking applause, etc., as a woman who could keep silent for four years.

Depending wholly upon what draw there may be to the Lewis-Sheldon combined name on the billing matter, this playlet is probably as good as any other for them.

Sine.

CRAIG and CATTO.

Songs and Talk.
11 Mins.; One.
American Roof.

Extremely shy on comedy is this duo, with one lyric of a short ditty depended upon for the "punch" and leaving something to be desired.

The conversation is in need of brightening up. Though the act is only running 11 minutes there is a decided lull in the action which is never overcome up to the finale. As to ability the pair seem capable of being able to take care of better material than they are now using, and possibly it is only that which is holding them back.

The girl is neat, making one change that sustained the standard of her original appearance, though perhaps a change in the style of dress for her partner, who at present costumes in an ill-fitting suit minus a tie and so forth, would also tend to add to the general layout.

CLARA BARRY.

Songs and Talk.
12 Mins.; One.
Fifth Ave.

Assisted by Orville Whittle at the piano, who omitted the usual selection during a change, Clara Barry is showing a new act that contains a quartet of songs and some talk with her pianist, bright in spots.

Mr. Whittedge started with a short ditty that allowed the piano to be moved into "one," the lyrics stating that being the purpose of the introductory bit, and then handled another abbreviated melody while Miss Barry made her one change. The pianist handled his allotment acceptably and especially stood forth as a foil throughout the dialog, which is delivered in a haphazard and clowning manner by Miss Barry.

Three numbers sound specially written. One was a Hebrew verse and chorus that she sang in something more closely approaching an Irish brogue.

The act looks as if it were set to step among the livelier throng, after some ironing out. Surely it will be preferable to have it a small frog in a large pond than a large frog in a small pond.

EDITH HELENA.

Songs.
8 Mins.; One.
Fifth Ave.

In the days passed, Edith Helena, as a name, stood for a big voice. Miss Helena still retains her high notes.

At the Fifth Ave. Tuesday evening she sang three numbers, all from her former repertoire, and did the vocal violin imitation, in eight minutes. The turn closed with "Coming Through the Rye."

The act seemed incomplete, made more pronounced through Miss Helena not accepting an encore. Sine.

RUDELL and DUNIGAN.

"Revuettes" (songs and talk).
13 Mins.; Two.
Fifth Ave.

Viola Rudell and Edward Dunigan sound new to vaudeville as a two-act. They appear to have special numbers, barring perhaps the "Tomorrow" song of Mr. Dunigan's, which is not worth while anyway. They open with an introductory number. Then Miss Rudell, a bright looking little brunet who uses too much paint on her cheeks, seats herself at the piano for the first double, a "magazine" song.

After Dunigan's single, they do "The Same Old Stuff," and it is, a poet, boob and fly-boy calling on a girl, Dunigan making the changes while Miss Rudell sings. This number seemed to please the audience mostly, perhaps through the homely comedy and business of the "boob" and the roughness of the fly-boy. In finishing they announce Eddie Leonard's "Boola Eyes" and close with a dance to the music, though vocally it was far from an imitation or impersonation.

As two-acts run nowadays, this classes with most. All right for the No. 3 spot on the better bills and probably a better position on other programs.

What gives this turn a bit of distinctiveness is that the couple in it are balanced. Usually these two-acts are so lop-sided on either end that the inferior half kills the remainder.

Sine.

KAVANAUGH and EVERETT.

Assisted by Wynn Sisters and Paul Humphreys.
Songs and Dances.
16 Mins.; Full Stage (Special Set).
23d St.

A modern dancing act presented by five people, Kavanaugh and Everett, man and woman; Wynn Sisters, the latter, four dancers, and Paul Humphreys, pianist. A blue eye for background. Mr. Humphreys is on first, pianologing an introductory number, followed by another song of that nature by Mr. Kavanaugh. The rest of the act is made up of single, double and trio dances, including some excellent examples of the modern jazz and several doubles in which the Wynn sisters display marked ability in kicking.

Costume changes are made by the girls for each of the ten numbers offered. Mr. Kavanaugh and Mr. Humphreys wear Tuxedos throughout. All of the costumes are in excellent taste and the four dancers compare with the best in their line. A nicely worked out system of lighting adds to the value of the dances.

As a "class" dancing turn this will fit anywhere, big or small time, the people in it possessing the requisite stepping ability to put it over in any company.

Bell.

LILLIAN ROTH and Co. (2).
"Make Believe."
15 Mins.; Two.
Palace.

This is a kid act having Lillian Roth, a tot who played in "Shavings" last season, and her sister, Anna, who is even a smaller kiddie than Lillian. A third kid has an unimportant bit.

A bench indicates the kids have come to a park playground or square and they decide to play "make believe," first donning some of their mother's duds. Lillian says they will do swells, like some of the ladies who come to the social settlement house in the neighborhood. They are supposed to have tea with Anna the guest. Mention of husbands is made with Lillian saying she is thinking of marrying a picture actor—perhaps Charlie Chaplin, because he is lonely now, anyway.

The play then turns to actresses with Lillian imitating Patricia Collings as "Pollyanna" just after she has been run over. The bit was done sincerely and extremely well for a child, but it is of questionable value for a vaudeville audience because of the percentage who may not have seen the play, current several seasons ago. Anna has a bit as Julia Dean in "The Magic Melody" after she has lost her boy, but it is mostly burlesque. She tried Frances White with "That's as Far as I Can Go." A third girl entrances to claim a doll, which the kids had grabbed out of an ash can. But Anna reassures Lillian that there are plenty more ash cans.

Lillian encores in "one," doing Ruth Chatterton in "Daddy Long-legs." She has a gift of mimicry, but a truer idea of its faithfulness could be had with characters more familiar.

The Roth children are entertaining. *Ibce.*

CE'DORA (2).
Motor-cycling Novelty.
Six Mins.; Full Stage.
Palace.

Ce'Dora and another girl ride bicycles within a steel latticed sphere, a stunt that has been done before, but with a man doing the daring part of the riding.

That, however, is only the prelude to the thrill in the act which has Ce'Dora looping the interior on a motorcycle. Another act offering a similar exhibition, but the motor was operated by a man also. An announcer stood in the center while the girl whizzed by him from top to bottom. Seven stage hands hold braces to keep the sphere steady under the pressure of the motor.

The motorcycling bit is sensational and few turns of that class are seen in vaudeville now. Ce'Dora kept the house in solidly. Ce'Dora at one time appeared in a turn called "The Golden Globe," or something like that, which was similar to the present act. *Ibce.*

BRITT and MACE.
Songs, Talk and Dancing.
14 Mins.; One.
125th St.

George Britt (Lloyd and Britt) and Mace have a two-man comedy talking, singing and dancing turn with Mace handling the comedy end. The opening talk is an "argument," most of the material being bright and well delivered.

Britt's solo shows a nice tenor and brings applause. A solo eccentric dance by Mace follows, the latter proving a good hooper, doing a routine of different kinds of "breaks" with good "wings."

A double Scotch finish is used with both men attired in kilts, Mace getting a big laugh with a comedy get up.

While Britt vocalizes a medley of Scotch songs, Mace does corking buck and hard shoe dancing. They got over nicely at this house in the No. 2 spot. *Con.*

LILLIAN RAY.
Songs.
12 Mins.; One (Special Drop).

Blonde girl in evening dress with a pink slip off covering the costume. This is used for two changes manipulated by reversing the cloak into a grey dress for a Quaker costume. "Old Town," followed by a Quaker song, with "Dreaming About" next. In the latter number the overdressing is draped over the hips for another costume change on the stage. "Now I Lay Me Down to Sleep" was the last number, the costume being the original dress sans drapes. It fitted her better than any of the songs, and insured healthy applause at the finish.

It's a small time offering through the vocalizing, personality of the singer, and lack of special material. *Con.*

O'BRIEN and HAVEL.
Comedy Skit.
15 Mins.; One.
23d St.

This is Tommy O'Brien, of O'Brien and Havel, a team name identified with vaudeville for upward of 25 years. The latest "Havel" is a young woman of comely appearance, wears clothes classily and makes a good foil, doing straight for Mr. O'Brien's comedy antics. A special interior in "two" shows the office of a humpty-dumpty film concern. Mr. O'Brien, the owner of the fly-by-night company, is constantly harassed by bill collectors. His efforts to stand off the latter, and at the same time carry out an appearance of prosperity that will convince Miss Havel he is a big promoter furnishes the basis of a consistently funny series of comedy episodes.

Miss Havel has come to the phone studio in reply to an ad. the promoter has inserted in a film weekly offering to make any one a star for \$500. The "prospect" is a bit shy about handing over the coin and the promoter's chances of getting it are further endangered by the scrub woman entering and demanding \$1.50, which he successfully stalls her from; a man removing his typewriter for non-payment, and similar incidents.

The finish has O'Brien imitating an auto off stage to carry out the bluff. The "prospect" discovers him and when he admits the auto was phoney she informs him in effect he has nothing on her when it comes to bluffing, as the \$250 she gave him was phoney also. There is a lot of low comedy, which Mr. O'Brien handles with the skill of a veteran. O'Brien does no tumbling in this turn until the finish, when he executes his old familiar twisting head stand.

As a comedy turn for the pop houses, O'Brien and Havel's latest skit will stand up. It was a laughing hit at the 23d-Street. *Bel.*

BARBER and WYNNE.
Songs.
12 Mins.; One.
23d St.

Man and woman in songs, mostly doubles, that have the advantage of being different. Man opens with pop numbers, which serves to introduce the woman. A harmonized double next, followed by another double harmonized without orchestral accompaniment. A novelty double relating to a trip to the Zoo gives the woman opportunity to put over several animal illustrations. A double "chicken" flirtation, which is well handled and contains some likeable comedy, next. For closing an odd little duet, in which the woman convincingly imitates the tones of a violin.

The turn went over No. 2. It's a very pleasing singing act, made so through the vocal qualifications and the novel treatment accorded the nicely varied vocal repertoire. *Bel.*

JEAN DUVAL and Co. (1).
Posing.
10 Mins.; Full Stage.
23d St.

Jean Duval is presenting a posing turn, assisted by another woman. Both are clothed in white union suits, with faces made up in white, to carry the effect of marble statuary in the poses. These include reproductions of "Galatea," "Petite Venus," "The Huntress," "Power of Harmony," "Dancer," "The Fisherman," "Motherhood," "Whisper" and "Columbia."

At the 23d St. the usual easel and card naming the different poses were not in evidence. It should have been included. The list as above was furnished by Miss Duval, through the management.

Both Miss Duval and her assistant are shapely, and the poses effective and convincing as reproductions of the statuary represented. Pleasing closing or opening turn. *Bel.*

BEN SMITH.
Monolog and Songs.
17 Mins.; Two (special).

Ben Smith is billed as "the roly-poly traveling salesman," offering song and story. He carries a production which is the interior of a Pullman sleeping car. His gags offered at the opening are all the old boys ever sprung regarding a sleeping car, even to the extent of pulling "stick your foot out of the berth."

Later, however, Smith sings, displaying an entirely different voice than his speaking voice. For the greater part his numbers are parodies on popular melodies, so strung together that they compel laughs. One number, a "Union" song, will go rather well in laboring communities but seems a little small time in its appeal as far as better class vaudeville is concerned. *Ibce.*

HOLLAND, DOCKRILL and Co.
Circus Act.
9 Mins.; Full Stage (ring).
Fifth Ave.

A circus act with horses is always a circus act, setting off perhaps better on the stage than it does under a big top. That is because the act is nearer to the people.

Holland and Dockrill is a circus name, as a riding act, known all over. They have not been east in quite some time. At the Fifth Ave. this week the man and woman in the turn both ride. There is no ring master. A groom is the "Co." They have four handsome white horses, and gaily caparison one when the man mounts it as an olden cavalier. Later he puts the animal through paces, high school work, rag stepping and a bit of a "cooch" dance, the latter done with the horse's head facing the rear wall of the stage.

For the finale the male rider drives the four horses abreast in the ring and while he is standing erect upon them, spanning from the first to the fourth as the horses, in turn, take their places. It's slightly and the sight end seems to have been given more attention here for vaudeville than the actual riding, though both man and girl at different times do the leaps to the animals' backs, though the girl does not appear over-confident as a bareback rider.

In the finishing bows, a horse protrudes its head between the curtains, bowing with the principals.

It's a fine matinee turn, and being a circus act with animals, always interesting. There is no finer looking athlete than a man or woman in circus costume on a horse. *Sine.*

WILCOX, LA CROIX and Co. (5).
Comedy Sketch.
18 Mins.; Full Stage.

Vincent Lawrence wrote "In the Morning," a comedy sketch presented by three men and two women. It is a sort of problem playlet turn with a comedy twist. The complications are numerous and nicely handled by the author, the sketch moving along swiftly until nearly the finish when it drops completely because of the lack of a good climax. In brief the action concerns a bachelor who is in love with a married woman. There is another couple, the wife of the latter pair showing signs of being smitten with the husband of the wife, who in turn is having an affair with the bachelor. The husband of this woman is one of those professor-like chaps with horned goggles and a manner of a man who is hen-pecked. The hen-pecked man's wife is also sweet on the bachelor.

The bachelor does not return the feeling, being strictly in love with the wife of the other husband. An elopement is framed, but the husband appears and although informed of the plan talks his wife out of leaving with the bachelor. Before he was married and after, it seems, hubby had been quite a flirt himself. Instead of the usual talk of pistols, etc., the husband allows the bachelor with whom his wife had intended to elope to leave peaceably. A reconciliation is effected between husband and wife.

In this way the writer has achieved a certain novelty, but the end is puny and altogether lacking in anything that arouses enthusiasm. The piece is played by an excellent company. Which were Wilson and La Croix, and which the company, could not be determined through absence of programs. The five, however, give evidence of having plenty of legitimate experience. The men present an appearance of class in the manner in which they deport themselves on the stage and likewise in the way they dress. The sketch is played in a true light comedy vein, without resorting to any low comedy expedients. There are plenty of laughs arising from the dialog and situations.

The turn will do for the pop houses, but with a better finish and some condensation might easily be whipped into shape for the better time. *Bel.*

DOYLE and McGEE.
Talk and Songs.
15 Mins.; One.

This team is meandering along in a vehicle based on a 1910 model, brought up to date through some of the gags used. One as a cop with his partner on the bench at odds with the world gives the opportunity for wise remarks.

In between are three songs, spaced. One sounds as if someone had to do some digging in the trunk to bring it out. Nevertheless it pleased the scanty attendance Christmas eve.

The men have frame. An ordinary turn that should pass them in the pop houses, but it could stand some speeding up. *Ibce.*

JOSIE ROONEY and Co. (2).
"A Cafe Honeymoon" (Songs and Dances).
20 Mins.; Full Stage.
58th St.

Josie Rooney is formerly of the Rooney Sisters (Julia). Josie now has a bright tabloid produce act, prettily clothed in silken drapes and disclosing much elaborate apparel of good taste.

The stage is set as a cabaret with a piano and the inevitable piano lamp at the right and a cafe table and chairs at the left. The proceeding, open with the young man pianist in Tuxedo describing the Rooneys in general as stage personages and Josie in particular. The man dancing partner, a fine youthful figure, appears next and adds something in the same strain.

Then a voice off-stage sings a few bars to the effect "I am the sister of Pat" and Miss Rooney comes from the rear drapes and does one of her cutie-cutie dances, followed by a duet with her dancing partner dealing with a proposal and the prospect of a cafe honeymoon, both seated at the table down left.

Miss Rooney retires to make a change during which the two boys hold a contest to decide whether the piano player or the dancer is the better feature of the turn, basing the decision on the applause. A lot of song-recitation goes with this.

Miss Rooney returns in Pierrette and does another of her class dances. To fill in for another change the pianist sings several ballads and a fragment of the old time songs identified with the Rooney family. For the finish Miss Rooney is attired as a bride and she and her partner go through a wedding ceremony worked out in terms of dance steps.

This material, like all of that in which Miss Rooney herself is concerned, is pleasing. But the constant pushing to the fore of the Rooney name, and the irritating business of the pianist telling the audience in advance what the trio will do next, is most annoying. Besides that "applause contest" thing has had its day and years. The material ought to stand up alone without advance-agenting by one of the players from the stage. Miss Rooney must have brought her ideas in clothes back with her from Europe. They are exceedingly distinctive.

The act is billed as having been staged by Pat Rooney. The two men in the cast are Jesse Black and Arthur Franklin.

DE VARO and ZEMATER.
Horizontal Bars.
10 Mins.; Full stage (Special).
23d St.

DeVaro and Zemater, two men, have incorporated real novelty in their triple horizontal bar turn. The foreign names would suggest the conventional gymnastic act, but they appear in blackface, one straight and the other as an aged "before the civil war" negro. Both handle the characters above the average for acrobats, the man doing the old negro type suggesting it very well.

A special back drop of a cotton field and cabin gives a touch of atmosphere. Triple horizontal bars are used, decorated with sunflowers, an arbor like effect. There is a bit of dialog, between tricks, mostly serving as announcements. The horizontal bar routine runs to the standard tricks of that style of act, with several showy feature stunts, introduced at intervals.

The team deserves credit for getting away from the out and tried bar turn, without accomplishing that purpose by the use of satin drapes. The talk could be improved and comedy added that would strengthen the act. As it stands, it is a good opening or closing turn for the pop houses, which can be developed as it goes along. *Bel.*

BELLIS DUO.
Gymnasts.
10 Mins.; Full Stage.
Colonial.

The Bellis Duo, man and woman, perform the regulation single and double tricks on the rings. The man wears a Tux and the woman black jettied bodice and pink tights, a classy combination. Both make an appearance above the average for their style of act. A trapeze held by the woman with her teeth while suspended in mid-air, the man performing evolutions on it meanwhile, is the closing and feature trick. The act held attention opening at the Colonial Monday night.

Both inject personality into their gymnastic stunts that adds greatly to the general value of the act. *Bel.*

"THE MOTH AND THE FLAME"
(4).

With Amelia Allen and J. V. Lowe. Singing, Dancing and Pantomime. 20 Mins.; One and Full (Special). Colonial.

"The Moth and the Flame," a dancing pantomime, conceived by Ned Wayburn with music by Leo Edwards, is preceded by a series of songs and dances in "one" by John V. Lowe, Amelia Allen and an unprogrammed sister team. Mr. Lowe opens with a song, which brings on one of the unprogrammed dancing girls, followed with another and so on, each number introducing a dancing girl, the third Miss Allen. The latter is a "wonder" which comes to kicking. She makes side, forward and back kicks with equal facility, reaching well above her head in each instance. Miss Allen, besides being an unusual dancer of the legmania style, is a contortionist, using that freely in her dancing. Each of the songs by Mr. Lowe is followed in turn by a double dance with a girl.

There's a solo dance by Mr. Lowe also, who is a tall, good-looking juvenile, and a single song number in the part of the turn that takes place in "one." Also a double dance by the sister team, nicely put over and classily costumed.

Following the specialties is "one" comes the "Moth and Flame" pantomime. This is given in full stage, a special set representing a gigantic dressing case, with a couple of huge powder puff boxes, supposedly on the table portion.

The sister team start the pantomime with single dances, each appearing from out of the powder puff boxes. Miss Allen, who is reclining on the dressing case, represents the moth, and Mr. Lowe, concealed in a huge candle stick, is the "flame." Miss Allen does the usual figurative dance, suggesting she is attracted by the candle flame and Mr. Lowe steps forth from the candle and joins her for a double. This is of the pantomimic ballet type of expression dance.

Mr. Allen, according to the pantomime story told, is apparently a sort of male vamp. While dancing he makes a first rate impression. Singing in the first part of the act, however, he does not show to nearly as good advantage as in the latter portion, when he confines his efforts to dancing and pantomime.

Miss Allen is the outstanding feature of the act. Her dancing is sufficient in itself to make any turn. The production has been elaborately staged, and the special music by Leo Edwards, while reminiscent is tuneful.

The series of specialties preceding the pantomime proper, could be cut down in number to a minimum to the advantage of the turn. Closing the first half, the act pleased at the Colonial. It's a "flash" for the big time houses, but it does seem that some better method and vehicle could be secured to exploit Miss Allen's dancing talents, that is unless some production manager captures her, and it looks like a good bet that some one will, as soon as they catch her doing those fancy kicks. *Bel.*

ROSA VALYDA.
Songs.
12 Mins.; One.

A dark, stately Italian type of woman possessing an excellent double voice that in quality sounds as strong in one range as in the other, and using both to advantage.

Miss Valyda opened with the bass song, "Asleep in the Deep," then deviated to a pop number and waited until the final number, her third, to switch to the higher notes. Opening intermission, on the Roof, she did an earned encore in the form of a yodeling melody that completed as nice a feminine single as the American has held in some time.

Presenting an attractive appearance, Miss Valyda seems "set" to go over the Loew circuit in full with her present turn. *Bel.*

Songs, Dances, Comedy.
11 Mins.; One.
American Roof.

Boy and girl with mixed routine. After the opening number the boy prepares and exhibits a hand-balancing trick. A low table is used for the stunt, two pillars of cigar boxes being arranged end to end.

During the arranging of the boxes and after it the clearing away the boy keeps up a line of chatter, bright in its way. He then offers an acrobatic dance. The girl responds for a number concluding in a dance with the boy who somersaults for a finale.

The act is almost entirely done by the boy who shows promise. It served for No. 2. *Ibce.*

PALACE.

Monday night's attendance was of the 100 per cent. kind in numbers. Two rows of standees about told the story. The crowd, however, did not grow unduly enthusiastic at any time, in spite of several novelties and return favorites. For once the show found generous use for the house sets, which are always kept scrupulously neat. In but one act were the flowing silken hangings, the usual these days in big-time vaudeville, used, and that was in a revue ("On Fifth Avenue"). The piano was in evidence, but, once for Mme. Trentini's appearance.

The diminutive former Hammerstein star headlined, appearing in the seventh position, where she scored the honors of the evening. Mme. Trentini was due to reappear in the legitimate this month under the direction of Fortune Gallo. Reports are that no suitable vehicle had been found in time, one reason why she is continuing in vaudeville. Mme. Trentini offered about the same routine as on her appearance in the spring except possibly for the bird song from "Pagliacci," which, by the way, was not so well received as her more familiar numbers, like "Giannina Mia" from "The Firefly," and she built up with "Zin Zin," from "Naughty Marietta." Trentini encored with the long note of that number, prancing out in her own little way for another entrance and encore of the theme song in "Naughty Marietta." Trentini had friends in a lower box and skipped clear across the stage to bid them adieu. However, she made friends on the other side of the house to even it up.

"Big Hearted" Eddie Borden and "On Fifth Avenue," the Moore and Megley turn that is carrying the production of "Bleaty Bleaty," served well to close intermission, and it much added strengthening the first part. The bus bit, which takes in the opening 15 minutes of the revue, still stands out as the most amusing section. The youth playing the conductor role provided laughter with his changing dialects. Down further in the act it would stand out even more strongly. Given a chance he should be heard from, for he radiates comedy. Rose Kessner, with her agile kicking with either leg, drew attention. The juvenile is a clean-cut chap and is probably billed as Billie Taylor, though a youth by that name has appeared in a number of revue turns within the last year and is a different person, besides the Billie Taylor, another young fellow who often appears with Stella Mayhew.

Borden inserted a colored poker number, which he topped off with a dance. He was out again after the turn at the conclusion of the Buzzell and Parker act, which opened intermission. This pair worked up a measure of fun that was a welcome addition to the going. Their material was doubtless put together in a hurry, and included some liquor comedy that has been going the rounds. One gag was a way of buying a case of Scotch whiskey for \$40, the address being carefully noted, with the town finally coming out as Glasgow. Borden drew a laugh for himself before finally vamping by saying he appreciated the way the audience liked him, but was very hoarse. Two acts in the first part had announced hoarseness as a reason why they did not offer anything further. In at least one case there was no legitimate reason for the speech.

Buzzell and Parker, back in vaudeville from "Broadway Brevities," offered their bright skit, "A Will and a Way," in bright fashion. Miss Parker had two new frocks and looked peachy enough, though a bit plumper than last out. There were several new bits and at least one new number. The song inserted was "Don't Take the Red and White Out of the Flag and Leave Us the Blues," a sentiment against the blue Sunday laws that struck a popular chord. The same sentiment concluding "Topics of the Day," netted applause.

Laddie Cliff, back from England after five years, went on next to closing (New Acts). Lillian Roth and Co. (New Acts), a kid turn, were third and a novelty. Margaret Young was in the next spot with her new song routine. She inserted her chorus girl number, with its wise talk that was tinted with blue, and also kept in the newer disappointed colored gal number. The tag line in "Becky from Mecca" drew a hearty laugh. It was "She's as bold as Theda Bara; Theda's bare, but Becky's barer." With an encore number, "Ohio," a line that told of "a lot of bimbos started like that" caught the fancy of the standees. Miss Young landed a good score easily.

Bartram and Saxton opened No. 2 with opera, but quickly got down to "Whispering" and a popular routine. One of their numbers seemed in a tempo far too slow, but the men finished up strongly with the yodel finale. This act is a neat singing turn, fitting the spot well, but it sounded as though overzealous friends were working their hands at the close.

Emmy's Pets opened. The fox terriers, all on their hind legs, provide a classy start. The barking of the dogs just before the slide at the close left no doubt as to what part of the act they like—the finish. Ce Dora (New Acts) closed with a bit of sensational motorcycle riding within a globe. No one left the house until it was over.

COLONIAL.

Monday marked the placing in effect of a general reduction of approximately 25 per cent. in the admission scale at the Colonial. Whether the capacity house was the result of the price cut or a good, all-around show, is problematical. Probably both factors can be jointly figured as the reason for the draw, with the price cut entitled to a shade the better of it. The show was splendidly arranged. Although there were two sketches, one in each half, this did not affect the make-up or running in the slightest degree. Hits were numerous Monday night, especially in the second half, where Clayton and Edwards, next to closing, stopped the show cold, and Bobby Heath and Adele Sperling opening the intermission, did likewise. Vera Gordon and Co. spotted between the two latter acts, second after intermission, were also a decided hit.

The Bellis Duo (New Acts), programmed for closing, was switched to open, exchanging spots with Van Cleve and his trained mule, "Pete." Marcelle Pallet, a French violinist, described by a slide preceding her as a war refugee, gave life and color to the show in No. 2. She plays with sympathy and expression, adding the heavier stuff with a display of technique that evidences long practice and a natural aptitude for the instrument. "Love Nest" and "Pal of Mine" were the pop offerings of the turn, the latter standing out through the deep, cello-like tones brought out by Miss Falette. A couple of announcements in broken English add a touch of piquancy, that is likeable.

Clayton White and Grace Leigh, assisted by an unprogrammed man and woman, made the rather old-fashioned lines and situations of "Cherie" spontaneously amusing. The old George V. Hobart sketch wears extremely well after its 20 odd years of service in vaudeville. Mr. White is a bit greyer than when he first played "Cherie," but that's about the only manner in which the passing years have touched him, his ability as a light comedian, like old wine, having improved with age, until his art is ripened to the last degree. Grace Leigh, as "Cherie," played for so many years by the late Marie Stuart, realizes every possibility of the character. She is vivacious, has a distinctive personality and a true sense of farce. The act registered a continuous stream of laughs from beginning to tag line.

Harry Lester Mason was fourth, doing very well, and "Moth and the Flame" (New Acts), closed the first half.

Bobby Heath has dropped the pianist formerly appearing in his act, and is doing a singing and patter turn in one with Adele Sperling, who appeared in the act before, but was billed among the "Co." Miss Sperling is entitled to billing. She's a petite brunet, with a knack of wearing tights, that recalls some of the favorites of the old Weber and Fields days. Besides appearance Miss Sperling is strong on doubles, working with Mr. Heath in several, and assisting him materially in getting a lot of comedy out of them. Mr. Heath is the same likeable singing comedian, with an abundance of personality and a voice made to order for pop numbers. They received the union applause at the Colonial Monday night, a sure sign of undivided approval by the Colonial's, who brought them back for a speech.

Clayton and Edwards could have remained on the stage and delivered their odd little songs and hoofing for an hour if they wanted to. Edwards, who incidentally seems to be doing an unannounced imitation of George Lemaire while talking, pulled some genuine buck and winging, that showed up a lot of the dancers who have crept in since the himmy craze arrived.

Miss Gordon brought both tears and laughter with her melodramatic sketch, "Lullaby," by Edgar Allan Wolff. The sketch gives Miss Gordon a first-rate opportunity to display her emotional talents, and, on the whole, contains plenty of entertainment. Bell.

JEFFERSON.

The box-office line is handled here more quickly than any big-time house in the city, and it is probably necessary in this highly competitive neighborhood, on East 14th street. Patrons have not taken especially to the reservation idea, so the bulk of the sale is handled at the current performance box-office window. A special officer aids the ticket man by calling out the seats wanted. He queries ticket buyers as they near the window, and where a pass is in evidence he calls out that. The price scale for the Jefferson remains the same as when the Keith office took over the house in the fall, with the scale from 35 cents to 83 cents, the boxes and loges being priced at \$1.10 and a higher scale for Saturday and Sunday all around. Business has been good, though not capacity Tuesday evening the lower floor looked close to it, however.

There was no sign of a hit until Karyl Norman, "The Creole Fashion Plate," appeared to close intermission. That generous artist, plus a world of applause considering what was gained by the others, kept the impersonator on for his entire rou-

tine. Norman has an excellent selection of numbers, and they sounded as good here as uptown. Several are admirably suited to his voice. Especially so is the Dusky Creole song, a peach of a melody, and "Daisy Days," the number he sings when he doffs the gown creations for a moment and dons the denim of a country boy. He did finely with "Margie," another number to his liking. It was one of a flock of encores.

Loney Haskel started the second section with a bang. After his usual spotty start he aroused the risibilities of a woman near the front of the house. She was of aid, and Loney would carry that sort of a laugh starter with him. However, it wasn't necessary once he got into his stride. He had considerable to say about "bulling" the acts, advising the audience it was up to the patrons whether the actors gave a good show or not. They liked that sort of chatter. Loney had a very successful 22 minutes of it.

Eva Shirley, with Fid Gordon's jazz musicians, followed successfully. Miss Shirley was liked throughout, though her "Sandman" number seem a bit too long. The operatic finish sent her off to big returns.

Walter and Emily Walters were sent from No. 4 to next to closing (with Nelson and Chain out of the show), and strength exhibited in holding up the late spot was surprising. There is one of the few ventriloquist acts offered in "one," and that feature lends novelty now as it did five or six years ago. Walters brings on the boy dummy on a tricycle. Miss Walters' "girl" also rolls on, the dummy being on roller skates. These she removes during the first part of the turn and walks the "kid" off, her dummy being a walking doll. Miss Walters' work with the crying infant still remains one of the best bits in the routine, and is used near the close. Her control of neck muscles, with no discernment of movement, is quite an achievement. All the laughs got over and the pair walked off to big applause.

George F. Moore, with his "Fidgety-Fudge Revueette," was third. The comedian made himself liked, though the house never did know what it was all about. The becurled lass who dances first with Moore and later singles on her toes looks like a comer. Eddie Litchfield at the piano amused with his number, "Where Do the Mosquitoes Go?" but not the song with Moore when the latter does a chorus girl in a Greenwich Village cerise smock. The girl lead sang well, especially with "Your Eyes Have Told Me So." The "sister" team showed little. Some changes may have been made in the feminine support since the opening of the act about two months ago. The programmed support in addition to Litchfield is Alice Hayward, Billy May, Frances Leroy and Margery Dismar.

Basil and Allen took the No. 4 spot with their skit, "Recruiting." The comedy of the "wop" got over, which is generally true at the Jefferson, a house of a peculiarly mixed and foreign trade. Combe and Nevins were second, doing well for a straight routine of published numbers offered with little variation. Camilla's Birds opened entertainingly. The parade of the cockatoos to the ladder alone amused, as did the whole exhibition. The Girard Brothers, with hand balancing, closed. Bee.

HAMILTON.

Business at the Hamilton Monday night was nearly capacity, a decided improvement for that house over the showing of the last few weeks. Charles King and Lina Abarbanell were mostly credited with the draw, but the excellent bill also helped.

The Hamilton caters to a neighborhood clientele and the verdict goes out after the Monday matinee.

The only jarring note of the program was the Hermine Shone sketch, written by Edgar Allan Wolff. Nothing weaker has been seen in vaudeville this season. The author's conception of Irish humor, the inanity of the wit and the ridiculous dialog and situations had the house squirming. The redeeming features of the turn are the song doubles of Miss Shone and Billy Rhodes, the juvenile, who has an excellent voice. The sketch closed the first half, which was fortunate.

Charles King (New Acts) just ahead in fourth position, was preceded by Bobby Bernard and Co. in a corking comedy sketch that is totting around a superfluous and inconsistent four minutes of crossfire. Aside from the opening, which has nothing to do with the balance of the story, Bernard's Jewish characterization and Harry Murphy's straight opposite, as his benefactor in disguise, register strongly.

Libby and Sparrow made an impression with dancing in the shove-off position, and Jess Libonati picked up the tempo without a let-down in the duce spot with his xylophonic. Libonati works as hard as Benny Leonard in training and does nearly as much shadow boxing back of his instrument. He rolled over.

Geo. M. Rosener took down one of the hits, opening after intermission and Topics. Rosener's character studies were new to this gathering,

and they fairly ate them up. His G. A. R. veteran contained the most meat and was thoroughly digested.

Lina Abarbanell (New Acts) followed in a sketch, "The Bride," and also cashed nicely.

The strength of the second half was further augmented by Ed Gallagher and Joe Rolley in their "Palm Beach" talking routine. The team is recently reunited for vaudeville. Rolley's blackface comic antics and Gallagher's super-straight work make them an ideal combination. The "blue" played on Rolley's harmonica to his "loose" dance was inserted at the proper moment.

General Pisano in sharpshooting held them to remarkably well considering that he didn't get a until 11:10. The General went after his shots in a businesslike manner and held up the walkout. Con.

5TH AVE.

A very good show the first half—really an extraordinary bill in the manner it broke—greatly entertained a crowded house at the 5th Ave. Tuesday evening. The bill ran very smoothly, considering, and considering, one would remark there was no earthly reason why Sully and Houghton should have been No. 3, with Rudell and Dunigan No. 7. Both are mixed two-acts. A transposition in placement of the two turns would have helped the show, though it might have harmed Rudell and Dunigan (New Acts).

The airiest act was next to closing—Robert Emmet Keane, with his song, monolog and recitation. Mr. Keane kidded along, watching the effect of his pointed jokes. He pre-announced one as the first time told. It was of the young man who takes his girl out for the day and home in a taxi at night, asking a friend if he should have kissed her, probably the best gag of its day, and originated by the late Melville Ellis. It didn't go any too well, possibly because it may have been told at the 6th Ave. 100 times since first given at the Winter Garden by Ellis. Keane said: "That will be out to-morrow." "Back to the old ones," he sub-rosa breathed. Then that of the American in England throwing pennies to the kids in the Thames. It was a howl. "See," smiled Keane audibly to the boxes, "eight years old." Keane made a strong bid with an Irish soldier story. His recitation was well liked at the finish. This monologist can handle verse better than most of his contemporaries. He doesn't shout it nor shove it at the house; he recites it, and isn't breathing hard at the finish.

The William Sully-Genevieve Houghton turn may be new. It starts as a bench two-act with talk of marriage, Mr. Sully handling the gagging dialog, and for laughs. Sully's "Borneo" song carries a dance with it, and later he dances again, on a mat, that recalls the old sand dance of years ago. It was nice stepping, and the house liked it. Miss Houghton is a comely brunet, carefully dressed and made up, looking just a bit too stiff for light comedy. The couple go into a double number in "one," to end it, and then Sully returns with a new thing in encore speeches. He "speches" twice, once for appreciation and the other in case the house had not cordially greeted the turn. It makes for a laughable encore, as well as a travesty on the detestable forbearance of vaudeville managers in allowing their stages to become a platform for the promotion of personal egotism.

The opening of the two-act is Mr. Sully appearing as a cook, just for a song, when the action recedes to "two." It's an entertaining number throughout, for Sully, of the Sully family, is a capable artist at his trade, which is talking, singing and dancing.

Next were Brooks and Powers, colored, pianist and comedian (Shelton Brooks), with Mr. Powers as the singer. There is probably no vaudeville talking act that has two stronger laughs at the opening of the turn than Mr. Brooks puts over. It's the former double act, with new songs by Brooks, and although the couple he sings or pianologs through may not be his best, there is a certain laugh in one of them. But those two gags at the start would send in right any one who could utter them properly. It needed someone like Brooks. The men are supposed to have raced on the stage. Powers says, "You were in a hurry." "Oh, man," answers Brooks, "I certainly was taking them up and laying them down." They had to wait for the laugh, when Powers queries, "What made you rush past that graveyard down the way?" "That was no graveyard, son," replied Brooks, "them was milestones."

In Chicago they think Shelton Brooks is a star song writer, and the 5th Ave. house got the same idea after listening to a medley of the songs Mr. Brooks has written, all easily recalled, with "Strutters' Ball" the applause getter. As a playwright who can sing, besides playing the piano, and dance, wit comedy characteristics of the race which he so well represents, Brooks is an oddity on the stage, uncommonly so yet, for there are unlimited possibilities in this peculiar fun maker, who could apex Bert Williams at his best, if Brooks were properly built up. All brought out, whether in vaudeville or a production. Mr. Powers does a sort of boob with a pleasing tenor, and is foil sufficient.

Then came Virginia Pearson and Sheldon Lewis, picture people, in a dramatic sketch. The scene suited the position and the principals, with the Rudell-Dunigan turn next, after which entered Mr. Keane.

Holland, Dockrill and Co., a most pleasing eight circus act, closed the show, their white costumes and white animals with their tall plumes giving the show a pictorial finish. The Trenner Trio (New Acts) opened the show, with Edith Helena (New Acts) making a return to vaudeville after a long absence in the No. 2 place. Sime.

AMERICAN ROOF.

The usual eight-act bill at the American Monday failed to gather any momentum until after intermission. Previously there was little applause, something out of the ordinary for an audience which is as generous with its mark of approval as the one that inhabits the Roof.

Rosa Valyda (New Acts), a dark, stately damsel, possessing a double voice, was the first to gain any recognition, opening intermission, followed by Rives and Arnold, who gave the entertainment its largest boost of the evening. So much so Arnold returned for what would commonly have been a speech, but which he turned into a laugh. It's the same act the team has been doing for quite some time, but that the quality is unimpaired by the fact was proven by the manner in which it was received.

Arnold, as a fast working traveling salesman, kids his way along for 12 minutes in a style the house simply ate up, and was ably assisted by his feminine partner, who does an excellent "straight" as her contribution. A corking comedy turn that should be able to hold its in the larger houses.

Immediately following came Anthon and Arnold, who rounded off and put the finishing touch on the whole evening for approval. The man with an Italian dialect worked up for spasmodic laughs, and his partner, sounding off in a voice whose quality has seldom been equalled around the southeast corner of 42d street, presented 17 minutes additional amusement that was more than welcome to the hungry mob out front who had waited long and tediously for the expected, but retarded, spurt. The woman rendered a trio of melodies, each registering individually, and with the added bit of stepping offered by her co-worker for a finish it took them away solidly.

Fox Benson Co. in a split between a talking and acrobatic turn were in the final position, and held those seated through its gateway which resembles the initial two minutes of a sketch.

For the first half Hip Raymond opened, depending mostly on the five-stand table fall for strength, but ending with a short dance that exhibited unusual leg work if nothing else. In the duce spot came Craig and Catto (New Acts) preceding Morrell and LaMarr, who picked things out of the rut for a few minutes with singing, especially the man's high tenor. Some talk, in which he mostly pokes fun at his partner, relieved the melodious routine, though a little cutting in favor of time, might help to an extent. Both sing well together, while the woman makes one change that vastly improved her appearance over the first costume worn. It might even do to eliminate that opening dress in favor of the latter throughout the entire act.

The 5 Musical Budds, girl act, went through a fast schedule that allowed for three of the girls soloing and in all hung up six instances which might be termed as "numbness." The quintet look exceedingly well and are holding down the brass instruments to the extent it stops short of becoming a harsh jangle of noise and allows each to be heard distinctly, if particularly listened for. Terminating the first half the splurge of melody did nicely, the girls handling themselves capably and showing enough as musicians to make it strong—added to which they're only on for 10 minutes—a proof of the speed the act contains.

BROADWAY.

A nice running comedy show at the Broadway this week that pleased the patrons, who gathered in goodly numbers Tuesday evening. Balanced by the singing of the Kaufman boys, also Norton and Melnotte, it shaped up into as smooth a scheduled bill as most any the drop-in house has held recently.

Every one on the program received their just deserts from the throng, it being an entirely amiable gathering, while some were forced to linger beyond the usual allotment of time. Irving and Jack Kaufman, No. 4, were on the other end of one of these outbursts after singing six numbers, which carried them over to an encore and could have gone for more if they had so desired. The brothers offered a new melody for their after-piece that seems destined to become very strong. Nolan and Nolan opened, doing

nicely with the jugglers' assortment of tricks, along with some talk. Norton and Melotte followed; to a reception they proved themselves worthy of before finishing. Miss Norton upheld her share of the burden, while impersonating a boy and working in that manner throughout the entire act, with the exception of the initial song. The girls rendered four numbers, then exiting solidly and returning for an encore that was full of speed, which swelled their total to quite a score.

Senator Murphy apparently underwent some difficulty in getting started, but once having gathered momentum, floated through to many a laugh and much applause upon leaving. He returned for a short acknowledgment. The two Kaufman boys were placed next, succeeded by "Petticoats," a sketch on a long time before any interest was manifested. One girl stood out from the cast of four through having the best of the dialog, but even this wasn't apparent until the half-way mark had been reached. The other two girls could hardly be classed above mediocre, while the man, as a doctor, could stand some toughing up as to gestures. The playlet contains enough action in the last five minutes and should register as a laughing act in the intermediate houses.

Kennedy and Erahame, sixth, went through to enough chuckles that sent them away fairly enough. Most all of it is due to the girl who handles herself in a saucy manner that adds the material and flashed enough dancing toward the finish to make one wonder why she hasn't inserted a little more of that particular art in the routine. Her partner showed the distressing tendency to lower his head and laugh at every "catch" line used. It aids not at all. The miss seems to be pointed toward better things.

Burns and Frabito were next to closing, with their Italian dialect that made them popular. Brown and Weston rounded off the entertainment.

23D ST.

A good small-time vaudeville bill of five acts, a film comedy and a feature picture made up the first half program.

Most of the five acts were veterans in point of service around the vaudeville trails, and though there were no disinct hits registered they all managed to pass before an easily satisfied capacity gathering.

Shaw's Comedy Circus (New Acts) gave the show a rousing start, and was followed by La Rose and Lane (New Acts), a man and woman talking and singing combo that passed nicely in the second hole.

Hendrix Belle Isle and Co., a hokum slapstick version of the schoolroom acts of a decade ago, were third, and piled up the laughing hit with little competition. The act harbors one pretty little ribboned girl who is buried in the best seat from the audience but nevertheless managed to draw the attention of the entire house with very little effort by sheer youthful good looks and wholesomeness. The rest of the cast were mediocre, with the slapstick deserving the feature billing.

Sidney and Townley suffered somewhat following the film, but gradually ingratiated themselves and closed to generous applause with singing, talking and dancing routine. It is a standard small-time vehicle with a special drop that is utilized only for a few moments, the rest of the crossfire occurring before the house olio.

Howard and Craddock, colored, hoofed and sang their way to returns with an idea draped around a singing and dancing duet. Each man is a clever specialist and both are good showmen. They went strongly.

The Kitamura Japs closed before the feature picture with a sterling routine of Risley tricks and some clever contortioning by one. The act is enhanced by the usual elaborate drop and set.

Con.

GREELEY SQUARE.

It was an odd, spotty bill at the Loew house (first half) with one girl act at the finish called "Mimic World of 1920," which ran 42 minutes and developed no comedy that even a small-time audience could find entertaining, and which killed what might otherwise have been a fairly amusing entertainment. It takes a whole of a "production act" to kill off three-quarters of an hour after three or four turns which moved quickly and snappily and got away before they became tiresome.

Vaudeville fans like their entertainment quick and zippy, with plenty of change, and even the same setting for more than half an hour encourages restlessness. At least that was the way it appeared at the Loew house early this week. The show was viewed Tuesday night. This is a distinctly neighborhood establishment, and by that time downstairs showed little patches of vacancy at 8.20 and the smoking balcony was half empty. Both filled to capacity before the film feature, but the late comers missed the greater part of the bill and were apparently interested in the feature alone.

"The Mimic World" is a Woodburn Amusement Co. production, which has many good features, but

one is emphatically not the German comedian who does what amounts to an impersonation of the late Oscar Hammerstein, whose lines of talk are anemic and not worth the time they take up. It is not named on the billing, a one-sheet in front of the theatre, and probably the best thing that could happen to the act would be the elimination of any man comedian.

The organization is made up of 14 girls, in addition to the comedian, with Alice Moreley featured. She is a first rate "coon shouter" and number leader, and scattered among the other dozen or so girls are several very pleasing sister acts and pairs of dancers. They ought to have no trouble in working up a series of girl specialties that would amply fill half an hour. As it stands, the comedian's talk with Miss Moreley is drivel. For example, the comedian and Miss Moreley spend not less than 7 or 8 minutes with the story of the jackass on one side of the river, the bale of hay on the other. How did he solve the problem, runs the tale, you know. "I give it up," replies the comedian. "So did the other jackass," is Miss Moreley's sparkling rejoinder. Another was a triple repetition of the riddle (imagine riddles as part of a modern show) he (or she) is not my brother (or sister) but the child of my parents. What relation is he (or she) to me? Three times they go over it, "sleep me, they do."

The rest of the bill was eminently satisfactory small time. Swain's Rats and Cats opened. The combination of the natural enemies who appear to dwell in perfect harmony is a surprise and a novelty. The routine with the rats has been put into the early part of the turn, probably because it was found to be distasteful to the women as a last impression, and the climax has been switched to a comedy boxing bout between two of the cats, a most amusing performance. The trainer might make his announcements more distinct. They were not audible in front of the balcony.

Ralph Seabury, singing cartoonist, was No. 2, fitted in fairly, with a good finish, while he drew a landscape to the accompaniment of singing "Home, Sweet Home," in an agreeable baritone.

Marshall and O'Connor were No. 3, with a scream of a blackface song and dance turn done in rather rough style, but with ample compensation in the dancing of the comedian and the song duets. Besides, the straight man did some nifty fingering on the piano. A series of ancient Methodist hymns, played with an imitation on the piano of bamboo chimes, was very much to the liking of the Sixth avenue crowd. The whole framed up is clean specialty work, that is to say, the pair were frankly piano player and blackface eccentric dancer, and they stuck to their departments. Instead of reciting "Gunga Din."

Present day vaudeville would be immeasurably bettered if all specialty artists had the same good judgment and stuck to their specialty. This goes for all departments from prima donnas to equilibrium acrobats.

AUDUBON

Lionel Barrymore in the "Devil's Garden," film, was responsible for an exceptional draw at the Audubon Monday evening. The vaudeville passed, but a better arrangement would have helped and, besides, eliminated a handicap thrown on the Merle Hartman Co. in the duce spot.

Miss Hartman is a fair young woman, assisted by another of her sex at the piano, but did not get the proper start to deliver as per routine, due to the musical key-board and a special drop taking several minutes of her allotted time to right. Aside from the poor start there is no apparent reason why the necessary training should not make the act hit a higher level within the small-time arena.

Arthur DeVoy and Co. had them laughing. DeVoy's comedy vehicle, founded on the trouble of a young married couple, hit the married folks, for occasional applause was sounded when remarks favored the men and vice versa. The Steiner 3, men, are a very good small time opening turn. It is a bar act with three separate sets of apparatus, on which the combination executes some clever work. One is in white tights, while the others are in comedy attire. The apparatus of a wooden duck with the two comedy members trailing it for comedy purposes, only slows up the bar work.

Wilson and Larsen, two men, opened the second portion and made good. The turn is of the comedy nature, combined with acrobatics. They should be in demand.

Harry Rose, late of the Amsterdam roof, easily hit the homer of the evening. During his overtime period he did a ballad, and the audience evinced a desire for an additional verse.

Amorous Sisters closed the show, making a satisfactory exit, notwithstanding it lasted several minutes for the combination to get started. The bar member performs exceptionally well, and their dances demanded attention, but the songs in French placed a question mark on their ability in that capacity.

SOCIAL MAIDS.

(Continued from page 10.)

troupe, yet is kept in the background and indifferently directed, with an eye to neither the box office nor the fan. There were comparatively few chorus number encores, which is the modern idea, perhaps. But in this instance few episodes in which the chorus was on called for any.

Barring these few differences of opinion, the "Social Maids" steps along with lightning pace, good old comedy interludes, very pleasant and striking principals, naughty yet cleanly wit and breezy entertainment. A great chorus could make it a great show.

Lat.

TID BITS.

(Continued from page 10.)

Daisy Harris and pepped up by her stepping.

The show holds nothing that can be distinctly classed as suggestive, but there is a bit of ginger here and there that prevents the performance from being accorded an absolutely clean bill. Mr. Steppe has a parody on "How I Need You" which winds up with "Who the Hell Needs You?" the latter addressed to Miss Banks. There is also a house bit contributed by Miss Harris that has her strongly suggesting the motions of nausea. These could be cut without being missed. Another remark about a hotel chambermaid by Mr. Steppe is also pretty strong.

Scenically, the show compares with the better type of American Wheel attractions. A hotel set in the second part stood out among the eight scenic changes. The show is intelligently lighted, running to the lighter shades of coloring, and the choristers' changes occur so frequently that it would be necessary to have an umpire's indicator to keep track of the number, which appeared to be about 15. Everybody in the troupe works like a beaver to put the show over, but notwithstanding this noticeable willingness to please, there is no straining for effort.

The Olympic audience liked the show and weren't a bit backward in saying so, by way of laughter and applause. Tuesday night was amateur night and the Olympic was packed to the rafters.

Hell.

MISCHIEF MAKERS.

Philip Wiffie, a Nut.....Fred Reeb, Mr. Wise.....Earl Hall, Sheriff Perkins.....Earl Hall, Tony Pardello, the Operatic Wop.....Johnny Crosby, Alex Bangs, Another Nut.....Sam Raynor, Madam P.A. the Vamp.....Fay Shirley, Tessie Tucker, the Zenobia.....Anita Osgood, Billie Burke, Very Classy.....Mabel Clark

There seems to be no doubt that a comedy singing quartet of men furnishes the best mechanical basis for a burlesque show. So it works out in the recent offering at the Olympic. Fred Reeb, a boy eccentric; Earl Hall, playing straight for the most part, but jumping into character on occasion as the Sheriff; Johnny Crosby, playing Italian throughout, and Sam Raynor, doing the red-nosed eccentric.

Backing up the quartet of men principals there are three dandy burlesque principal women. Fay Shirley is the prima donna, leading numbers in tip top style and wearing a lot of startling clothes, toned down from the old style vehement burlesque idea somewhat, but having a good flash when she comes down center to lead numbers.

The other pair of the trio are Anita Osgood and Mabel Clark, as ingenua and soubrette. Sometimes it's not easy to differentiate in the new order of description. Anyhow they are an active pair both in their handling of parts of bits, contribution to numbers and general getting into the ensemble. They are fast and aggressive workers, with a vivid style, and they get all kinds of action into the proceedings. Both are the pony type and are active from start to finish. Miss Osgood's business with the boxing and Sam Raynor were thoroughly funny in the oldtime burlesque way.

The whole show is framed along old-time lines—and that is not set down as a knock, for those old arrangements delivered distinctive style of entertainment, not always in the best of it, but always funny and delivering a high percentage of laughs.

Some of the dialog between the men and women principals in the present offering is not in good taste, but it never failed to bring those hearty, loud laughs that have been absent for so long from the current burlesque. The results to the players was ample compensation for the business of some of their business.

In addition the quartet frame-up of the attraction gave it first-class singing quality and brought about some semblance of a specialty show. For example, the second scene of the first act was more a mixed trio specialty turn, with Hall and Crosby and Miss Clark. One number was done in this section down in "one" or "two," while the full stage was being set, but the conversation between the "Wop" and the Sheriff, with the girl feeding both sides, made it a distinct turn. Much of the matter was amusing and, indeed, the number backed by the

SPORTS

Billy McClain, who is training Jack Johnson at Leavenworth, says Johnson is in better shape than many believe him to be. Acting as physical instructor in the Federal prison has been the means of hardening the Negro. Thanksgiving day he supported seven men, who were standing on a plank, on his chest.

In an effort to stop profiteering by boxers, the New York State Boxing Commission announces a ruling restricting prices to non-titular bouts to \$10, and to \$15 top for championship matches. They include "certain boxers" for making exorbitant demands which in turn have forced up admission prices.

Roger Bresnahan is the latest baseball magnate to turn to the courts. The former Giant catcher now president of the Toledo American Association team, is preparing a suit against the Brooklyn Nationals. He alleges he bought outfielder Hickman, second baseman Malone and third baseman Bal from the Dodgers, paying \$2,500 of the \$7,000 involved in the deal, and that he got nothing in return. The first two, he says, lapped to the Steel League and Bal was released to Indianapolis.

"Babe" Ruth hit 54 home runs last season, but he couldn't hit a basket once in nine times when he played with a picked team of basketballers from Passaic against the Original Celtics in the 71st Armory. The crowd gave him the old razz when he adjourned to the showers, but the swat king only grinned.

Bill Brennan, now heading a show as the mar who almost

chorus was by long odds the poorest part of the offering.

In the same way the comedy quartet, although it appeared in the program as a bit, was really a rough knockabout variety turn first, and its singing interpolations were subordinate.

The chorus was a lively 16, mostly of the pony type and an especially good looking and gingery one for the American wheel. They had plenty of clothes, mostly of the second-hand kind, but cleaned and remade to supply a capital flash.

On the contrary, the producer was inclined to be economical in equipment. The two sets used in the first act were rather under the average of the American Association, running toward flimsy backdrops and leg, although the effect of their cheapness may have been the result of tripping up from the bottom. The Olympic stage is one of the most restricted in the city, and settings, however good, make a poor appearance there.

The two full stage sets for the first act, first and third, together with the drop in "one" made an exceedingly shabby appearance. The steamship set for the second looked better.

Pretty much all the "easy" numbers, such as "Apple Blossom Time" and "Feather Your Nest" went to Miss Shirley, which was proper, since she is a player of goodly proportions, while the other two principal members are smaller in stature, given to tights and snappy dancers. For this reason their numbers run to the jazzy order. And the little pair get away with their assignment in first-class style. They have several dress designs of the most attractive kind, notably one of tights with a bewildering fluttering of ribbons to take off the extreme display of the fleshings. Another good design was that of green and gold worn by Miss Osgood.

EMPEROR JONES.

(Continued from page 16.)

of Oude," and is significant of continuity. No better stage device could have been affected to uphold the atmosphere. The only other principal part is enacted by Jasper Decker, a very able performance.

The production, from setting designed and executed by Cleon Throckmorton, is adequate, but it is doubtful if the picture of the African jungle is all that it should be. The first scene is done admirably, and equally well is the hold of a slave ship in scene No. 6.

It is not at all illogical to suppose this play may follow in the footsteps of "Beyond the Horizon," that is, if patronage justifies large attendance at the matinees it may be switched to a regular attraction in the evenings. But the drawing power is limited to the high-brow element.

The direction of George Gram Cook is commendable. Step.

whipped Dempsey, is using Bandsman Dick Rice, the English heavyweight as his boxing exhibition partner. The fact Brennan was knocked out by Dempsey and Rice was knocked out by Bob Mar in his first American battle did not keep them from packing them in at the Howard, Boston, last week, according to reports.

Homer Baker, world's champion half mile sprinter on outdoor tracks, has abandoned amateur athletics to accept the appointment as physical director for the Government of Panama. He is due to arrive at Panama aboard the steamship Cristobal on Saturday. Baker, in attaining and maintaining his 'amplified' beat Abel Kiviat, M. J. Sheppard, Ted Meredith and G. Hill, the Briton, who defeated Joe Ray and other great runners at Antwerp last year.

Joe Lynch has been besieged with theatrical offers since winning the bantam title from Pete Herman. The latest was for Lynch to appear in conjunction with the pictures of the recent Dempsey-Brennan fight. Eddie Mead, Lynch's manager, turned them all down and says Joe will rest up for about a month and then be ready to meet all comers.

A plan to abolish the New York State Boxing Commission and substitute a new sports commission which will control baseball, horse racing and boxing is being considered by the legislative leaders at Albany. If the plan goes through the principals and promoters of boxing will be heavily taxed, as will Sunday baseball. Ever since the State lost the twenty million dollars in liquor taxes it has been casting around for others means to meet the steadily mounting deficit, and leaders have hit upon sports as a likely source of additional revenue. The State now receives 5 per cent. of the gate receipts, as well as income tax, from some of the promoters and principals, but this is eaten up by the large overhead necessary to operate and enforce the Walker Law. One proposed contemplates a levy of 25 per cent. on purses of \$5,000 or over, part to go to the State and part to the locality, while another would increase the State's share of the gate receipts. While members of the Commission state that they have no intention of resigning, it is a foregone conclusion that if boxing is allowed to stand the Commission will be controlled by the Republicans and not the Democrats, as at present. The \$10 limit set by the Boxing Commission has reacted to the advantage of the sport up State, where it has been felt that boxing was being commercialized. The staging of either the Dempsey-Willard or the Dempsey-Carpenter bout in this State would mean the end of boxing. Any proposal to continue to legalize boxing, however, will meet with stubborn opposition from the rural districts, where the churches and reform organizations have succeeded in working up sentiment against it.

The legality of Sunday basketball in New York City is to be tested in the courts. Among the players summoned in connection with the test case is John Barry, a member of the Pittsfield team of the New York State League and also a member of the Celtics of New York. Barry was served with a summons to appear before a magistrate to answer a charge of violating the Sunday observance law. Babe Ruth played in the game in New York Sunday night against the Celtics, at which time the papers to appear in court were served. Ruth only played a part of the game, and although he had many chances to score he did not make any points. Babe has placed himself under the tutelage of Ed Thorpe, basketball coach, and is determined to become a star at the game.

Manager John F. Royal of Keith's Hippodrome, Cleveland, intends making the actors make good on their statements of golf playing. Royal is not a golf bug, but so many actors who play the house have informed him how mighty they are with the clubs that Royal has had built in the rear of the theatre an exercise space for golfing, with a built-in eye for the actors to aim at with the little pellet. That will

(Continued on page 30.)

RALS" TWO

THE "BANG" SONG OF THE YEAR

BY LEWIS, YOUNG and DONALDSON

ARTIST COPY

Don't Take The Red And The White Out Of The Flag And Leave Us The Blues

Words by
JOE YOUNG and
SAM M. LEWIS

Music by
WALTER DONALDSON

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a 2/4 time signature. The melody is characterized by a strong, rhythmic swing. The lyrics are printed below the notes, with some words in all caps for emphasis. The score includes a chorus and a bridge. The piano accompaniment consists of chords and a steady bass line.

Lyrics:
Come on and rally a-round the flag— The
Cling to old glo-ry with all your might— The
flag that de-fends her neigh-bors and friends— Come on get pal-ly there's
ban-ner of truth the flag of your youth
no time to lag— Kill joys are shout-ing and start-ing to brag— The flag always looked
things are not right— Child-ren will quar-rel and wan-gle and fight— CHORUS
good to me— That's why I'm mak-ing this plea— Don't take the
ried a stain— That's why I'm plead-ing a-gain— Don't take the
RED and the WHITE— out of the flag— and leave us the
BLUES— Don't pick on Sun-day our one lit-tle fun-day When
we love to sing— Go dane-ing and ev-'ry thing I'll stay in bed— FFF on
Mon-day in-stead— If that day they choose (ard catch line) You'll
Chick-ens lay their eggs on Sun-day with out a fuss— I'd rath-er be a rooster now than be one of us
I'll say that the Coh-ens and the Lev-ys are bright— Be-cause they end their Sun-day on a Sat-urday night
lose your Sun-day girl be-cause you can't kiss her right— To make a good im-pres-sion bite her Sat-urday night
Don't take the RED and the WHITE— out of the flag— and just
leave us the BLUES— Don't take the BLUES

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ANOTHER "HOW YA GONNA KEEP 'EM DOWN ON THE FARM," BY THE
SAME WRITERS. CATCH LINES THAT MAKE THEM SCREAM. WEDDED
TO A WONDERFUL SWING.

IRVING BERLIN, Inc.

1587 BROADWAY
NEW YORK

WINSLOW

PITTSBURGH
SAN FRANCISCO

FRANK FOSS, BALTIMORE
CHAS. CORDRAY, MINNEAPOLIS

JOHNNY FINK, DETROIT
CLIFF BURNS, CINCINNATI

From London comes the definite announcement that Edith Day has quit "Irene" again. She left the show Monday night, it is said, and this time will remain out permanently.

The Association Against the Prohibition Amendment, which includes among its members David Bispham, Augustus Thomas, Silvio Hein, Mrs. Minnie Maddern Fiske, Harrison Grey Fiske and Irvin Cobb, is making a drive for a million members to fight for the repeal of the Volstead amendment. In this connection Governor Edwards of New Jersey made a spirited attack upon the amendment and warned against blue laws in his message to the State Legislature Tuesday.

Grace George will present several plays at the Playhouse in February "The New Morality," by Harold Chapin, being announced as the first.

Arthur Hammerstein announces "Blossom Time," an operetta by Otto Harbach and Rudolf Friml, for production. Elsie Adler will head the cast.

"Jimmie" will take to the road next week.

Knox Orde, English actor, will be in "In the Night Watch." He played in the original London cast.

The Metropolitan opera house joined the "special matinee" list last Monday by presenting "Pagliacci" and "L'Oracolo."

Ed Wynn has been placed under a long-term contract by A. L. Erlanger.

Leonora Hughes, American dancing partner of Maurice, broke into print at Nice, France, by promading at the fashionable hour with her baby lamb trotting at her heels.

Zion City is being indigoted to death by its "Overseer," Mr. Voliva. His latest ukase provides for confiscation and burning of all jazz phonograph records and "mosquito bar" waists; prohibition of Sunday taxicab service except for church trips, and "utmost propriety" in wedding gown styles.

"Cognac," a 4-act comedy drama by David Arnold Balch, will be tried out by the Shuberts in Stamford, Conn., Jan. 21.

Court attaches at New City, N. Y., are all upset because Eleanor Granville has not applied for a final decree of divorce from Bernard Granville. Granted an interlocutory decree, Sept. 27, last, she could have had it made final by application Dec. 27.

A "Miracle Man," whose fame seems no less than that of his screen prototype, is just now the subject of a near civil war in

Southern France. The man, a former monk, was accused of swindling, but when the police went to arrest him the villagers chased them. Not only has the ex-monk enriched himself, but he has made his village a Mecca and its inhabitants prosperous. The villagers are planning to erect a monument to him.

George S. Kaufman (G. S. K. of the N. Y. Times), with Marc Connelly, has written a comedy called "Duke." It will be presented in Chicago Feb. 20 by George C. Tyler and H. H. Frazee, with Lynn Fontaine in the leading role.

James G. Scripps, son of the founder of the Scripps-McRae League of newspapers and the United Press, died at his home in Miramar, near San Diego, Cal., Jan. 9. He was 34 years old and the managing director of the Scripps papers, Newspaper Enterprise Association and allied news organizations.

Agnes Rostkowska, a new member of the Hippodrome ballet, is said to have served with the women's Battalion of Death in Russia during the war.

Marcus Loew has inaugurated a new policy on the American Roof by adding a feature film to the regular vaudeville bill. Heretofore the film has been shown only in the theatre downstairs.

"Romance," with Doris Keane in her original role, will be revived in New York within a few weeks by Arthur Hopkins. The company is rehearsing.

Robert J. Coady, artist, editor and critic, who gained attention by his vicious attacks upon art, and other modern art styles which he branded "faking" schools, died in Brooklyn Jan. 8 as the result of overwork. He was 45 years old.

Jules D. Cowles, a picture "heavy," and Mrs. Lavilla Ruth Seibert, an actress, were married in New York Jan. 7. Both stated in their marriage license application that they had been divorced. Mrs. Seibert having obtained her decree Jan. 7, 1920, in Akron, Ohio.

Members of the executive and mechanical staffs of the Chicago Grand Opera Company have arrived in New York to prepare for the opening of the company's six-week season at Hammerstein's Opera House, beginning Jan. 24. Mary Garden and Lucien Murature will be heard twice during the first week.

Now it's the osteopaths who are Volsteading. They have prepared a bill for submission to the Illinois Legislature prohibiting manufacture, sale or use of high heels.

"The Girl of the Golden West" was halted in the Milan opera house recently when the major part of the audience organized a protest against the women in the boxes because of their low-cut gowns. They forced the scantily clad ones to retire or muffle their exposed flesh.

Frank W. Woolworth, man who made the nickel and dime famous, left a fortune of \$10,791,004. That's 615,820,080 nickels. Debts and State taxes cut the original down to \$27,205,283.

Oscar Asche, English producer, will arrive in New York Jan. 22.

The Klaw theatre, in West 45th street, first of four new houses projected by Marc Klaw, will open about Feb. 15. The house will seat 820.

Mike O'Dowd, former middle-weight champion, walloped a Brooklyn policeman the other night, then apologized and went to the police station with him. The cop shook hands with him in court and gave him a \$1,000 bail pending a hearing.

Enrico Caruso, his doctors announce, is convalescent at the Vanderbilt Hotel.

The New York World aided in obtaining the conviction in a New York court of Nathan Lipson, an electrician, who was accused of putting a misleading advertisement in the paper. He had advertised for young men and boys to work in pictures and was collecting \$2.50 each from 750 candidates when some became suspicious and threatened to mob him. This is believed to be the first conviction under the new law making it a crime to give false information or advertisements to a publication in New York State.

"Have a drink," supplemented by a waving flask, stopped the show in the Greenpoint, Brooklyn, and landed a Long Islander in the workhouse for 60 days. He was moved to his action by the prohibition gags one of the acts was using at the time.

M. Charpentier, president of the French Academy of Fine Arts, and composer of the opera "Louise," will be honored by the Opera Comique, Paris, when his work is presented Jan. 17. This will be the 500th performance of "Louise" at the house since its premiere, Feb. 2, 1906.

Ellen Terry, now 72, is playing every evening in "Everyman" at a little theatre outside Hempstead, Eng., conducted by a theatre guild. She spends most of her daylight hours in bed.

Gilbert K. Chesterton, England's pet satirist, arrived in New York Jan. 10 to begin a lecture tour. He came down the gangplank voicing his disapproval of prohibition, said it was a species of slavery, and dictated it would not be permanent. He also declared it would be absurd for any man to go to his grave without seeing America, and that he will be content to die after he sees Chicago.

The youngest pianist on record, a little Spanish girl 20 months old, gave a concert in Madrid last week which was attended by the leading musicians and musical critics of the Spanish capital. The child, Senorita Carlitos Kusrow, is declared a prodigy by the experts.

BILLS NEXT WEEK (Jan. 17)

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
Adelaide & Hughes
Lena Argyle
Lena & Kellie
Gallagher & Kelly
Beth Berry Co
Robt E Keane
Burke & Durkan
Geo Rosner
Mme Horner
4 Hossians
Keith's Riverside
Margaret Taylor
Ryan & Bronson
Señon Dennis & S

Page Hack & M
ATLANTA
Lyrie
(Birmingham split)
1st half
Powers & Reason
Bernard & Scarth
Frank Conroy Co
Evans & Wilson
Bob & Tip
AUGUSTA
Grand
(M. son split)
1st half
Sealo
Adams & Thomas
Girl With Eyes
Lew Cooper
Lane & Whelan
BIRMINGHAM
Lyrie
(Atlanta split)
1st half
Kale & Indetta
Maxwell & S
Chabot & Tortini
2 Carlos
(One to fill)
BOSTON
B. F. Keith's
Libonati
F Snyder
Vino Daly
Masters-Kraft Rev
Wm Eb
Creole Fash Plate

Adelle Oswald
Nelson & Harry
Kranz & White
Dubois
COLUMBUS
B. F. Keith's
"Family Reun"
Sailor Reilly
H De Hollub Co
Weaver & Weaver
Laura Thompson Co
Margaret Padula
Galletti & Kokin
CHESTER, PA.
Edgement
Amali Troupe
Eddie Barto
Farrell Taylor Co
Santley & Norton
Hidrichs Belle Isle
2d half
The Dorans
Susan Thompson
Kiddy's Cabaret
Jones & Greenlee
Bob Maximilian
DAYTON
B. F. Keith's
Stanley Roy W'nd'r
F & B Gordon
Lydia Barry
Lane & Moran
Santos-Hayes Rev
The Sterlings
EASTON, PA.
Able O. H.
Piccolo Midgots

RAYMOND BOND

Presenting His Own Comedy Classic of Stage Life
"STORY-BOOK STUFF"
Next Week (Jan. 17) Temple, Rochester.
This Week (Jan. 10), Temple, Detroit.

B & B Wheeler
Craig Campbell
Joe Cook
Eva Tanguay
Alex Bros & S
Keith's Royal
Crosby & Santora
Lucy Bruch
Tighe & Leedom
Liddle Cliff
"Reckless Eve"
Alexandria
Harley Carroll Co
Rekoma
Keith's Colonial
Camilla's Birds
Hartman & Saxton
Ethel McDonough
Burns & Frabito
John H Hymer
Ernie Ream
Wm & G Dooley
(One to fill)
Keith's Alhambra
Homer Romane
Jed Dooley Co
Russian Cathedral
Russell & Parker
Sylvia Clark
"On Fifth Ave"
Tania Bros
Moss' Coliseum
The Pickfords
Hugh Herbert Co
Montgomery & A
Jina Thornton
Eva Shirley Co
(One to fill)
Nolan & Nolan
Combe & Nevins
Mr & Mrs J Barry
Finley & Jandine
(Two to fill)
Keith's Hamilton
Farnsted & Marion
Edwin George
Yvette
Lrammer & Boyle
Byron & Haig

Proctor's 5th St.
Will & Blundy
Hallen & Coss
Wanda Ludlow Co
Thob 3
Melville & Rube
Corinne Tilton Rev
2d half
Frank Mansfield
Follis Girls
"Dave Ferguson Co
Dugan & Raymond
Wm Soler
Martin & Moore
Proctor's 23d St.
2d half (13-16)
Roberts & Boyne
Ed Esmond Co
Jack Reddy
Fargo & Richards
Wilton Sia
Bowers W'ers & C
1st half (17-19)
Belle Myers
L Mortimer Co
Frank Gaby
Lobby Sparrow
(Others to fill)
2d half (20-23)
Juliet
Carpos Bros
"Baby Mine"
Richard Keane
(Others to fill)
BROOKLYN
Keith's Bushwick
The Hunters
Yule & Richards
McCarthy & S
Frank Hurst
June Mills
Joe Howard Co
Belleclair Bros
(One to fill)
Keith's Orpheum
Osborn 3
Bernard & Carry
Karl Emmys Pets
C & M Dunbar
Gertrude Hoffman
Eric Zardo
Hermine Shone Co

WE PLACED
MAY BOLEY
With "THE ROSE GIRL"
Under Our Exclusive Direction.
Ed DAVIDOW and RUFUS R. LAURE
193 BROADWAY NEW YORK CITY

The Duttons
(Two to fill)
BUFFALO
Shes's
Unusual 3
Brent Hayes
Earl Yates Co
Handers & Millis
Mabel Berra
"Little Cottage"
Brown & O'Dell
The Rials
CHARLESTON
Victory
(Columbia split)
1st half
Ladora & Beckman
Walsh & Vincent
H Harrington Co
Francis & Kennedy
Bert Wheeler Co
CHARLOTTE
Academy
(Greensboro split)
1st half
Van Cellos
Dorothy Wahl
McCart & Bradford
Wright & Dietrich
Anderson & Yvel
CHATTANOOGA
Rialto
(Knoxville split)
1st half
Rud Lorraine
Rich & Lenore

Nelson & Bailey
Ed Welch Co
Ekins Fay & S
Polly Pearl
2d half
Purdick & DeVere
Buddy Walker
McCarthy Co
Joe Grano
Toonerville Tooters
GRAND RAPIDS
Empress
Flying Weavers
Ed Morton
B Abbott & Girls
Billy Arlington Co
Gertrude Vunderbilt
Joseph's Ice-cream
(One to fill)
GREENSBORO, N.C.
Grand
(Charlotte split)
1st half
Cello
Lehr & Bell
"Night in Hawaii"
Sampson & Duglas
Australia Carps
HAMILTON, CAN.
Lyrie
Louise & Mitchell
Gus Bohn
McIntosh & Maids
Diamond & Brian
Hall Shapiro

FRED and DAISY RIAL
IN
"A RING FLIRTATION"
This Wk Jan. 10, Temple, Rochester, N.Y.

Fred Powers Rev
Mason & Gwynne
Monahan Co
CINCINNATI
Lorenberg Sis & N
Mr & Mrs Norcross
Harry J. Conley Co
Jack Joyce
Clara Morton
4 Mortons
Mary Haines
Klutings Animals
Keith's Palace
E Keller & Chuma
Elvira Sia
B & F Valentine
Mile Theo & Davies
Holmes & Hollis
Neivins & Mack
Wilho Troupe
CLEVELAND
Hippodrome
Camille 3
Lexy & O'Connor
McFarland Sis
Eddie Foy
Valerie Hergers Co
Wood & Wyde
Franklin & Green
Joe Darcy
Bender & Hery
COLUMBIA
B. F. Keith's
(Charleston split)
1st half
Cleo & Thomas

7 Honey Boys
McBae & Clegg
HARRISBURG
Majestic
(Sunday opening)
Commodore Tom
Stevens & Brunelle
"For Pitts Sake"
Carson & Willard
Eage Hack & M
Ed Zella Duo
Marie Sparrow
H Johnson Co
Royd & King
Ming Toy
HAZELTON, PA.
Fecley
Frank Juhaz Co
Mack & Deas
The Nikkos
(One to fill)
INDIANAPOLIS
2d half
3 Bohemians
Collins & Williams
Will Oakland
Capt Betts' Seals
B. F. Keith's
P. George
Babcock & Dolly
Joyce Combe Co
Flo Roberts Co
Lynn & Howland
Sammy Weston Co
Mel Klee
Horlick & Strimpas

ROBERTS and BOYNE
"THAT'S ALL RIGHT"
Ask PETE MACK

JACKSONVILLE
Arcade
(Savannah split)
1st half
Roland & DeV'ney
Curtis & Fitzgerald
Fulton & Burt
Jonas & Mack
Stewart & Mercer
JERSEY CITY, N.J.
R. F. Keith's
2d half (13-16)
Hall & Vesina
Wilfred Clarke Co
Sidney Townley
Jack Benny
H De Serris Co
(One to fill)
1st half (17-19)
Carpas Bros
Wild & Sedalla
35th & Vesina
(Others to fill)
2d half (20-23)
Schneider & Schuster
Mannau & Rule
Alfred Powell Co
(Others to fill)
JOHNSTOWN
Majestic
(Pittsburgh split)
1st half

Impe & Girl
NEWARK, N. J.
Proctor's
Trennell 3
El Curo
Harry Holman Co
Francis Renault
I Chadwick & Dad
Kitty Doner Co
(Others to fill)
NEW ORLEANS
Palace
(Mobile split)
1st half
Diers & Bennett
Saxtor & Farrell
"Haunted Violin"
Monarch Comedy 4
Roland Travis Co
NEWPORT NEWS
Glympse
Hamilton & B'cher
3 Bateman Girls
Geo A Moore
Clark & Behan
(One to fill)
2d half
Sherwin Kelly
Spencer & Williams
Holiday & Willette
Claudia Coleman

SYRACUSE
R. F. Keith's
Sylvia Loyal
Vincent O'Donnell
E & B Conrad
Mrs Gene Hughes
Dennis & Bird
Higgs & Witche
Adams & Griffith
Choy Ling Hee Tr
SHAMOKIN, PA.
Grand O. H.
3 Bohemians
Nippon 2
Credon & Davis
(One to fill)
2d half
Rollo & Molroy
Clara Howard
Hidrichs Belle Isle
(One to fill)
SHENANDOAH, PA.
Strand
The Dorans
Clara Howard
Capt Betts' Seals
(One to fill)
2d half
Frank Juhaz Co
Cutham & Bennett
The Nikkos
(One to fill)

Frank Mullane
Bobby McLean Co
(Two to fill)
2d half
Major J Allen
"Snapshots"
Sharkey Roth & W
(Three to fill)
WASHINGTON
B. F. Keith's
A & E Frabelle
Ed E Ford
Dooley & Storey
Mme Benson Co
G Moore Co
Patricia
Kittama Bros
(One to fill)
WILMINGTON
Dockstader
Jean & Elsie
Conine Arbuckle
Wayne Marshall 3
Huss & Leddy Co
Ben Smith
Douglas Family
Wilson & Kelly
Sherry Bros
YORK, PA.
Opera House
Aloha & Girls
A & L Bell
Marie Russell
(One to fill)
2d half
The Philmers
LaFrance & K'ney
H Smith Co
C Nazzaro Co
Lemo Fables & W

Hilton & Norton
Bill Genevieve & W
(One to fill)
2d half
T & O Britton
Lambert & Phillips
McCool & Gildas
Reynolds 3
(One to fill)
H & T Linton Co
(One to fill)
Jane & Miller

Wright & A'derson
Leonard & Whitt'y
Leigh & O'Moore
Germer Helene & B
2d half
The Ardolls
Helene Collins Co
Mumford & Staley
H & T Linton Co
(One to fill)

BOSTON B. F. KEITH

Vaudeville Exchange, Boston
BOSTON
Boston
Evelyn DeLyon Co
Millard & Martin
Robert & Robert
Rappi
"Pinky"
Gordon's Olympia
(Bentley, Sawyer)
Ben Bernie
McGrath & Deeds
The Camerons
(Two to fill)
Gordon's Olympia
(Washington St.)
Martha Pryor Co
Oliver Smith Co
Kittner & Peavey
Pierce & Goff
Cantwell & Walker
Havermann's Am
2d half
Harry White
Mason & Cole
Havermann's Am
(Two to fill)
DEWISTON, ME.
Music Hall
Mack & O'Neil
Jack Naylor
"Pinky and Fanny"
Goli Troupe
(One to fill)
2d half
Marcelle & Nelson

HARRY J. CONLEY

With NAOMI RAY
"RICE AND OLD SHOES"
This Wk (Jan. 10), Keith's, Indianapolis.
Next Week (Jan. 17), Keith's, Dayton.

Hurlio
(One to fill)
BROCKTON, MASS.
Surand
Herskell
Milton & Rann
Quincy 4
Princess Whittier
2d half
Wright & Earl
Christie & Bennett
Princess Whittier
Princess & Bair
Martin & Moore
CAMBRIDGE
Gordon's Cent. Sq.
Princess & Bair
Raymond Schram
Barber Bros
(Two to fill)
2d half
William Mower
William Lorton
Greene & Lawlor
(Two to fill)
FITCHBURG
Columbia
Moss' Sis
Milton & Vover
"Rice and Old Shoes"
Cory Clark
Vip Vio Vanphank
2d half
Taliaferro
Princess & Bair
Gold & Edwards
The Seabacks
NEW BEDFORD
Gordon's Olympia
Lexus & Jelle
Princess & Kites
Ammon & Mayo
William & Hallen
Greene & Lawlor
2d half
Milton & Rann
Denny & Barry
Harry Antoin
W O'Clare & Girls
(One to fill)
SALEM, MASS.
Empire
Cory & Holmsworth
Lexus & Jelle
Lexus & Jelle
W O'Clare & Girls
Sawyer's Family
Helen & Goss
Helen & Goss
Davis & Belle
(One to fill)

MANCHESTER
Palace
Gold & Edwards
Nada Norton
Travers Douglas Co
Norton & Cole
The Seabacks
2d half
M. Whitman & Boys
Dorothy & Earl
L. Bingham & W
2d half
Ethel Trio
NEW BEDFORD
Gordon's Olympia
Lexus & Jelle
Princess & Kites
Ammon & Mayo
William & Hallen
Greene & Lawlor
2d half
Milton & Rann
Denny & Barry
Harry Antoin
W O'Clare & Girls
(One to fill)
SALEM, MASS.
Empire
Cory & Holmsworth
Lexus & Jelle
Lexus & Jelle
W O'Clare & Girls
Sawyer's Family
Helen & Goss
Helen & Goss
Davis & Belle
(One to fill)

Can Offer Novelty, Singing or
Dancing Acts Four to Six
Weeks in Chicago.

ERNIE YOUNG
1312 Masonic Temple

Hippodrome
J & H O'Connell
Louise Henderson
"Suite 16"
Luman & Nash
Kennedy & Little
Gordon's Monks
UTICA
Columbia
Edith Ellis
Stanley & Lee
Pol Circuit

Fractor's
Rosina Cassell Co
Mamaux & Rn
Lugan & Raymond
Willie Soler
Bert Earl Co
Al Raymond
The Pickfords
Harry L. Mason
Sully & Houghton
Melville & Rule
Galletti's Monkeys

BRIDGEPORT
Plaza
LaPetite Jendie Co
Moster & Allen
Al Raymond
H & T Linton Co
(One to fill)
2d half
Moss' Sis
Leitch & O'Moore
Travillo
Durrell's Revue
(One to fill)
Pol's
Meyers & Laker
Nutter & Stanley
McCool & Gildas
Kitties Band
2d half
Mabel Fonda 3
Wright & Anderson
Archer & Beiford

Palace
Mabel Fonda 3
Lacy Nance
Archer & Beiford
Clark & Verdi
"Luck of a Totem"
2d half
Tony & George
Meyers & Laker
Miller & Stanley
Al Raymond
Kitties Band

ROBINSON and PIERCE
"NO MORE SALOONS"
Direction, ERNIE YOUNG

SCRANTON
Pol's
(Wilkes-Barre split)
Elliott & West
Amoros & Jeanette
Groat Howard
Perry Brooks
"Not Yet Marie"

HARTFORD
Capitol
Stanley & Wilbert
T & C Britton
4 Jacks & Queen
Durrell & Turner
"Bubbles"
2d half
The Silvas
Dunham & O'M
"Luck of a Totem"
Clark & Verdi
Maxine Dancers

Palace
Marville & May
Frank Markley
Tony & George
"Oh That Melody"
(Two to fill)
2d half
Reck & Recktor
Chester & Allen
Leonard & Whitney
Hilton & Norton
Germer Helene & B
(One to fill)

READING, PA.
Majestic
LaPhillips
LaFrance & K'ney
Howard Smith Co
Nazzaro & Girls
Keno Fables & W
2d half
Aloha & Girls
A & L Bell
Marie Russell
(One to fill)
RICHMOND
Lyrie
(Norfolk split)
1st half
Frank Brown
Keene & Williams
Sebastian & M Sis
Wilson Bros
(One to fill)
ROANOKE
Hippodrome
Max Holden
Holiday & Willette
"Yachting"
2d half
Claudia Coleman
Sherwin Kelly
Chive De Covey
3 Bateman Girls
L Mortimer Co
Dawson Lgar & C
La Blige 2
SAVANNAH
Hijon
(Jacksonville split)
1st half
Herberta Beeson
Reed & Clifton
Tom Brown Co
Manning & Hall
The Raylittes

Palace
Marville & May
Frank Markley
Tony & George
"Oh That Melody"
(Two to fill)
2d half
Reck & Recktor
Chester & Allen
Leonard & Whitney
Hilton & Norton
Germer Helene & B
(One to fill)

NEW HAVEN
Hijon
Reck & Recktor
Mumford & Stanley
Travillo
Mack & Stanton
Barrell's Rev
2d half
Marville & May
Frank Markley
"Oh That Melody"
(Two to fill)

Palace
Marville & May
Frank Markley
Tony & George
"Oh That Melody"
(Two to fill)
2d half
Reck & Recktor
Chester & Allen
Leonard & Whitney
Hilton & Norton
Germer Helene & B
(One to fill)

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EDDIE VOGT

Next Week (Jan. 10), Majestic, Dallas.

Lawrence, Mass.
Empire
Taliaferro
Lodgwell & W

Des Moines
Orpheum
"Varieties of 1921"
Dorson
C & M Cleveland
Mazzyfry
W Hale & Bro
Robbie & Nelson
DULUTH
Orpheum
Imhof Conn & C
Albertina Rasch
Moody & Duncan
Hampton & Blake
"Mimature Revue"
Belmore Sisters
Stuart Barnes
KANSAS CITY
Orpheum
Greasy & Dayne
Ford Revue
Ray & Ball Bros
McNick & Irving
Chas Irwin
Royal Gascoignes
Robert Dyer Co

ORPHEUM CIRCUIT

CHICAGO
Majestic
Harry Fox Co
A Frisland Co
Purr Twins
Bert Baker Co
Bob Hall
Wahle Mealy & M
Robbie Gordone
Herbert Trio
Palace
Rae Samuels
"His & Pieces"
Jack Rose
Boye & Rudae
"\$5,000 a Year"
4 Bendings
Ash & Hyams
Vera Sabina Co
State-Lake
Bee Palmer Co
Rome & Gaut
Kirby Quinn & A
Burr
Purrouse 4
Stone & Hayes
Rutler & Winfred
Lans & Whelan
DES MOINES
Orpheum
"Varieties of 1921"
Dorson
C & M Cleveland
Mazzyfry
W Hale & Bro
Robbie & Nelson
DULUTH
Orpheum
Imhof Conn & C
Albertina Rasch
Moody & Duncan
Hampton & Blake
"Mimature Revue"
Belmore Sisters
Stuart Barnes
KANSAS CITY
Orpheum
Greasy & Dayne
Ford Revue
Ray & Ball Bros
McNick & Irving
Chas Irwin
Royal Gascoignes
Robert Dyer Co

DENTIST

MEVICKER'S THEATRE BLDG.
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CHICAGO
Special Rates to the Profession.

CALGARY, CAN.
Orpheum
(17-19)
(Same bill plays
Edmonton 20-22)
Ed Bruce Co
Kenny & Hollis
Oakes & Delour
J C Nugent
Dora Hilton
McLellan & Carson
Mr & Mrs G Wilde
DENVER
Orpheum
(Sunday opening)
Wm Gayton Co
"Hello Husband"
Lillian's Dogs
Gansler Sisters
Gansler & Luby
Olson & Johnson
Patty Ratt & Bro
Jack Lavier
LINCOLN, NEB.
Orpheum
Kitty Gordon
Jack Wilson Co
Laurel Lee
Tale & Burch
2 Jesters
Garcinell Bros
Dancing Kennedy
LOS ANGELES
Orpheum
Victor Moore Co
Price & Henece
Owen McGivney
Ray & Arthur
Ames & Winthrop
Oscar Loran
Lillian's Dogs
Anger & Packer
MEMPHIS
Orpheum
B Brown Co

NEW YORK'S LATEST
HIT!

BECKY FROM BABYLON

ALEX
GERBER
and J. B. SILVER

WRITTEN ESPECIALLY FOR
AND **NOW** BEING SUNG

WITH THE GREATEST KIND OF SUCCESS BY

OF THE WELL-KNOWN
HOWARD BROS.
(WILLIE AND GENE)

IN THE **PASSING SHOW** of 1921 AT THE **WINTER GARDEN, N.Y.**

Brightly (Not too fast)

VOICE

Down at an o-ri-en-tal show
I know this o-ri-en-tal queen

I saw a dan-cer there, Her name was Princess "Oy-vay-is-meer" And she was from the east some where. When she re-moved all of her veils,
When Becky was her name I know her when she wore plen-ty clothes And when dish-wash-ing was her game. Now she's dis-guised from head to toes,

I re-cog-nized her face, This Hin-doo la-dy was a Yid-dish ba-by and she came from a cer-tain place She was
Dressed up in veils of youth, The oth-er quid-ces take her for a Prin-cess, But if they on-ly knew the truth She was

CHORUS

Beck-y from Ba-by-lon (I know her moth-er I know her brother) Beck-y from Ba-by-lon (She's got it o-ver Ma-dam Pav-lo-wa)
Beck-y from Ba-by-lon (Oh what-a ter-ror Like The-da Ba-ra) Beck-y from Ba-by-lon (She's full of mo-tion Just like the o-cean)

She learned o-ri-en-tal ways— As a wal-tress lift-ing trays, She got her fa-mous pose— From wash-ing moth-er's clothes.
Cold show'r baths she used to take That's how she first learned to shake, She dan-ces on her fours, She learned it scrub-bing floors.

Beck-y She fools with snakes (Oh what a twist-er, You can't re-sist her) She's full of tricks and fakes. Oh, She's no daugh-ter
Beck-y No clothes she needs (Just like a Hin-du, She makes her skin do) She's all dressed up in beads. Oh, What a fig-ure,

of the Py-ra-mids, Her right name is Beck-y Bif-ko-witz, Ev-ry one thinks That she is a Sphinx. But she's Beck-y from Ba-by-lon (Long is-lan-)-lon.
it would make you dizzy She's got lines, but the lines are al-ways bus-y. All the wise ginks Think she is a Sphinx. But she's Beck-y from Ba-by-lon.

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H. ROSS McCLURE
Emporium Mercantile Co., St. Paul, Minn.

JACK LAHEY
218 Tremont Street, Boston, Mass.
HARRY WALKER
Gaiety Theatre Bldg., Kansas City, Mo.
JOHN MAHER
401 Pine and Bldg., St. Louis, Mo.

JACK CROWLEY
19, Belknap Street, Providence, R. I.
BARNEY HAGAN
Pantheon Bldg., San Francisco, Calif.
ROBERT EDGAR
500 Montelieu Bldg., Seattle, Wash.

J. J. GERLACH
419 Garvey Theatre Bldg., Pittsburgh, Pa.
MORT NATHAN
209 Superior Theat. Bldg., Los Angeles, Calif.
ARTHUR WHITE
406 Lindley Bldg., Minneapolis, Minn.
CHAS. WARREN
7-A Soho Square, London, W. I., England

NEWS OF THE MUSIC MEN

Frankie Hughes, pianist, joined the Witmark professional staff last week.

Louis Fordan, professional manager for Shapiro, Bernstein & Co. starts on a three week's inspection trip of the firm's branch offices next Monday.

Bob Geraghty, formerly accompanist for 'Dolce Sisters (vaudeville)' is now with Berlin.

George Meyer, who resigned from Remick & Co. will enter the publishing business on his own. Artie Mehlinger, formerly with George Meyer for song writing and vaudeville, has framed a piano and singing act with Melville Morris. Both Mehlinger and Morris will retain their positions on the Remick professional staff while in vaudeville.

Lew Brown, songwriter of the Broadway forces, is the father of a son.

Louis Schreiber, formerly in the Chicago Berlin branch office, has been transferred to the Berlin New York headquarters.

The Music Publishers' Protective Association sent out a call to all of its members requesting each forward the song writing royalty contract now in use. The object was to get a line on the dif-

ferent agreements with a view to the association framing up a standard form for use by all members. The proposed new standard form will be uniform only as regards its general condition. It will not attempt to fix a uniform royalty, that being left to the individuals as heretofore.

Without known relatives, W. Martius Music House, Inc., of Seattle, died on board the "Rotterdam" on the Atlantic, leaving the bulk of his estate, believed to be worth \$100,000 or more, to a friend, August Mehligorn, Jr., who is a partner in the firm of Osner & Mehligorn, Inc. Martius left several small legacies, including \$500 to Nancy Rich, of North Portland, \$250 to Martha Weber of Seattle, and \$5,000 to Carl G. Englehard.

Arthur Johnson, pianist, last with Fred Fisher, has joined the Irving Berlin staff.

Fred Shaw, formerly with the Kreage & Harrison chain of retail music departments, is now a member of the Harry Von Tilzer professional staff.

Max Silver leaves for a western trip Monday in the interests of the Chas. K. Harris catalog. While in Chicago Silver will establish a branch office for Harris.

Urian Davis has been placed in charge of the band and orchestra department for the Broadway Music Co.

Report says Jos. W. and Henry R. Stern, recently connected with the firm of that name, intend starting a music publishing concern of their own. Edward B. Marks lately bought the remaining interest outstanding held by the Sterns, and changed the name of the Stern house to the Edward B. Marks Music Publishing Co.

Accounts say the sheet music business is slowly showing more strength, with the uplift noticeable New Year's, after a terribly long siege of depression.

While sheet music sales may have been undergoing the reconstruction process all other lines felt, to a greater or less extent, the music publishers have had nothing but gloom around their business offices for nine months or more. Even those who did not feel it as much as the others could not escape the echoes, and none felt over-cheerful.

The new tone, if it progresses, will brighten up the entire music trade. During the depression any number of publishing houses had an acid test for the stability, and that the line held up so well speaks as well for the music business in general. Much of the interrelated business of the publishers with their alignments floated along on "paper" for a good part of the time. While many lost money in chunks, they seemed to weather quite well. Early indications of the slump were sighted by many of the firms which trimmed the overhead accordingly. That helped to a degree greater than may be known.

OPEN LETTER No. 11

Editor Variety:

It has been said that—

CHRISTOPHER COLUMBUS did not discover America, WM. SHAKESPEARE did not write the plays attributed to him,

THOMAS A. EDISON "borrowed" others' inventions, DAVID BELASCO has a "marvelous memory" for others writings,

IRVING BERLIN "lifted" half the songs his name is on, GEO. M. COHAN "pirated" numerous writings to which his name is signed, and—

NOW it has come to pass that we have been accused of not having written the advertisements accredited to us, thereby winning the full page in the Xmas edition of your valuable paper, 'The Actors' Bible.

SUCH IS FAME

Thanking you for our Xmas surprise we are,

Yours very truly,

LEON KIMBERLY and HELEN PAGE

P. S.—Joe Miller is the only guy who gets credit for anything

DROP CURTAINS

EXQUISITE MODERN ART DESIGNS IN
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NEW YORK

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A HIT SONG TO FIT EVERY SINGER!

The Surest fire of 1921 is our new offering by Sizemore, Magine and Biese

“ROSE”

Positively the greatest of all the great fox trot ballads we have ever published. For a song, dance or harmony number, “ROSE” will lead 'em all. Get a copy today and see for yourself what a wonderful number it is.

AL JOLSON'S Latest Hit Song

“NIGHTINGALE”

Coburn and Rose's beautiful new fox-trot and song to follow “Avalon.” Also featured by the HOWARD BROS. in the “Passing Show” at the Winter Garden, New York City.

“DEAREST ONE”

Every act looking for a beautiful, dreamy waltz song will want this new one by Kahn and Blaufuss, writers of our famous hit, “My Isle of Golden Dreams.”

“WITH THE COMING OF TOMORROW”

If you have a spot in your act for a high class ballad HIT, send for this one immediately.

(Suggested by Edgar Allan Poe's Beautiful Poem)

BEAUTIFUL ANNABELL LEE

A waltz song by ALFRED BRYAN and GEO. W. MEYER to replace “Hiawatha's Melody of Love,” their 1920 hit.

“NOW I LAY ME DOWN TO SLEEP”

Here's a crooney, haunting lullaby, by GEO. W. MEYER and SIDNEY MITCHELL that will score an immediate hit with every audience. You can't afford to overlook this one.

AL JOLSON'S Famous Hit

“AVALON”

By Jolson and Rose

Still leads all the fox-trot ballads in popularity.

Still the Biggest Hit of the Season

“JAPANESE SANDMAN”

Whiting and Egan's ballad beautiful. We have some wonderful harmony arrangements on this beautiful number. Come in and hear it played.

“SPRINGTIME”

KAHN and FRIEDLAND'S beautiful love song, featured by Anatol Friedland in his big time act, “Music Land.” Now on the Orpheum Circuit.

“CAN YOU TELL”

By Sullivan, Handman and Miller

Made famous by RAY MILLER and his BLACK and WHITE MELODY BOYS. Just the song for acts looking for good fast fox-trot or song.

BROOKLYN—506 Fulton Street
BOSTON—228 Tremont Street
PHILADELPHIA—31 South 9th Street
BALTIMORE—Stewart's Music Dept.
WASHINGTON—9th & D Streets, N. W.
CLEVELAND—Hippodrome Building
SEATTLE—321 Pike Street

YOU WILL FIND A “REMICK” OFFICE IN NEARLY EVERY TOWN YOU
PLAY—NO WAITING—EVERYTHING READY FOR YOU
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CHICAGO—634 State-Lake Bldg.
DENVER—4518 Federal Blvd.

DETROIT—137 Fort Street W.
MINNEAPOLIS—218 Pantages Bldg.

TORONTO—127 Yonge Street
PORTLAND, ORE.—322 Washington St.
SAN FRANCISCO—908 Market St.
CINCINNATI—515 West 6th Street
ST. LOUIS—The Grand Leader
LOS ANGELES—427 South Broadway
AKRON, OHIO—M. O'Neill Co.

THREE HIT WRITERS AL DUBIN, BERT RULE AND PAUL CUNNINGHAM JOINED HANDS TO WRITE JUST A WEEK FROM TO-DAY

← RESULT →
A GREAT BIG SUCCESS

An Old Story Told in a New Way, with a WONDERFUL FOX-TROT MELODY — ANYBODY Can Use It.

EVERY PROFESSIONAL COPY
CARRIES WITH IT

**5 DIFFERENT
VERSIONS**

SINGLES — 1ST Chorus makes it a MALE VERSION
2ND FEMALE
DOUBLES — for Two Boys - Two Girls - and Boy and Girl

ONE OF THESE WILL SURELY FIT YOUR ACT

Moderato

Fine

Down to a sweet lit-tle nest where we'll hang out a sign: "Please keep away, this is hon-ey-moon time." And to think now it's just a week from to-day.
Down to that sweet lit-tle nest where we'll hang out a sign: "Please keep away, this is hon-ey-moon time." And to think now it's just a week from to-day.

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Pantages Bldg., San Francisco, Calif.
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ARTHUR WHITE
406 Lindley Bldg., Minneapolis, Minn.
CHAS. WARREN
7-A Soho Square, London, W. I., England

SPORTS

(Continued from page 23.)
make them come across, says John F., or stop the golfing talk.

Following the recent Moran-Beckett fight at Albert Hall, London, a newspaper controversy is being waged as the result of the large attendance of women at the ring-side. A contributor to a London daily says:

"The kind of woman who attends these functions is one who cannot prevent the lowness of her nature being reflected in her actions. Contrast these creatures with the fine type of woman one sees at cricket, football and hockey matches."

Perhaps this champion of athletic womanhood meant it was unfortunate many women attended a contest in which Beckett appeared

PIANIST

With good reputation for concert work, — having press notices from many states.

Can accompany perfectly

Would like a tour or artistic work in the city, or would accompany a classic dancer.

Address, VIRTUOSO, Variety, New York.

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TAYLOR TRUNKS

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as a principal. Most of his battles have been brutal, with the English heavyweight champion on the receiving end.

The same type of mind that considers it brutal for two well matched boxers to meet in a prize ring is responsible for the ludicrous attempts in this country to legislate Sunday amusements out of business. There have been fewer fatalities connected with the prize ring under modern conditions than in any other branch of sport, including tennis.

Joe Lynch, recently crowned bantam champion, is not to let the crown tarnish from inactivity. He has instructed his manager, Eddie Mead, to get busy.

Mead thereupon signed up the champ for three fights during February. Two of Lynch's opponents are leading contenders, Joe Burman and "Young" Montreal. All three matches will take place out of town.

Johnny Kilbane is reported to having agreed to risk his title and is said to have accepted terms to box Andy Chaney at Madison Square Garden within a few months. Kilbane is reported to have demanded a flat sum of \$50,000, which Eddie Mead, manager of Chaney, is willing to give him, with Mead taking the gamble of what remains of 60 per cent. of the gross for his end.

Chaney is the logical contender and has newspaper decisions over

every prominent featherweight, including Kilbane himself.

Convention Hall in Kansas City will be dark as far as boxing exhibitions are concerned, if the newly elected prosecuting attorney makes good his answer to the fight fans who called upon him to ascertain how he stood on the question. "The staging of boxing bouts in the State of Missouri is unlawful and I shall see to it that the law is enforced in this county." That was Prosecutor Orr's reply to the question.

The Albany "Knickerbocker Press," Sunday, carried an exclusive story on a forecast of the Governor's second message which was transmitted to the Legislature when it re-convened on Wednesday night. In that matter referring to amusement interests, the story states:

"Chief among the new plans to be suggested by the Governor is an amalgamation of the state racing commission and the state boxing commission, under the head of one sports commission. This new commission after supplanting both of the old ones, which would be legislated into the discard, would have complete charge of all legalized sports, including baseball, boxing and racing.

"The new commission probably would be empowered, if the Governor's recommendation are carried out by the Legislature, to tax many of the sports which are now taxed, especially Sunday baseball."

Leo Lewin, orchestration manager (Waterson, B. & S.) and known as Penny Leonard's righthand man, has placed thousands of dollars at 2 to 1 the champion puts Ritchie Mitchell asleep before the expiration of their 15-round bout to-night (Friday) at the Garden. Besides this, Lewin says he has thousands more he will lay the same way.

Leonard proved he is as anxious as the next to help the fund for devastated France, when he purchased four tickets at the recent auctioning for \$1,000 and besides has arranged to donate \$5,000 of his purse to the same cause. Mitchell also ordered \$1,000 of his purse donated to the benefit and made a statement that he will give \$10,000 more if he succeeds in stretching

the champion out for the count of 10.

The Times square crowd thinks that the Jack Costello, "an actor," mentioned in the Chicago dispatches as mixed up in the whiskey ring affair this week, is the Jack Costello who last season had out a show under his management.

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Touring the B. F. KEITH CIRCUIT

Next Week (Jan. 17)—B. F. KEITH'S PALACE THEATRE, NEW YORK

Booked Direct—Return Engagement

BILLS NEXT WEEK.

(Continued from page 27.)

Four Ushers
 Great Nagle Co
SUPERIOR
 Palace
 Crystie & Ryan
 Norton & Wilson
 Into the Light
 Wells & DeVerra
 4 Royal Hussars
 2d half
 Norman & Jeanette
 Kane & Childow
 Voice & Money
 Dave Manley
 Leon's Ponies
TAPT. CAL.
 Hippodrome
 (14-17)
 Mooney & Capman

Makarinko Duo
 Lee Boggs Co
 Bryant & Stewart
 O'Keefe's Leopards
 (21-22)
 Jupiter 3
 Jean Germaine
 LaCoste & Bonalre
 Wyer & Evans
 Donald's Serenaders
TORONTO
 Loew
 Tate & Tate
 Hickey & Hart
 Williams & Taylor
 Eddie Carr Co
 Adrian
 Dancers Supreme
TORONTO

Uptown
 Omega Trio
 Morton Bros
 Mahoney & Cecil
 2d half
 F & C La Tour
 Fred Rogers
 The McNaughtons
WACO, TEX.
 Orpheum
 Just Friends
 Lee Mason Co
 Chapman & Ring
 Robert Giles
 Josie Flynn's Mins
 2d half
 Williams & Daisy
 Hob White
 Pearl Abbott Co
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CHANGE CO.
 1493 Broadway, New York City.

BUFFALO
 Olympic
 Linko & Linko
 Langree & Dwyer
 Chaifonte Sir
 Kelly Feeney & R
 Eugene Boys
CHILSTON, W.VA.
 Plaza
 Rose & Dell
 Marion & Shirley
 Frances & DeMar
 Cziganie Troupe
 Morrison Nash & W
 P & W LaVarre
 2d half
 The Saitos
 Paig & Haig
 Oliver & Lee
 Robert O'Connor Co
 Chuck Hass
 Beatrice Morrell 6
CHILLICOTHE, O.
 Majestic
 Beatrice Morrell 6
 Tyler & Crolius
 2d half
 Frances & DeMar
 Dave Roth
CLEVELAND
 Frisellia
 "New Leader"
 Mohr & Eldridge
 Kelly & Day
 H & A Scranton
COLUMBUS
 Orpheum
 York's Pupils
 Millard Bros
 Orlandie Girls
 Harry Mason Co
 Bell & Bann

Carlton & Belmont
 "Cheer Up"
WASHINGTON
 Strand
 The Bravinos
 May & Castleton
 Van & Vernon
 Al Shayne
 (One to fill)
WINDSOR, CAN.
 Loew
 Great Herman
 Lubina & Lewis
 Somewhere in Fr
 2d half
 Aerial Macks
 Gordon & Wall
 "Straight"
MARION, O.
 Grand
 Margie Carson
 Robinson's Baboons
MILWAUKEE
 New Crystal
 Two Yaquis
 Lee Hing Chin
 Miller & Griffith
 Ambler Bros
 Weir & Crest
 "Spivens Corners"
 Snow & Woods
 Ed Lewis
 Robinson's Elephants
RICHMOND, IND.
 Murray
 Dave Roth
 Hunter Randall & S
 (One to fill)
 2d half
 "Lincoln H'w'm'n"
 (Two to fill)
ST. LOUIS
 King's
PANTAGES CIRCUIT
 New York and Chicago Offices

L'G BEACH, CAL.
 Pantages
 Selma Braatz
 Mr & Mrs Melburn
 Chot Dody & M
 Billy Beard
 "Rolling Along"
LOS ANGELES
 Pantages
 Zara Carmen 3
 Irene Torvette
 Carl Rosini Co
 LaPine & Emery
 Naval Jazzland 8
 Teddy
OAKLAND
 Pantages
 (Sunday opening)
 Paul Conchas Jr
 Mabel Blondell
 Denishawn Dancers
 Francis & Kennedy
 Rigoletto Bros
OGDEN, UTAH
 Pantages
 (20-22)
 Will Morris
 Moran Sisters
 Hughie Clark
 Horner & Norton
 Giddy & Giddy
PORTLAND, ORE.
 Pantages
 "Girls of Altitude"
 Dorothy Lewis
 Chase & LaTour
 Imperial 3
 Rowland & Mehan
 Nemo's Japs
REGINA, CAN.
 Pantages
 (17-19)
 (Same bill plays
 Saskatoon 20-22)
 White Bros
 Hunkie & May
 Ray & Fox
 Permaine & Seley
 Molera Revue
 Covenne Troupe
SALT LAKE
 Pantages
 Pot Pourri
 Cook & Vernon
 Harry Busse
 Venetian Gypsies
 King & Irwin
GT. FALLS, MONT.
 Pantages
 (18-19)
 (Same bill plays
 Helena 20)
 "Apple Blossom"
 Gaudschmidt
 Sterling Sax 4
 Sampel & Lech'd
 Toin Kelly
 Torille's Circus

4 Fantinos
SAN DIEGO
 Savoy
 Stuart & Kelley
 Chisholm & Stuart
 Ubert Carleton
 Kennee Family
 Schwartz & O'ford
 "Sweet Sweeties"
SPOKANE
 Pantages
 Redini's Dogs
 Peerless 3
 Hahn & Beck
 Browning & Davis
 Geo Hamid Troupe
SEATTLE
 Pantages
 Carter & Buddy
 Rotina & Barrett
 Emba & Alton
 Otto Bros
 "Jubilar of Seas"
TACOMA
 Pantages
 3 Sons of Jazz
 "Salvation Molly"
 Sidney & Townley
 Maud Earl Co
 The Pals
 3 Bartos
VANCOUVER, B.C.
 Pantages
 The McIntyres
 Countess Verona
 Claire Vincent Co
 Beck & Stone
 Norvello Bros
 Brosini Troupe
VICTORIA, B.C.
 Pantages
 Melnotte Duo
 Redmond & Wells
 Baldwin Blair Co
 Doll Frolics
 Howard & Rose
 4 Bellhops
WINNIPEG
 Pantages
 The Norvellos
 3 Quilian Boys
 Fox & Ray
 Svengali
 Meyers Burns & O'R
 Gevenne Troupe
Lord Chester Co
 J & M Harkins
 F Dobson & Sirens
 Yates & Reed
 Chas Henry's Pets
GALVESTON, TEX.
 Majestic
 (17-19)
 (Same bill plays
 Austin 20-22)
 Challen & Keke
 E & E Adair
 O Campbell Co
 Walter Weems
 Solly Ward
 Nellie V. Nichols
 Mizzan Troupe
HOUSTON, TEX.
 Majestic
 Ruth Howell Duo
 Owen & Trow
 Meredith & Snoozer
 Rose Clare
 "Under Apple Tree"
 Ford & Cunningham
 Redford & Winch
LITTLE ROCK, ARK.
 Majestic
 Reno
 Williams & Pierce
 "Ye Song Shop"
 Morgan & Gates
 Fox & Sarno
 2d half
 V & E Stanton
 Dewey & Rogers
 Maria Lo's Studies
OKMUGEE
 Orpheum
 (17-19)
 (Same bill plays
 Muskogee 20-22)
 Jerome & Newell
George Yeoman
 Raymond Wylie Co
 Hunting & Frances
 Everetts Monks
ST. JOE
 Orpheum
 Grant Gardner
 Bessie Browning
 H O'Neil & Queens
 Jimmy Duffy & S
 Bottomley Troupe
 (One to fill)
 2d half
 Better Bros
 Cye & Cy
 H Hogan & Laurel
 Tick Tack Rev
 Clifford & Willis
 Berzas's Circus
S. ANTONIO, TEX.
 Majestic
 Duco Bros
 Ray Conlin
 George Kelly
 Marie Gaspar
 Roscoe Allis
 Hibbert & Malle
 Lala Sebbini Co

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 AND BOOKLET
HOW TO MAKE-UP
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Belletones
EVANSVILLE
 Strand
 Blue Cld & Winona
 Willie Lang
 Mills & Moulton
 2d half
 Lavinus Duo
 Godfrey & H'erson
 (One to fill)
H'GTGTON, W. VA.
 Hippodrome
 Hais & Haig
 Oliver & Lee
 Robert O'Connor Co
 Chuck Hass
 Carr Walsh Rev
 2d half
 Tyler & St Clair
 A & L Wilson
 Cziganie Troupe
 Mills & Smith
 P & W LaVarre
INDIANAPOLIS
 Lyric
 Fay & Thomas
 Dean & Reade
 Melody 3
 "Number Please"
 Sheppard & Dunn
 Dixie Four
 Scopotin in Toyld
LEXINGTON, KY.
 Ada Mende
 Tyler & St Clair
 A & L Wilson
 Mills & Smith
 2d half
 Jessie Keller
 Curtell & Coy
 The Willys
LIMA, O.

Butte, Mont.
 Pantages
 (15-18)
 (Same bill plays
 Anaconda 19,
 Missoula 20)
 Rosa King 3
 Austin & Allen
 5 Violin Blisses
 Primrose Minstrels
 Zelds Stanley
 3 Petrovares
CALGARY, CAN.
 Pantages
 Paul Petching
 Courtney & Irwin
 Orville Stamin
 Wilkins & Wilkins
 Earl Cavanaugh Co
DENVER
 Pantages
 "Girl in Air"
 "Melody of Youth"
 Austin & Delaney

Palace Theatre Building, New York City
DALLAS, TEX.
 Majestic
 Chas Eldenbury
 Neapolitan Duo
 Oliver & Oip
 Coley & Jaxon
 "Love Shop"
FT. WORTH, TEX.
 Majestic
 J & N Olms
 Jeanette Childs

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At the CHATEAU THEATRE, CHICAGO

February 6, 7, 8 and 9

A delightful 20 minutes of breezy, bright, interesting comedy and song in a beautiful setting! You can't help but like it!

Those interested, address this week (Jan. 10), REGENT, DETROIT (return engagement).

Next week (Jan. 17), MILES, CLEVELAND. Week Jan. 24, PANTAGES, TORONTO, ONT.

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29.50

Values Up to \$85.00

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To the Artist of Individual Talent:

Having realized the individual talents of artists like Eddie Cantor, Ed Wynn, Frank Tinney, Will Rogers, Fannie Brice, Bernard Granville, Jim Barton, Walter Catlett and others too numerous to mention; having foreseen their possibilities and helped them achieve success; I am now in a position to take under my personal management a number of artists to whom I shall devote my personal time and attention.

If you feel your personal talent warrants my taking over your affairs, furthering your interests and making you of greater commercial value in the eyes of the Managers of Musical Comedies and Dramatic Productions and the Public I will be pleased to have you drop in to see me and talk the matter over.

MAX HART

Bryant 7403-7404
Room 214

Strand Theatre Building
New York

DELAWARE INCORPORATIONS.

Dover, Del., Jan. 12.
Dramus Productions Co., films; capital, \$1,000,000; directors, Philip Van Loan, Charles Dietrich, Herman B. Drumberg, New York.
Royal Arcade Co., capital, \$250,000; directors, T. L. Croteau, M. A. Bruce, S. E. Dill, Wilmington.
K. T. Film Distributing Corp. changed to Farmers' Film Corp., New York.

Sinora Co., Philadelphia, talking machines, capital, \$500,000; direct-

ors, T. L. Croteau, M. A. Bruce, S. E. Dill, Wilmington.
Kilkenny Amuse. Co.; capital, \$25,000; directors same as above.
Ex-Cel Amuse. Co.; capital, \$10,000; directors, F. R. Hansell, J. Vernon Pimm, E. M. MacFarland, Philadelphia.

Madison Film Corp.; capital, \$1,000,000; directors, C. T. Cohee, C. B. Outten, S. L. Mackey, Wilmington.

NEW YORK INCORPORATIONS.

American Spectacle Co., capital \$205,000, directors S. Charles Hirschberg, 77 E. 89th St., Benjamin F. Foster, 30 W. 70th St., New York City.

Industry Visualized, Inc., capital \$25,000, directors, A. C. Wilmerding, 27 Maiden Lane, W. E. Kisselburgh, Jr., 129 Broadway, P. De Montravel, 203 W. 103d St., New York City.

Fables Pictures, motion pictures, capital stock \$1,000, directors, A. J.

Van Beuren, Abe E. Siegel, Charles McDonald, 1562 Broadway, New York City.

Frances Theatre, Brooklyn, pictures; capital, \$50,000; directors, B. Koondel, F. Turkat, C. Friedman, 278 Hart street, Brooklyn.

Screen and Stage Plays, Manhattan; capital, \$20,000; directors, W. A. Jackolo, W. Hechheimer, R. Workman, 1465 Broadway.

Opportunity Film Corp., Manhattan; capital, \$175,000; directors, M. M. Henchel, A. H. Eogan, H. Lederer, 171 Morningside avenue.

Capital Increase—Republic Laboratories, Manhattan, to carry on business with \$1,325,000 and 3,000 preferred shares at \$100 each and 102,500 common, no par.

Capital Increase—Diamond Amuse. Corp., Manhattan, \$200,000 to \$300,000.

Capital Increase—Sheers Amuse. Enterprises, Corona, N. Y., \$25,000 to \$600,000.

Capital Increase—Chain Theatres Corp., Del., 20,000 shares preferred, \$50 each; 140,000 common, no par; F. L. Smart, Buffalo, representative.

Turges Amusement Corporation, Manhattan, pictures; capital, \$15,000. Directors, S. Rothner, M. Frieder, S. S. Tok, 825 West 179th street.

San Gabriel Producing Co., Manhattan, pictures; active capital, \$6,400. Directors, C. Lazarus, S. A. McIntosh, E. S. Benedict, 539 West 162d street.

A. L. Shay, Manhattan, theatrical; capital, \$150,000. Directors, H. C. O'Donnell, L. E. McMahon, A. L. Shay, Hotel Lucerne.

Reorganization.—Automatic Vaudeville Co., Manhattan, to do business with \$425,000 and 50,000 shares common, no par value.

Statement and Designation. World Motion Pictures Corporation (Delaware), Alfred Walker, agent, 500 Fifth avenue, New York city.

Dissolutions.

High Art Production (Manhattan).

Brighton Beach Park (Manhattan), Sayer Brothers.

Civic Theatres (Manhattan).

Gus Hill's Minstrel Co., Manhattan.

Civic Theatre, Manhattan.

Increase of Capital Stock.

Mirrorphon Talking Machine Co. (Brooklyn), \$20,000 to \$40,000.
Manhattan Booking Exchange, in-

crease in number of shares, NPV, 120 to 1,500.

Selznick Enterprise, Jersey City, N. J.; change to Selznick Corp.; \$60,000,000 to \$120,000,000.

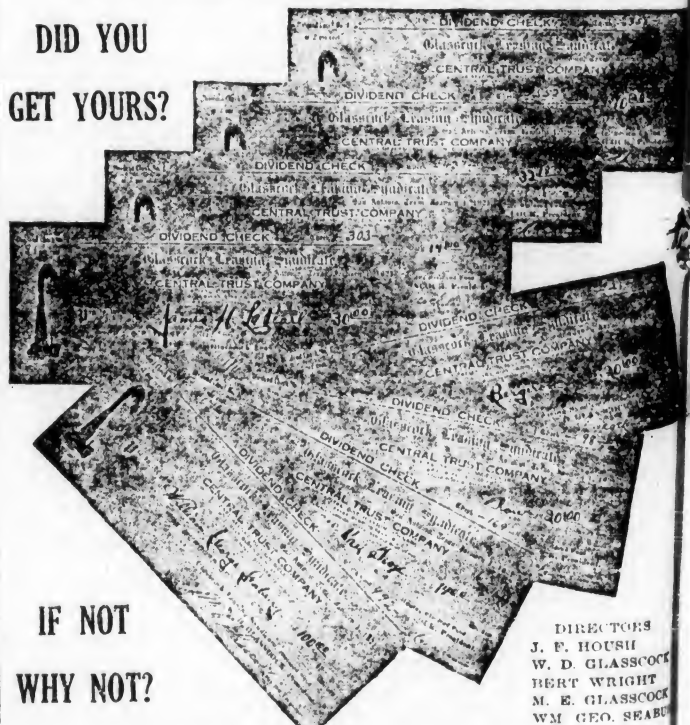
Montauk and Elite Theatre Corp.

(Continued on page 34)

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Actors, Managers, Stage Employees and Musicians

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WHY NOT?

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"HILDA"

Direction PETE MACK

PAT CASEY AGENCY

DELAWARE INCORPORATIONS.

Dover, Del., Jan. 12.
Dramus Productions Co., films; capital, \$1,000,000; directors, Philip Van Loan, Charles Dietrich, Herman B. Drumberg, New York.
Royal Arcade Co., capital, \$250,000; directors, T. L. Croteau, M. A. Bruce, S. E. Dill, Wilmington.
K. T. Film Distributing Corp. changed to Farmers' Film Corp., New York.

Sinora Co., Philadelphia, talking machines, capital, \$500,000; direct-

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THE HIT OF THE BILL

Bobby Heath

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This Week (Jan. 10)—B. F. KEITH'S COLONIAL,
New York

BILLY 'SWEDE' HALL
with **JENNIE COLBORN**

Music by **ALBERT VON TILZER**Words by **LEW BROWN**

MY GEE GEE

FROM THE FIJI ISLE

We can't say too much about Gee Gee. February first will see this song among the country's biggest hits.

Music by **ALBERT VON TILZER**Words by **LEW BROWN**

I USED TO LOVE YOU BUT IT'S ALL OVER NOW

The high water mark in hit songs. When you hear it, it will get you the same as it did us.

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PROGRAMME

BROADWAY'S

ALL
STAR
PROGRAMME

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Music by **ALBERT VON TILZER**Words 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 **ALBERT VON TILZER**Words by **LEW BROWN**

CHILI BEAN

The sensational novelty song of the season. It has outclassed every competitive song so completely that it now stands alone.

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NEW INCORPORATIONS.
(Continued from page 32.)
Brooklyn; \$20,000 to \$100,000.
Certificate of change of name:
Film Booking Office to Walgreone
Film Corporation, Manhattan.

NEW JERSEY INCORPORATIONS

Trenton, Jan. 12.
Newark Stadium Co., capital \$11,-
500,000; directors, Thomas J. Doyle,
Willard T. Higgins, Ralph B. Wag-
ner, New York.
Cini Atlantic Pier and Amusement
Co., capital, \$50,000; directors, F.
R. Hansell, S. C. Clow, John A.
MacPeap, Camden.
Thriller Construction and Operat-
ing Co., Jersey City; capital, \$50,-
000; directors, George A. Nofka,

Katie Nofka, Grantwood; William
Ford, New York.

Certificate filed by Widescope
Capera & Film Corp., manufactur-
ers of picture machines, to operate
in New Jersey; F. J. Higgins, 15
Exchange place, Jersey City, agent.
H. & H. Realty Co.; theatres;
capital, \$50,000; no directors named.
215 Broad street, Elizabeth.

Dixie Theatres Co., a Delaware
corporation, filed certificate to con-
struct and operate theatres and
other amusement buildings in New
Jersey; 192 Market street, Newark.

LETTERS

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Barker Ambrose

Barker Mildred
Barnett Mr
Belmont Avery
Belmont Tom
Bennett Sydney
Berach Geo
Bertram Mr & Mrs
Black Helen
Blair Helen
Block Eric
Bonner Diana
Bowman Nellie
Bowman Bros
Brandon A E
Branch Louis
Bresaut Alma F
Briscoe Emma
Brisco & Roush
Brown Jesse
Buchanan R
Bumpus Chas
Burk Elex
Burke E A
Burke & Lillie
Burnett Paul
Burr Agnes
Byron Marcia

Calloway Tom
Carmia Willie
Campbell Donald
Carlin Alex
Caron Geo
Carroll Claire
Clark Herbert
Clayton & Lennie
Claire Doris
Clifford Edith
Clinton E & D
Clover Chas
Craig & Dalton
Creamer Wm H
Cunningham Arthur

Dale Miss M
Dalton Jack
Dalton Marie
De Lean Kitty
De Moore Arthur
De Mont Alice & Lou
De Rex Billy
Derwest Clarence
De Valley Miriam
De Varney Vera
Dewey Ben
Dudley Edgar
Duncan Lillian
Dunn Jimmy

Eama Irene
Earl Edna
Eary & Eary
Edinbury Chas
Elkins Jack
Emerson Richard

Fauls Viola
Fay Anna Eva
Feldman Morris
Fenwick Sisters
Ferro & Coulter
Flelding & Boomer
Finlay Bob
Fisher Albert
Fitzgerald Jack
Fitzgibbons Marie
Francis Bertha
Francis W W
Friedman Jack M

Gardner H M
Gebeast Chas
Georgie Flo
Gerhue Mayme
Gibson Kate
Giddy & Giddy
Gilmore Barney
Gloor Gus
Goodrich Ruth
Grady Mr & Mrs Jas
Green & Deana
Guyot Bobby
Hagens Dancing

Halbach Winfred
Hamlin & Mack
Harcourt Leslie
Harkins J & M
Harris Joe
Harrison Madeline
Hearn Bonita
Helvey & Brill
Hendricks Duke
Henry & Adelaide
Hitchcock Raym'd
Hoff Hannah
Hoffman Mike
Holden Erma
Holt Vivian
Howarth Billie
Hudson Frank

Iale & C H B
Iverson Fritzie
Jackson W R
James Walter
Jarrow Mr
Jeffrey Hugh
Jerome Nat S
Jordan Alva
Jordan Betty
Jordan Jack
Judis Mr D

Kartwell & Harris
Keeley Julie
Kelly Theresa
Kelly & Brahm
Kennedy & Brahm
Knox Edw

Lamb's Manikins
Lanning Jack
La Pearl Roy
La Rue Grace
La Shell A J
La Tour Babe
Laurel S & M
La Vall H & I
La Vars Dancing
Lavarre Paul
Lavelle Miss K
Leighton Rags
Leonard Mrs F
Lester Frances S
Lewee Miriam
Lloyd Archie
Lloyd Ray
Lockhart Lillian
Lockhart Mabel
Lopes
Loveand Carl H
Lowere Eddie
Lowrie Rene

MacDonald Mr & Mrs C
MacKay Grant
Mackenzie Ralph
Madison Kitty
Madison Ruth
Magalis E N
Mang & Snyder
Marrlette Robt
Marquis Marie
Marney Peggy
Marshall Edw
Mason Flo
McGrath & Yeoman
McWilliams Frank
Mehlinger Artie
Morrison Girls
Millard Billy
Mitchell Louise
Murphy Frank F

Nadine Mary
Nelson Walter
Nester Frankie
Nicholson A M
Noe Cecil
Norton Jack
O'Byrne Patricia
O'Connor Winnie
O'Dare Van
O'Dell Larry
Odenkran A

Oiga & Allen
Oldsmith Mary L
Parker Mabelle
Paul Levan & Miller
Pelletier L E
Peters & Le Buff
Pincer & Douglas
Pingree & Dwyer
Potter W G

Raymond & Schram
Rigdon Dancers
Ronca Dora
Rose Jack
Rosenbaum Sam
Ross Vera
Ryan Ben
Ryan Tolia

Sampsel Guy J
Sauer Della
Schmedding W
Schramm Miss P
Schram & Schram
Scott Stan
Seren Walter
Shaffer Edith
Shannon Ester
Shaw Winn
Shes Jimmie
Shepard Peggy
Shimm Chas
Shingold Nate B
Sigmund R E
Simpson Harry O
Sims Chas

Smith Lady P
Smith & Bagley
Somerset Freda
Southe Paul
Southe & Tobias
Stedman Fannie
St Onge The
Stuart Herbert

Tamr Miss T
Tams Irene
Tempest Mrs M
Terry Jennett
Thomas Vera
Thornton Arthur
Tompkins Susan
Trucchi Blanche
Trucchi Mrs J J
Twomer Henry

Vale Violet
Valentine Babe
Valentine R H
Van Jack
Vanderbilt Gertr
Van Hooven
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BURLESQUE ROUTES

(Jan. 17-24.)

"All Jazz Revue" 17 Howard Boston 24-26 New Bedford New Bedford 27-29 Acadia Fall River.
"Around the Town" 17 Empress Cincinnati 24 Lyceum Columbus.
"Bathing Beauties" 18 Gayety Minneapolis 24 Gayety St Paul.
"Beauty Revue" 17 Worcester Worcester 24 Gilmore Springfield.
"Beauty Trust" 17-18 Lyceum St Jose 24 Gayety Minneapolis.
"Best Show in Town" 17 Columbia Chicago 23-25 Berchel Des Moines.
"Big Sensation" 17 Empire Cleveland 24 Avenue Detroit.
"Big Wonder Show" 17 Gayety Pittsburgh 24-26 Park Youngstown 27-29 Grand Akron.
"Bon Tons" 17 Grand Hartford 24 Jacques Waterbury.
"Bostonians" 17 Lyric Dayton 24 Olympic Cincinnati.
"Bowerys" 17 Empire Newark 24 Casino Philadelphia.
"Broadway Belles" 17 Cadillac Detroit 24 Englewood Chicago.
"Cabaret Girls" 17 Gayety Brooklyn 24 Olympic New York.
"Cute Cutie" 17 Gayety St Paul 24 Gayety Milwaukee.

"Flashlights of 1920" 17 L O 24 Gayety St Louis.
"Follies of Day" 17 Gayety St Louis 24 Star and Garter Chicago.
"Follies of Pleasure" 17 Trocadero Philadelphia 24 Star Brooklyn.
"Folly Town" 17 Casino Boston 24 Columbia New York.

"French Follies" 17-19 New Bedford New Bedford 20-22 Academy Fall River 24 Worcester Worcester.
"Girls de Looks" 17 Casino Philadelphia 24 Hurtig & Seamon's New York.

"Girls from Follies" 17 Lyceum Columbus 24 Empire Cleveland.
"Girls from Happyland" 17 Peoples Philadelphia 24 Palace Baltimore.

"Girls from Joyland" 17 Gayety Louisville 24 Empress Cincinnati.
"Girls of U S A" 17 Majestic Jersey City 24 Perth Amboy 25 Plainfield 26 Stamford 27-29 Park Bridgeport.

"Golden Crook" 17 Star Cleveland 24 Empire Toledo.
"Grown Up Babies" 17 Avenue Detroit 24 Victoria Pittsburgh.
"Hastings Harry" 17-19 Bastable Syracuse 20-22 Gayety Utica 24 Gayety Montreal.

"Hip Hip Hurray" 17 Olympic Cincinnati 24 Columbia Chicago.
"Hits and Bits" 16-18 Berchel Des Moines 24 Gayety Omaha.

"Hurly Burly" 17 Haymarket Chicago 24 Park Indianapolis.
"Jazz Babies" 17 Gayety Baltimore 24 L O.

"Jingle Jingle" 17 Casino Brooklyn 24 Peoples Philadelphia.
"Jollities" 17 Star and Garter Chicago 24 Gayety Detroit.

"Joy Riders" 17 Standard St Louis 24 Century Kansas City.
"Kandy Kids" 17 L O 24 Bijou Philadelphia.

Kelly Lew 17 Gayety Kansas City 24 L O.
"Kewpie Dolls" 17 Englewood Chicago 24 Standard St Louis.

"Lid Lifters" 17 Penn Circuit 24 Gayety Baltimore.
"London Belles" 17-18 Park Youngstown 20-22 Grand Akron 24 Star Cleveland.

"Maids of America" 17 Empire Albany 24 Gayety Boston.
Marion Dave 17 Gayety Rochester 24-26 Bastable Syracuse 27-29 Gayety Utica.

"Million Dollar Dolls" 17 Gayety Boston 24 Grand Hartford.
"Mischievous Makers" 17 Bijou Philadelphia 24 Majestic Scranton.
"Monte Carlo Girls" 20 Rajah Reading 21-22 Grand Trenton 24 Trocadero Philadelphia.

"Naughty Naughty" 17-19 Cohen's Newburg 20-22 Cohen's Fougkeepsle 24 Howard Boston.
"Parisian Flirts" 17 Binghamton 18 Elmira 19-22 Inter Niagara Falls 24 Star Toronto.

"Parisian Whirl" 17 Empire Toledo 24 Lyric Dayton.
"Peek-a-Boo" 17 Palace Baltimore 24 Gayety Washington.

"Powder Puff Revue" 17 Gayety Toronto 24 Gayety Buffalo.
"Puss Puss" 17 Victoria Pittsburgh 24 Penn Circuit.

"Razzle Dazzle" 17 Majestic Scranton 24 Binghamton 26 Elmira 26-29 Inter Niagara Falls.
Reeves Al 17 Hurtig & Seamon's New York 24 Empire Brooklyn.

Reynolds Abe 17 Orpheum Paterson 24 Majestic Jersey City.
"Record Breakers" 17 Gilmore Springfield 24 L O.

"Roseland Girls" 17 Perth Amboy 18 Plainfield 19 Stamford 20-22 Park Bridgeport 24 Empire Providence.

Singer Jack 17 Gayety Detroit 24 Gayety Toronto.
"Snappy Snaps" 17 Gayety Buffalo 24 Gayety Rochester.

"Social Follies" 17 Academy Buffalo 24 Cadillac Detroit.
"Social Maids" 17 Empire Brooklyn 24 Empire Newark.

"Some Show" 17 Empire Hoboken 24-26 Cohen's Newburg 27-29 Cohen's Poughkeepsie.

"Sporting Widows" 17 Columbia New York 24 Casino Brooklyn.
"Step Lively Girls" 17 Gayety Omaha 24 Gayety Kansas City.

Stone & Pillard 17 Century Kansas City 24-25 Lyceum St Jose.
"Sweet Sweeties" 17 Star Toronto 24 Academy Buffalo.

"Tempters" 17 Olympic New York 24 Gayety Newark.
"Tid Bits 1920" 17 Gayety Newark 27 Rajah Reading 28-29 Grand Trenton.

"Tiddly Winks" 17 Star Brooklyn 24 Empire Newark.
"Tittle Tattle" 17 Park Indianapolis 24 Gayety Louisville.

"Town Scandals" 17 Jacques Waterbury 18 Miner's Bronx New York.
"20th Century Maids" 17 Miner's Bronx New York 24 Orpheum Paterson.

"Twinkle Toes" 17 Gayety Washington 24 Gayety Pittsburgh.
"Victory Belles" 17 Empire Providence 24 Casino Boston.
"Whirl of Mirth" 17 L O 24 Gayety Brooklyn.

White Pat 17 Gayety Milwaukee 24 Haymarket Chicago.
Williams Mollie 17 Gayety Montreal 24 Empire Albany.

ALBANY, N. Y.

Louis A. Buettner, general manager of the Cohoes Amusement Co., has been appointed by Herbert C. Hoover, chairman of the Committee to Aid Starving Children in Central and Eastern Europe, as chairman of the Motion Picture Managers' Committee in the Capital district.

Although the film field is a new one for Uly S. Hill, the new manager of the Mark Strand theatre, the Albany theatrical man seems to be "getting on" splendidly in his new post. Hill is keeping the theatre in the front with some new publicity stunts, his latest being an invitation to members of the Albany Rotary clubs and their women friends to attend a performance at the Strand and which was promptly accepted by the Rotarians.

Tillie Hellman, daughter of Harry Hellman, owner of the Royal, Albany, was married to Jack Leonard, New York playwright and theatrical producer, at the Claridge Hotel, New York, last week.

William T. Whittemore, circus

publicity agent, passed last week visiting friends in Albany. "Whit," as he was popularly known when he "covered" sports for Albany dailies before taking up circus publicity work, was the guest at a breakfast given by friends on the morning papers in the Hampton Hotel.

Myretta Chatham, society editor of the Knickerbocker Press, is now handling the publicity for the Strand.

Peter A. Martone of Albany is out with the Fayden Trio. The trio have a Wop act.

Adele Vaughan, daughter of the late Frank A. Vaughan, one of the biggest political writers in the State, scored an immense hit last week at the Grand. The former Albany girl appeared in the act with Jack Shea, headliner, and showed that she possesses no little amount of theatrical ability. She was given plenty of space in the papers, all dailies using special stories on her.

Helen Neff, sister of John Neff, widely known copy reader of Albany, has joined the "Jimmie" company in New York. Miss Neff has a dancing number in the show.

BOSTON

BY LEN LIBBEY.

SHUBERT.—Third week, "The Passing Show."

MAJESTIC.—"The Midnight Rounders," third week.

PLYMOUTH.—Third week, "The Purple Mask."

WILBUR.—"When We Are Young," third week.

TREMONT.—Third week, "One."

COLONIAL.—Last two weeks, "Apple Blossoms."

HOLLIS.—Second week, "Clarence."

PARK SQUARE.—"Honors Are Even," second week.

GLOBE.—Second week, "It's Up to You."

ARLINGTON.—Opened under new policy with stock known as the Arlington Players, "Peg o' My

Heart" first attraction.
COPLEY.—Henry Jewett Players presenting "Lady Windermere's Fan."

GAYETY.—"The Sporting Widow."
CASINO.—"The Bon Ton Girls."

HOWARD.—"The French Follies."
TREMONT.—TEMPLE.—"Way Down East," the film.

BUFFALO.

By SIDNEY BURTON.

MAJESTIC.—"The Night Boat." Doing business.

SHUBERT TECK.—"Irene," with Dale Winter. Again! Two dollars and fifty cents top this time.

GAYETY.—Dave Marion's company.
ACADEMY.—"Broadway Belles."

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Are Putting
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LYRIC.—Pop vaudeville.

There is a noticeable downward trend in advertising the scale of prices for attractions at local houses "Irene," at \$2.50 top, is advertising "no advance in prices." The same company here a month ago scaled \$3. "The Night Boat" has a \$2.50 top, but even with a cast of "names" is not playing up its prices. "Annapolis," the Teck next week, has \$3.55 advertised as top price.

Jamestown, N. Y., is out with one of the most sensational scandals that ever struck this end of the State. An evening paper uncovered the story that a number of high school girls were the victims of a "vice ring," and that certain local physicians had been performing illegal operations in connection with this wholesale system. The Board of Education gave out a prepared statement denying that the evil was widespread, although admitting that two or three girls at school had been complained of. The story is that a number of girls, all under 16, were taken to downtown offices by young men companions at the suggestion and for the entertainment of certain

business and theatrical men. Statements from several of the girls alleged to have been attacked are said to have been secured.

CLEVELAND.

By J. WILSON ROY.

OPERA HOUSE.—"Abraham Lincoln." SHUBERT-COLONIAL.—"Adam and Eva." Next, "Irene." PROSPECT.—Leffingwell-Buckley stock, "She Walked in Her Sleep." Next, "The Spendthrift." HOFFMAN'S PALACE.—"A Beggar in Purple." EUCLID.—Third week, "Kismet." STILLMAN.—All week, "The Misleading Woman." STANDARD.—All week, "Two Kinds of Love." MALL.—"Sins of Rosanne." ALHAMBRA.—Idols of Clay." KNICKERBOCKER and ORPHEUM.—All week, "Officer 666." GAIETY.—All week, "The Texan." METROPOLITAN and STRAND.—"Women Men Love."

Capacity is the word at the Opera

House this week, with Frank McGlynn in "Abraham Lincoln," the Drinkwater play. The advance sale outstripped that of Ziegfeld's "Follies."

Frank Whited, charged with the murder of Frances Altman Stockwell, chorus girl, last February, has been released on \$1,000 personal bond. This action was taken, that Whited might be turned over to the probate court and sent to the Ohio Hospital for Epileptics. The indictment will continue against him in criminal court.

The film at the Metropolitan and Strand this week—"Women Men Love"—is a Cleveland-made picture, the product of the Bradley studios.

DENVER.

By THOMAS H. FERRIL.

Denver's Little theatre movement received fresh impetus last week when greater crowds than ever packed the Auditorium of the Woman's Club building to hear

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. Keith's Vaudeville Exchange

(AGENCY)

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"Sayonara," by Charles Wakefield Cadman, "Cooks and Cardinals" and "The Clock." "The Clock" was written by Robert Courtney of the Denver Post staff and proved to be a gripping one-act sketch. It was held to be the best dramatic effort of a local writer produced here in some time. The Denver Players are laying plans for the building of a theatre as soon as their resources warrant it.

Henry B. Walthall is moving east



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(Opp. Waldorf)

with a new comedy entitled "Would You?" with a cast made up almost entirely of picture people. The show will play at the Broadway Thursday, Friday and Saturday this week. The first half of the week will be devoted to Stetson's "Uncle Tom's Cabin." George V. Hobart's "Experience" is billed for the stock show week starting Jan. 16. The Wilkes stock at the Denham is finishing "Forever After" this week, and starts Sunday with "The Wonderful Thing," by Lillian T. Bradley. Miss Georgie Knowlton, char-

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acter lead of the company, who has been ill for several weeks, will be in the cast.

The leading picture bills include "Gullie of Women," America; "The Rookie's Return," Princess; "Brewster's Millions," Rialto, and "Dead Men Tell No Tales," Rivoli.

This week (Jan. 9) is split by Henry B. Walthall, appearing in person in "Would You?" and "Uncle Tom's Cabin," which has not had an airing in Denver for a long time.

David M. Hartford Productions, according to report, will send a company from Los Angeles Jan. 4 to work on "The Golden Snare" near

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Leadville, Col., the famous old mining town.

Rocky Mountain Screen News, a publication to be devoted to the interests of the film men in this territory and combat all forms of adverse legislation, recently appeared on local newstands. Charles Gillen, secretary of the Rocky Mountain Screen club, is editor.

DES MOINES.

By Don Clark

The Hiland is the newest picture house in Des Moines, located in

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Highland Park. Opened with Mose Cobacker and Sam Sosna as owners and managers.

Trinity Methodist Church has gone into the screen game in earnest. The church started last week with "The Stream of Life," a seven reel feature, and announced the first of a serial picture for Sunday night. Shows will be given twice a week, Sunday and Thursday. The church

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DETROIT

BY JACOB SMITH

Cos. Skinner in "The Villa Rose" at New Detroit. Next, White's "Scandals," big advance sale.

"Florodora" at Shubert-Detroit. Opened to capacity. Two weeks.

"The Songbird" with Marguerita Sylva. Next, Charles Cherry in "Scandal."

At the photoplays: "Kismet," Adams; "Great Adventure," Madison; "Passionate Pilgrim," Broadway; "The Scuttlers," Washington; "Hearts are Trump," Colonial; "Girl With the Jazz Heart," Regent; "Slim Princess," Miles.

Sidney Smith, supervisor of theatres for Famous Players, has been here for a few days, looking over the Majestic and is planning to make a number of important changes. It has been intimated this house will return to a week-

stand policy. Under Famous Players it has not been a success so far. No doubt will in time.

Sid Lawrence has resigned as manager of the Ferry Field theatre.

Yeggmen blew the safe of the Majestic last week and got away with \$500 in cash.

Herman Rudkin, treasurer for four months of the Fox-Washington, is missing and so is nearly \$2,000. The police are looking for him.

W. S. Butterfield announces March 17 as the definite opening date of the new Strand, Lansing. The Bijou theatre there is to be renamed the Regent.

J. L. Flynn is now manager of the Robertson Cole exchange in Detroit.

The leading churches of Detroit have recommended that Detroit have a censor board of three, including the present police censor, Royal Baker, one member of the Recreation Commission and one

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woman to be recommended by the women's clubs. It is felt that this will obviate the necessity of any legalized state censor board, as the eliminations made by the Detroit board will suffice for the entire state. Regardless, however, several censor bills are shortly to be introduced into the state legislature.

Famous words of film exchange managers: "We have a lot of contracts, but the trouble is to get dates." This is the situation in a nutshell. Exchange managers say

there is no trouble to sell films, but the trouble is that the exhibitors have bought so much stuff this season that the difficulty is to get dates from them.

DULUTH.

By James Watts.

After a slight slump in business during the holidays, Duluth theatres jumped into prosperity with vengeance during the last week. All classes of amusement are doing splendid business and a number of

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the more popular theatres did overflow business.

Nat Coster, tenor, and Florence Clements, soprano, singers from New York, open an indefinite engagement at the New Garrick. They were booked by the Finkelstein & Ruben management in the Twin Cities for three weeks, but were held for thirteen weeks. They are first entertainers to appear on the Garrick's new stage, which is one of the finest in the Northwest. A new steel gridiron has been installed and the stage is large enough and equipped to stage the largest musical comedy production. Many stage attractions are to be booked there, and the Sunday free symphony concerts are to be resumed.

All Duluth is preparing for the



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homecoming of Lada, the dancer, who will appear here Jan. 19 under the direction of the American Legion. Lada is Emily Schupp, who was born and educated in Duluth.

The Plaza Players in Superior are playing this week "The Chorus Lady." Lola May and Wilmer Walter are leads.

KANSAS CITY.

By Will R. Hughes.

Moving a big show like "Cinderella on Broadway" from Chicago to this city between the Saturday night and Sunday night opening shows is some job. The above attraction made it, however, by working all night and sending one car ahead. As it was the show just managed to get up in time for the regular curtain time, although it had been announced that the show would start at 8 o'clock on account of its length.

For some unknown and unexplainable reason business at both the Shubert and Grand theatres dropped badly last week. "Cinderella on Broadway" opened to a good house Sunday night at the Shubert, and "Honey Girl" fared equally well at the Grand. Both were well received by the press and strongly recommended, but the people failed to buy, although business picked up a little the latter part of the week. This week "Chu Chin Chow" at the Shubert and "Mary" at the Grand. Three dollars will be the top price for each, and as the advance sale



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for both shows has been good business will no doubt make a better showing.

In a \$10,000 damage suit against the Electric Theatre Co., on the Kansas side, the plaintiff was awarded a verdict for \$5,000 damages. Mrs. Berdie Harmon of Kansas City, Kan., was the plaintiff, and claimed that while attending a performance in the company's theatre Nov. 11, 1917, she was severely and permanently injured when a Chinese acrobat, who was suspended over the audience from a cable, struck her. It was claimed that her arm was paralyzed as a result of the accident.

The hold-up of Assistant Treasurer Eddie Britt of the Grand and the robbery of the box office late Friday afternoon was prevented by the alertness of a woman in the lobby and the resourcefulness of Britt in exorcising himself to the would-be robber and stepping into an inner office and telephoning to the police.

LOUISVILLE.

By JOHN M. FRANCIS.

MACAULEY'S.—"The Life of the Party," film, Sunday only; "The Storm" rest of week.
GAYETY.—"Round the Town," musical comedy.

In addition to "An Old-Fashioned Boy," one of the latest pictures, the Majestic, in celebrating its 12th anniversary this week will offer Col. Cody in "In the Days of Buffalo Bill," one of the first thrillers ever put on the screen.

Guy Bates Post in "The Masquerader" is announced by Macauley's for the last half next week, with prices \$3.50 top. Louisville has been supporting \$2.50 and \$3 shows without a kick this season. Three dollars and fifty cents for Post is not likely to stop them. The town is theatre mad.

The Jefferson, which discontinued musical comedy several months ago because of the cost of getting road productions, has cut out its tab shows and is now dark except on Friday nights, when it puts on boxing.

Aileen Mae Tyler, a local singer appearing at the Walnut, and W. Winston Warner, traffic manager of the George F. Fuller Co. of New York, were married here Sunday night.

MACAULEY'S.—Sunday only, Mary Pickford in "The Poor Little Rich Girl"; rest of week, George M. Cohan's "Mary."

KEITH'S MARY ANDERSON.—Vaudeville.

KEITH'S NATIONAL.—Vaudeville; split week, with Constance Talmadge in "Betsie's Burglar" the first half.

MAJESTIC.—"The Bolt," a Maurice Tourneur photoplay, first half.

STRAND.—"Something to Think About," with Gloria Swanson; film; all week.

WALNUT.—"S13," film, first half; Dustin Farnum in "Big Happiness," film, second half.

ALAMO.—Eugene O'Brien in "Broadway and Home," film, first half; Constance Binney's "Something Different," last half.

GAYETY.—"The Big Sensation," burlesque.

Following Cohan's "Mary" at Macauley's this week, Raymond Hitchcock's "Hitchy Koo" is billed for the first half of next week and Booth Tarkington's "Clarence" for the last half. The run of shows at this house this winter has been the best ever offered theatregoers. The management has not suffered, the box office showing pleasing returns.

Showing of strips have been shown in local screen houses anent the proposed blue laws. However, there isn't much of an effort to have the laws put into effect. Louisvillians loving their pictures like the Kentuckian did his mint julep. Then, too, one or two churches give film performances on Sunday night.

Two picture houses, the Majestic and the Alamo, are now offering special music scores and soloists in connection with the films.

With the weather man offering the worst he has turned out here this winter, "Mary" opened to a big house Monday night.

NEW ORLEANS.

By O. M. SAMUEL.

TULANE.—"Passing Show," LYRIC.—Bennett's Colored Carnival.

STRAND.—"Madame X," film. LIBERTY.—"Humoresque."

Trina Valera is now singing with Joe Gorman's revue at the Grunewald.

Helen Renstrom opens at the Strand Saturday for an indefinite engagement.

"Up in Mabel's Room" is underlined next week. The show reports that business on the southern one-nighters is still frightful, with little chance of a change in conditions for the remainder of this season.

A rumor, credited to competitors, that Loew's new State at Memphis was sinking several inches daily and very dangerous, hurt business for a time, but the lie has been nailed, and the house has gotten back more patronage than it had previously.

Zippy peppy show at the Orpheum. Juggling McVanns were first. They were skidding for the first few minutes in "one," but went into high on getting into full stage.

Bevan and Flint never did arrive. They seem capable farceurs, but the routine is not there. Switching might help some, although it is evident they really need an act. The couple attempted to bow themselves over the conclusion, but their ef-

fects were negligible. Fradkin and Jean Tell were watched charily at first. Their artistry awakened cumulative interest, and the end found them the hit of the performance.

Val and Ernie Stanton seemed lost at first but worked stoically, gradually gaining affection and ultimately gaining their meed. Fresh, bright matter is appreciated here, and the Stanton patter fairly sparkles at times. Emma Haig and her "Playtime" dancing interlude romped along pleasantly. Bert Fitzgibbon had brother Lew at the piano

and later at the xylophone, which he spans right merrily. Fitzgibbon scored decisively. Dainty Marie did better than upon any of her previous visits and is looking splendid. Her sister was not with the act. She is the perpetual sight act.

Not much show at the Palace the first half, which probably accounts for the empty seats at the second showing Tuesday evening. The bills recently have not been up to the standard usually maintained.

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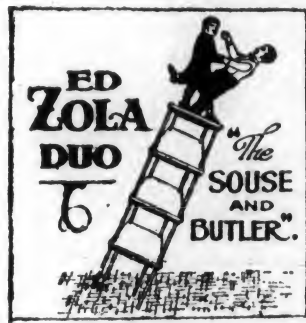
THEATRICAL OUTFITTERS
1580 Broadway New York City

GUY RAWSON

and

FRANCES CLARE

BOOKED SOLID



Dave Johnson opened with hard shoe stepping. He tried hard and his striving was noted. His tenacious mien was finally rewarded. Cramer and Travis had nothing to commend them. At one time they threatened to show something with a Chinese idea of jazz, but soon drifted back. Silence was their portion.

"The Man Hunt" is now small-time as played. Some of the sure-fire moments landed, but the present cast is overburdening the playlet.

Alexander and Robinson ran along much as Alexander and in the old days. The act seemed leaden. The boys just managed to please.

Beeman and Grace sported a neat offering peroratively, but too late to lift the entertainment. The act looks like a nifty opener; that seemed the best position to give it.

Sunday ordinary bill, somewhat removed from the dandy programs obtaining lately.

Cowboy Williams and Daisy were first. They are a repeat, and missed something through Daisy not singing. The juggling routine seemed familiar to the crowd, who watched the couple quietly.

Bob White did a trifle better. He whistles and tells stories of trench life regarded as a doughboy. The stories got more than the whistling.

The honors went to Pearl Abbot and her sketch, "Silver Threads." She has played it here before, but playing seems to have improved it. Support adequate.

Carlton and Belmont did about as well as the average boys with chatter and song. They should secure a punch for the finish.

"Cheer Up" closed. The tab has zestful girls and capable principals, but is too much like the others. The girl who leads two of the numbers furnished the best part of the entertainment.

Diverse, snappy program at Pantages this week minus any high lights, but with enough variety and balance. Business capacity for the four Sunday shows.

Laru and Dupree in sand painting displayed more than a sprink-

KENO

Playing "TIP SMILEY"
With "HONEY GIRL"

JOE BOGGS

of WELLS and BOGGS
TOURING PANTAGES CIRCUIT
Direction, SAM BAERWITZ

CHRISTOPHER AND WALTON

In
"A Close Shave"

By JAMES MADISON

ling of art, receiving unusual commendation.

Gibson and Betty had only light familiar matter, but appearance and booming demeanor were enough to send them away in esteem.

Steed's Synopated Septet were the flash, the crowd remaining unmoved during the entire running time of the act, but bestowing rousing applause in conclusion.

Ralph Hertlein possesses possibilities. Page and Gray ran as per schedule. The woman is advancing, but the man is treading the old paths in a nut way. It was the feminine half who banged over the number.

Hans Trio got more than the usual closing act at Pantages, registering their bar work in all parts of the house.

PITTSBURGH.

By COLEMAN HARRISON.

The Shubert Pitt, which in its short existence has staged more premieres and brand-new plays than any other house here in the same span, had a successful week with "Woman to Woman," in which Willette Kershaw does fine work in a play with a war-time tinge that is nevertheless of great appeal. Skillfully acted and cleverly written, it is likely to enjoy a fair measure of success.

White's "Scandals" second week at the Nixon and going fairly strong. "Abraham Lincoln" with Frank McGlynn next.

For the first time in the many years that Rose Sydel has been bringing her show to the Gayety her name is billed in smaller type than that of her new star, Joe Marks, who is getting plenty of advance praise. The Gayety's success continues unabated.

"Way Down East" is entering on its third week at the Sam S. Shubert, with signs of continuing for a fair stretch.

Sharon, Pa., is getting two new playhouses. The Liberty, adjoining the Strand, is being rushed through to completion. The other new one will be the Columbia, which will

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SAXON
and "SIS"
The
Honey
Kids.

SAM and GOLDIE

The fog is so dense in New York Harbor, it hides the Statue of Liberty from the immigrants and they cannot find their way into the U. S. anymore.

seat over 2,000. Both houses will run vaudeville and pictures.

Nance O'Neil is drawing well at the Shubert Pitt in Benavente's drama, "The Passion Flower." Thurston, next week.

Roland & Clark have just purchased ground for another film house near the site of their other East Liberty holdings. Consideration was \$35,000.

Law Fields' "Poor Little Ritz Girl," which enjoyed a big week at the Alvin, is succeeded by the same producer's "Blue Eyes," also meeting with good results. "Adam and Eva" next.

PORTLAND.

J. Sylvester, accordionist, has finished the Kellie-Burns circuit and joined Cole McElroy's jazz orchestra at the Muriark.

A vaudeville entertainment will be given at the Auditorium February 1 with the artists at the Portland theatres that week. The Rotary club seeks \$10,000 for a hospital fund. The scale is \$10 a seat.

The T. M. A. cleared something like a thousand dollars on their mid-night matinee at the Hellig New Year's eve.

Frank Keenan has returned to Los Angeles.

Walter Law, noted screen heavy, makes a personal appearance at the Pantages this week.

A revival of the "Midnight Owls," Portland's theatrical social organization, looks promising.

SEATTLE.

By Lulu Dunn.

METROPOLITAN. — All week. "Listen Lester."

WILKES. — Wilkes Players, "Clarence."

PANTAGES. — Pop vaudeville. "Abraham Hip." — Vaudeville.

Seattle's newest neighborhood picture theatre, Ridgmont, at 77th street and Greenwood avenue, seats 500.

Hearing on the complaint against the Class A theatre for alleged violation of the theatre censor law in exhibiting "The Tong Man" was continued in police court Dec. 29 after testimony of the city witnesses had been heard. The theatre is charged with showing parts of a picture banned by the city theatre censors. Coon Dip, Chinese consul, furnished the excitement of the hearings in a bitter denunciation of the film, which purports to show Chinatown life among the lower class of Orientals. He declared the so-called Chinamen in the picture were really Japanese, and that the whole affair was a slander on the Chinese race.

John Hamrick's new Blue Mouse theatre is a triumph of theatre building. It has a seating capacity of about 1,000.

Monte Carter, lessee of the Oak theatre for two seasons, has secured a house in San Francisco. Mr. Carter tried to lease a theatre here, and later thought of building.

SYRACUSE, N. Y.

By CHESTER B. BAHN.

EMPIRE. — Dark. Next week, last half, "The Songbird."

WIETING. — First half, Eastern Star Minstrels, local production; last half, "Linger Longer Letty." All next week, "The Charm School."

BASTABLE. — First half, "Mollie Williams' Greatest Show." With Mollie still in the hospital in New York as the result of her throat operation last week, Evelyn Ramsay, soubrette with Miss Williams for three years, is handling the star's part. Miss Ramsay's efforts won instant approval from the Monday matinee house, and if ability counts for anything, one of these days

NEW YORK THEATRES

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BEGINNING SUNDAY
Betty Compton
in "Prisoners of Love"
CAPITOL GRAND ORCHESTRA
Presentations by
S. L. ROTHAFEL

MARK STRAND
"A National Institution"
81st St. at 47th St.
Direction, Joseph Plunkett
BEGINNING SUNDAY
GEORGE ARLISS
in "THE DEVIL"
AN ASSOCIATED EXHIBITORS PICTURE
COMEDY—REVIEW—NEWS—SCENIC
STRAND ORCHESTRA

Cohan & Harris
Theat. 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 81st St. & 46th St. Free. 8:30.
Mats. Wednesday & Saturday.

REPUBLIC Theat. W. 42 St. Eves. 8:30.
Mats. Wed. and Sat. 2:30.
EARL CARROLL Presents a New Comedy Drama.
"Daddy Dumplings"
With MACLYN ARBUCKLE.

ELTINGE THEATRE. W. 42d St.
Performances 8:30. Mats. Wednesday & Saturday 2:30.
"LADIES' NIGHT"
A Farce Comedy in Three Acts. With
J. CUMBERLAND ALVIN KING
CHARLES RUGGLER EVELYN CORNELL

GOOD TIMES THEATRE. W. 42d St.
AT THE HIPPODROME
SEATS SELLING EIGHT
WEEKS IN ADVANCE

PLAYHOUSE 48th St. E. of 5th St. Eves. 8:30.
Mats. Wed. & Sat. 2:30.
SEASON'S SENSATION!
MARY NASH
in "Thy Name Is Woman"
EXTRA MAT. THURS. (POPULAR PRICES)

Evelyn is destined for an upward leap on the burlesque ladder. Last half, "Some Wild Oats." This is the social disease film that set Syracuse on edge when it was offered at the Wieting last year.

ECKEL. — All week, "Madonnas and Men." Opened Sunday to the biggest gross in the history of the house.

STRAND. — First part, "The Cradle of Courage."

PALACE. — All the week, "While New York Sleeps." Gave an extra show Sunday night.

CRESCENT. — All week, "To Please One Woman." Excellent business.

SAVOY. — First part, "Milestones."

Mrs. Alma Kenyon MacGrath, wife of the novelist, receives \$111,221.58 from the estate of her mother, Mrs. Mattie T. Kenyon, according to a report filed.

Utica has launched a war upon billboards. The Mohawk Valley Poster Advertising Co. this week secured an injunction preventing the municipality from razing its billboards, declared objectionable by the city authorities, although a license was issued back in 1913.

The Richardson at Oswego, devoted to the legit for some time, henceforth will be a film palace. Owner Charles Gilmore determined upon the policy shift as the result of difficulty in securing one-nighters for the house.

Eugene De Berger and Justin McNeerney, two former clerks at the Yates Hotel here, who were arrested some time ago charged with having appropriated several hundred dollars deposited in the hotel safe by the management of the Wieling Opera house (Shuberts) were arraigned in police court on Monday. They pleaded not guilty

BROCK FEMBERTON Presents
"Enter Madame"
WITH
GILDA VARESI NORMAN TREVOR
FULTON THEATRE, W. 46th St. Tel. 1
700 Bryant. Eves. 8:30. Mats.
Wednesday and Saturday.

EMPIRE 81st St. Eves. 8:15
Mats. Wed. & Sat. 2:15
CHARLES FROHMAN Presents
RUTH CHATTERTON
in a New Play
"MARY ROSE"
By J. M. BARRIE

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

LYCEUM THEATRE
West 45th St. Mats. Thursday and Saturday.
—SECOND YEAR—

INA CLAIRE
—IN—
"The Gold Diggers"
AVERY HOPWOOD'S Sparkling Comedy.

GEO. COHAN'S 3 BIG HITS
Hudson West 44th St. Eves. 8:30.
Mats. Wed. and Sat. at 2:30.
THE MEANEST MAN
IN THE WORLD
MR. COHAN IS THE TITLE ROLE.

GEO. COHAN Theatre, E'way & 43d St.
Eves. 8:30. Mats. Wed. & Sat.
GREATEST MYSTERY OF THEM ALL
THE TAVERN
"WHAT'S THE SHOOTIN' FOR?"

Knickerbocker 81st St. Eves. 8:15.
Mats. Wed. & Sat. 2:15.
GEO. M. COHAN'S COMEDIANS
MARY
(ISN'T IT A GRAND OLD NAME?)

CENTURY THEATRE
63d St. & C. P. West.
Evelyn & Sharp. Matinee Wed. and Sat. at 2.
F. BAY COMSTOCK and MORRIS GALT (Present)
MORT SENATIONAL SUCCESS
EVER KNOWN IN N. Y.
MECCA
Musical Extravaganza of the Orient.
COMPANY OF 400 — 11 SCENES

to a larceny charge, and were held for the Grand Jury.

The Kalurah Temple, Binghamton, now used for films and other theatrical offerings, may be rebuilt and enlarged to provide a structure to house all the Masonic bodies in that city. The other possibility is the erection of a new \$500,000 temple.

The \$6,800 Cadillac sedan, property of Margaret Anglin, which was stolen in New York Dec. 21, was picked up in a Utica garage last week. The car had been sold to the operator of a taxi line there for \$470. A New York sleuth came for the machine.

Lawrence J. Carkey and William Goshaw have purchased the interest of T. J. Quirk in the Carthage opera house and will operate the theatre. John Dolan has surrendered his lease.

Syracuse's Little theatre will open Feb. 1 with three one-act plays on the opening bill given by the Drama League. The theatre is located in the old Christian Science Church.

Charles Cherry, co-starred with June Walker in "Scandal," which held forth at the Wieling here all last week, was out of the cast on Friday and Saturday, due to illness. Corliss Giles joined the "Scandal" company here.

WASHINGTON, D. C.

By HARDIE MEAKIN.

POLIT. — William Rock's Revue. Opened Monday, "Love Birds," held over for additional performance Sunday night.

NATIONAL. — "The Storm." Doing good business.

SHUBERT. — BELASCO. — First showing of "Peggy" presented by Mack Hilliard. Earle Dorsey of the "Herald" compared it to burlesque, the "Post" let it down easy, while the "Times," although admitting its weaknesses, said it entertained.

SHUBERT-GARRICK. — Another week to films, this time showing the government's official war films.

COSMOS. — "The Song of Songs," Jack George Dun, Edna Bennett and Co., Calvert and Shayne, Al White and Co., Lyle and Emerson, Pliginsk and Fellows, films.

MOORE'S STRAND. — Sherlock Holmes and Clinton, Jessi and Ossi, Melville and Stetson, Jers, Dorothy Burton and Co., Morry, Seneca and Dean, films.

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RIVOLI.

The Rivoli holds two excellent features this week, Ina Claire in "Polly With a Past" and the Paramount film of the dark continent, called "Wild Men of Africa." The latter was photographed by Dr. Leonard J. Vandenberg, who delivered a lecture preceding their Sunday afternoon. The "Wild Men" pictures show the natives of British East Africa, their home lives, customs, etc. Some of the customs are rather peculiar, such as the male members of the tribe having their teeth filed to sharp points. The sharper the teeth the greater the beauty is the motto of the Mombasians. Several odd native dances, resembling the American Indian war dances and at times carrying quite a suggestion of the current "shimmy," give a comedy touch to the African pictures. While some of the African scenes are not particularly pleasant, all are interesting.

That perennial favorite of vaudeville xylophonists and banjo teams, "Poet and Peasant Overture," started the show off. The composite news revue called the Rivoli Pictorial was next and the "Wild Men" third. "Herbertiana," sung by Grace Foster, Ralph Soule and the Rivoli chorus, assisted by Paul Cascard and Vera Myers dancers, made a pleasing musical interpolation.

Following the feature, Ina Claire in "Polly" was "Bobby Bumps," a cartoon comedy, including a scene of good comedy punches. An organ solo, "Scottish Fantasy," by Prof. Firmin Swinnen completed the program. Attendance capacity Sunday afternoon.

RIALTO.

The Rialto directorate must have figured that in the Thomas Meighan film, "The Frontier of the Stars," they had a sufficiently strong drawing card. For they made no effort to bolster up the feature with a supporting bill of distinctiveness. There was nothing in the way of a short subject beyond the usual two-reel comic and the news service made up of Fox, Pathe and International clips.

Both of these subjects were interesting, but there was no detail in presentation of the feature such as musical or scenic exploitation to strengthen it.

A novelty in musical overture was the breaking into the selection of a sort of "chorus" by a man orchestra. The selection for the orchestral centerpiece was "The Sarcophagus of the Unknown." About midway of the score the clown appears and recites the poem by Goethe upon which the composition was founded. It added much to the effectiveness of the number, a ghostly kind of interpretive music.

Manuel List sang an aria from "La Juive," and then came the picture. The comedy was a Clyde Cook production put out by Fox with a lot of fast travesty of a military sort in which an absurd recruit was thrown out of the army after he had been detailed to run down the bootleggers and had come back with the "evidence" inside him, but was re-established in his captain's good graces when he rescued the captain's daughter from kidnappers, the rescuing being done in the usual travestied style.

CALIFORNIA, FRISCO.

San Francisco, Jan. 12. One of those real San Francisco audiences which enjoys attending a picture house and laughing when the comedy appears as well as shedding tears when the drama becomes intense greeted the new bill headed by a pre-release of Ina Claire in "Polly With a Past" at the beautiful California, "the largest theatre in the west." The crowd, which numbered more than 19,000 for the entire day, did not wait in line in vain, as the entertaining concert by Herman Heller and his selected orchestra more than made up for any defaults in the picture end of the bill if there were any.

A pretty popular melody delivered in excellent style by the orchestra served as an introduction. The weekly topical review, a lesson in making cream puffs, and a scenic of natural colors, were then screened. Herman Heller followed with his musical baton that swung up and down with the music of his orchestra of more than 100 pieces. Selections from "Faust" and a popular number were rendered, tremendous applause coming in return.

Robert Davis, the lyric tenor, sang "Mother Machree" in good tone and carried solid applause. Hans

Hanke, billed as the "Pianist Extraordinary," held up his title with a short but perfect recital.

STRAND.

Comedy predominates at the Strand this week. The feature is a picturization of Arnold Bennett's brilliant satire, "The Great Adventure" (reviewed elsewhere). The short comedy, "All Wrong," with Clyde Cook starred, is a very funny slapstick affair of the "misfit soldier" type, in which Cook unfolds a series of exceedingly ludicrous bits of business and mannerisms, some of them suggesting the "stuff" long since discarded by Charlie Chaplin, and in addition many of his own equally funny acrobatic stunts.

A brief overture was followed by the Topical Review made up of Pathe, International and Fox news reels. A second act in turn by another of the Educational's Chester scenes, "Privilious Pil," showing some of the dances of natives of the Fiji Islands. It is interspersed with Educational's usual thrashome tiding which are beginning to get on one's nerves.

Walter Vaughan, tenor, with a very sweet voice and a clear enunciation, rendered "A Dream" with the object of the singer's dream a picture coming to life. Between the feature and the comedy Carlo Ferretti's baritone, rendered a Neapolitan song.

THE LOVE LIGHT.

Angela Mary H. Kraft
Maria Mary H. Kraft
Joseph Mary H. Kraft
Marie Mary H. Kraft
Giovanni Mary H. Kraft
Tony Mary H. Kraft
Antonio Mary H. Kraft

"The Love Light" at the Capitol this week will not be recorded as one of Mary Pickford's "greatest." With any other star it might be classed as an exceptionally good program picture—provided that star had good support—but with Miss Pickford it is certain to suffer by comparison with her other pictures. She is a symbol of sunshiny girlhood, and does not fit well into a garb of mature morbidity.

Mary in motherhood is not Mary as the millions know—and want her. Frances Marion, whose career is a story of intelligence intelligently exercised, is the author and director of "The Love Light." The story is not up to her standard; the direction, on the whole, is good, but weakens in spots. To her or to some clever location manager, however, must be given credit for finding locations which, with the photography, form the chief assets. The photography is smooth all the way, and it is to be doubted if any picture ever offered more beautiful sea stuff. The lightings are splendid both exterior and interior, but the latter are chiefly in lowly fishermen's houses, which in small doses would be "artistic and picturesque." But in this they constitute an overdone and are tiresome.

If Miss Marion wrote the titles for this offering she did not do any better in that than in the selection of such a story for Miss Pickford. Ordinarily Miss Marion's titles vitalize a picture, and in the past they have been instrumental in saving many poor subjects. But here a thin, unhappy story is made even more so by soporific subtitles.

Mary does her best in "The Love Light" to be herself, but the dullness of the story is almost too much for her. Those exhibitors and photography fans who pretend to weary of Miss Pickford in "the same old stuff" will get the other extreme here. The girl whose curl-framed smile is one of the foundation stones of the picture industry shows in a tragical role that she can act, and she responds nobly to the calls made upon her by the role. But Mary Pickford as a maniacal mother whose mind is curtailed through a series of sorrows is not a pretty sight, and it will leave audiences cold, as did the entire picture at the Capitol.

Another thing, Mary Pickford as an Italian girl in a fisher village on the shores of the Mediterranean is an anomaly; as convincing as would be Patty Arbuckle in "Hamlet." Although Canadian born, Mary is to the public the sweet American girl. To make her otherwise is to trifle with the affections of her public.

There is not a "big moment" in "The Love Light," unless it be one where the villagers, led to her cottage by an Uncle Tom's Cabin bloodhound, almost discover her hidden husband, a German spy, masquerading as an American. She is informed a love signal he caused

her to flash from a lighthouse has been the cause of her brother being killed in a U-boat attack, and denounces him after shielding him. But there the incident is closed, and he is led forth, submissive as a Charlotte Russe, while Mary fades from the picture.

The close-up boat scenes, of the water dashing into the cabin, were good, but the long shots were pathetically weak.

Miss Pickford's support was colorless, with the exception of a lovable infant and a chimpanzee, which supplied a comedy lift in infinitesimal flashes. The others were types and no more.

IRELAND IN REVOLT.

"There is an important record of present conditions in Ireland presented under the auspices, on a State rights basis, of the Chicago Tribune and photographed on the ground by Capt. Edwin F. Weigle, the American Signal Corps officer, who recorded the entrance of the Americans into Vera Cruz several years ago and who did much aerial photographing during the European war.

The captain has chosen his subject matter with all the impartiality of a conscientious newspaper reporter, although in the editing and assembling of the film there is apparent a slight sympathetic leaning toward the Irish Nationalist side. This, however, is not in the way of political propaganda, but rather artistic literary touches warranted to make a sentimental appeal to Irishmen of both sides of the controversy.

For example, there is some especially beautiful scenic material dealing with the lovely lakes of the south, with sentimental titles sure to appeal to the native of "The Emerald Isle." However, something of the same sort of stuff is presented of the north of Ireland. It would be but natural for an institution like the Tribune putting out a commercial proposition to make its appeal to the great majority of the screen public in America. It is estimated over 80 per cent. of the immigration to the U. S. comes from the south of Ireland and are passionately republican in their sympathies.

Nevertheless, this does not prevent the Tribune picture, which is in six reels, from maintaining an extraordinary degree of neutrality. The real value of the picture is its presentation of visual facts on a subject that has been so twisted and turned in written partisan reports that the public mind is hopelessly confused as to the merits of both sides of the controversy. There is no getting away from the camera report. The only way it could misinterpret would be to select the material which favored one side. There is no evidence of this.

The "Black and Tans" are pictured as bringing in a Nationalist prisoner in Belfast. One raid on a suspected Sinn Fein house is shown but, rather obscurely, since the camera appears to be turned away from the raiders' operations into the crowd looking on.

The dead line which separates the Sinn Fein and Unionist sections in Belfast presents a quantity of in-

teresting material. But the best of the matter is disclosed in the ruins of houses wrecked and burned by Sinn Feiners for alleged brutalities by the Irish constabulary or vice versa. The titles which go with these views are singularly moderate and impartial. Shots within and without the "Black and Tan" barracks are interesting. The constabulary are so called, by the way, from the fact that since the armistice the force has been so greatly augmented by "Tomnies" that the old-time black uniforms have been exhausted and khaki uniforms have crept into the ranks.

There is a good deal of titling in the film, as would necessarily be the case, but the phrasing has been well done and adds to rather than detracts from the interest in the views.

The incident of Mayor McSwiney's funeral is elaborately played up, together with the circumstance that the casket was draped in an Irish republic flag and many of the mourners carried the same emblem, although its display in Ireland is counted a crime. This impressive ceremony is made into a real spectacle.

The picture cannot offend Irish opinion in any particular and ought to be a sensational money maker in districts where there is a large population of Celtic origin.

As a business proposition, the film has all the marks of a winner. It should attract the interest of the Irish societies, a powerful element in its favor.

DAYS OF ST. PATRICK

Winfield F. Kelly presents this product of the gem of the Western World and, according to an announcer who preceded the film at the Lexington Sunday night, it was taken under difficulty, due to atmospheric conditions.

The players are all Irish, amateurs, none of whom received any financial remuneration. The film is a remarkable piece of work considering these factors.

The direction and photography "In the Days of St. Patrick" are excellent, and while the story was designed to appeal to a Catholic audience, it will interest any, regardless of race or creed.

The tale is a more or less faithful replica of the life of Ireland's patron saint. The picture version shows the birth and early trials of this saint from the time he performed his first miracle until brought to Ireland by a famous sea king and pirate and sold into slavery.

After escaping from Ireland he returns to his home and enters a monastery, later going to Rome, where he was canonized a bishop by Pope Celestine.

Patrick returned to Ireland and began the conversions that brought the light of Christianity to the pagan isle. Persecutions by the king and his struggles from the first Church (in a converted barn) up to the magnificent Cathedral recently erected in his honor, are excellently reproduced, all of the numerous characters being intelligently portrayed and cleverly directed.

The picture took nine months to complete and shows few faults of

direction, when it is considered most of the amateur artists engaged were making their first appearance before the camera.

"Memoirs of St. Patrick," which follows the picture itself, is a modern picturization of places made memorable by the former activities of the patron and the memorial edifices and scenes preserved in his memory. It terminates with an intimate study of the present Cardinal Logue, the 80-year-old successor of the ancient Patron Saint.

INSIDE OF THE CUP

John Hedder, a rector, William P. Carleton, Eldon Parr, a banker, David Torrence, Alison Parr, his daughter, Edith Hallor, Preston Parr, his son, Jack Bohn, Kate Marcy, a salesgirl, Marguerite Clayton, Richard Garvin, a bank clerk, Richard Carlyle, Mrs. Garvin, his wife, Margaret Sudden, Wallis Thompson, a vestryman, Albert Roccardi, Ferguson, a merchant, Frank A. Lyon, "Beatty," a butler, Henry Morey, Kate Marcy's friend, Irene Delroy, Garvin's child, George Storey.

In this newest Cosmopolitan production released by Paramount at the Criterion for an indefinite yet what seems a short engagement, "The Inside of the Cup" may be termed as the outcome of five principal sources, which, in the final analysis, are responsible for the screen version. Jesus of Nazareth is the inspiration. One of the first promulgators of His word is St. Matthew. The third is Winston Churchill, who, unquestionably founded the novel on the text of Matthew's interpretation of the words of Christ. The other two more practical forces are Albert Capellani as director and George Dubois Proctor, responsible for the scenario. Capellani is also co-author of the continuity.

The production is placid drama, lacking in forceful and gripping movement, interesting only to the point it suggests faithfully a predominating moral, but is much overdrawn.

"The Inside of the Cup" is an exposition of present day Pharisees; even more than that. It is a picture sermon, with the main theme founded on the cleanliness of external man and the excess of rottenness which invests the inner man. The interpretation of the present-day Pharisees and their faults are laid at the door of wealthy men, who build churches by means of ill-gotten gains and worship in their self-financed house of God.

As this picture depicts it, there can be found little fault with Mr. Churchill's philosophy. It is Socialistic to the core: A picture of this kind is enough to make any conscience-stricken millionaire quake. Parr, a millionaire, the boss practically of his home town, loses the esteem of his two children, daughter

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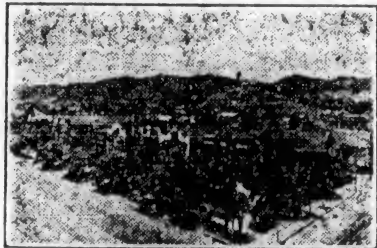
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THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD, LOS ANGELES, CALIFORNIA.

and son, who leave him. He is responsible for impoverishing a family, the head of which is an employee of his bank, while another victim of the millionaire's will is the fiancée of the "working-class" whom his son loves. Characteristic of its other episodes is the further exposition of men of both power and influence whose heel of authority can crush all opposers. In its final episodes the banker is the victim of the crazed employee, the minister who has succeeded from a country parish to the sumptuous church of St. John's is to wed the banker's daughter, while his son is brought in happy union with his former love, both uncalculated by their experience in a harsh world.

Mr. Churchill's work may be said to serve some purpose and it will be curious to note how the picture is received elsewhere than the Criterion. There it was not hailed with acclamation of great or sincere gratification. But the story itself is not the best kind of material for a picture, primarily because it sermonizes too much, instead of offering dramatic action in the quantity that a fountain may spout water.

Mr. Capellani's art director achieves two striking pictorial effects in the interpretation of two episodes relating to Christ; the first in which a remarkable structure is erected to depict the incident with Magdalene, and the other in which Christ eschews the sinners in the temple. The interior of the church is very effective and artistically constructed. But Mr. Capellani's sets for the home of the millionaire, despite their lavishness, are gaudy, and to assert that people of wealth live or could live in them is venturing a great deal. The Garvin interior is a trifle exaggerated for a bank clerk. These are about the principal factors in structural design to be mentioned.

As for the individual efforts of the artists, scarcely one of the number can be singled out for any great merit. Mr. Capellani's greatest achievement in this picture is posing his groups and securing a close-up of facial gestures. These are in many instances admirable, one in particular showing the steel glare of the banker powerful enough to obviate the murderous purpose of Garvin. Perhaps the bit entrusted to Margaret Sedden as Mrs. Garvin is the most effective piece of acting in this sermon.

The photography has some high spots and is unique for its lighting effects, but in the main it cannot be called exceptional. The picture is permeated with too much titling, and this, more than any other element, invests it with the preachiness which film audiences may want to be freed from. *Step.*

GREAT ADVENTURE.

Prism Farill.....Lionel Barrymore
Henry Leek.....Thomas Braddon
Lady Sophia Entwistle.....Octavia Brookes
Alice Chalfice.....Doris Rankin
Duncan Farill.....Ivo Dawson
Mr. Oxford.....Charles Lane
Mr. Witt.....Jed Prouty
Lord Leonard Alcar.....E. J. Ratcliffe
Brothy.....Marybeth Carr
Mrs. Leek.....Katherine Stewart
The Two Young Leeks.....
.....Arthur Rankin and Paul Kelly

Probably the most thankless "job" in the world is the making of a screen adaptation of a popular novel. When the aforesaid "job" is made still more difficult by its presentation in stage form prior to the filming the director has but small chance to appease the indignation of the reader of the book and the observer of the play. They must know why this was altered, that bit deleted, and go on and so forth.

To an omnivorous student of Arnold Bennett the film adaptation of his brilliant comedy, "The Great Adventure," is a deliberate distortion of the subtle satire on England's reverence for Westminster Abbey and kindred institutions. To 90 per cent. or more picture patrons the Whitman Bennett production of the Arnold Bennett piece of literature, directed by Kenneth Webb, is, on the whole, a very satisfactory film feature, entertaining throughout as a whole-class comedy. It is brilliantly acted (once more gauging it from the standpoint of commercial film production), intelligently directed and photographed, and the First National can safely assure its clients it will prove a satisfying feature to all exhibitors. At the Strand Sunday evening the audience was alternately absorbed and interested and audibly entertained by the comedy.

A comparison of the central characters as portrayed in the picturization by Lionel Barrymore and Doris Rankin might be interesting. Mr. Barrymore follows pretty much the characterization given to it in America by Lynn Harding, necessarily broadened for the screen. Neither Barrymore nor Harding brought it to the subtlety or ingenuous diffidence the author designed, and which was so vividly painted by Henry Ainley in the English stage presentation. Miss Rankin also follows the American stage presentation, depicting the part of Alice Chalfice along the lines laid out by Janet Beecher in New York and played as a cockney by Wish Wynne in London.

The strongest point to the satire of the original tale appeals only to the British and means relatively little in America. The Whitman Bennett production has wisely

dodged this angle. Such details as the serving of tea during a serious—almost tragic—family discussion were wholly lost on an American audience, and which could only be appreciated by such of our natives who had visited England and know how nothing can interfere with this afternoon habit there.

Judging the picture from an American exhibitor standpoint, "The Great Adventure" ranks high in the list of present-day features. *Jolo.*

POLLY WITH A PAST.

Polly Shannon.....Ina Claire
Rex Van Zile.....Ralph Graves
Mrs. Van Zile.....Marie Wainwright
Clay Culum.....Harry Benham
Harry Richardson.....Clifton Webb
Myrtle Davis.....Louizita Valentine
The Cook.....Myra Brooks

The word went out several weeks ago that Ina Claire had "put it over" in her first picture, "Polly with a Past," the latter produced by Metro, directed by Leander de Cordova, being a five-reel screen version of the stage play of the same name by George Middleton and Guy Bolton. The advance reports were correct. Taking "Polly" as a criterion, Miss Claire has everything necessary to success on the screen. She photographs particularly well, gets her points over without the slightest indication of over-acting and registers the varying shades of emotion requisite to making her characterization vital with ease and precision.

The first part of the picture has Miss Claire in the character of a maid, but the larger portion of the five reels presents her as a French woman, a character assumed through the exigencies of the plot. "Polly" in pictures follows the stage play closely in story, the scenario by June Mathis retaining all of the brightness of the comedy in its original form.

Miss Claire's support is excellent. Clifton Webb and Harry Benham showing to advantage in light comedy roles. Ralph Graves, another juvenile, plays opposite Miss Claire and give a highly intelligent interpretation of his role. Charles Eldridge shines in the minor part of an old top, whose specialty is "getting reformed." Louizita Valentine and Myra Brooks both contribute fine performances.

The general atmosphere of "Polly" is one of smartness, most of the action taking place in the environment of Long Island country clubs.

The exteriors have been chosen with an artistic eye, and the interiors are likewise scenically effective. The picture holds an entertaining story, which is enhanced by the presence of Miss Claire and a faultless cast. Leander de Cordova's direction shows a skilled hand throughout. Miss Claire will doubtless establish herself as a first-grade picture star with "Polly." *Bill.*

CINDERELLA'S TWIN.

Probably no story in the world has so general an emotional appeal as the Cinderella theme. This Metro "classic," with Viola Dana in the title role, has this strength in exceptional force. That alone would almost insure its success. But it has other values, not so potent, but of sure interest to a modern audience. There is a subordinate crook plot and society high life which makes possible big, impressive ballroom scenes, well handled by Director Ingraham. The society feature also makes effective contrasts to the more pathetic figure of Cinderella. It would indeed be strange if some of these features, if not all of them, did not strike response in a general public of fans.

Here is a commercial film based on an old idea brought up to date and made fresh by a novel sort of treatment, but which as its main appeal rests on a thoroughly human story simply told in direct fashion without alien incidents dragged in for their mere "movie" effect.

A study of the production is well worth the while of the whole trade for its general story scheme. It has its defects, but they are not inherent in the story or its treatment as to continuity. For example there are several errors in casting, notably the choice of Charles Sommerville as the hero, a modern Prince Charming. He is very theatrical in his methods and always impresses as an actor rather than as a real personage. Miss Dana had a hard part to play to bring out her old little-comedy mannerisms.

Nell O'Neill (Viola Dana) is the cook in a fashionable residence, with a kitchen that works entirely by electricity—electric dishwashers, fans to dry dishes, electric stoves to smooth away her drudgery. One John Joseph Maudant, a democrat in spite of ancient lineage and social position, is a frequent guest of Nell's employers, and Nell worships him through the society columns of the newspapers.

The two are brought into contact when Nell is called upon to serve the dinner in the butler's absence. About the same time the Elms, a wealthy family in the social circle of Nell's master and mistress, are giving an elaborate ball to celebrate the birthday anniversary of one of the daughters. The newspaper talk given out by Filmt describes the gifts as worth \$100,000. Crooks plot

to get into the pantry and get away with the fortune.

Upon their arrival in an auto reflecting wealth and social position, the girl crook picked to make the getaway retreats hurriedly because the detective hired to guard the jewels knows her and she cannot pass his inspection. An immediate substitute must be had, so the crooks pick up Nell, who is one of the worshipful bystanders in the street crowd, dress her up like the Fairy Godmother and send her in, telling her to open the window between the ladies' dressing room and the next room, for it is there the jewels are on display.

Nell follows all these instructions and as she goes into the ballroom crowd meets Prentice, who does not

know her this new environment, and the pair spend the evening in oblivion, falling in love. The crooks have meanwhile made off with the fortune. When midnight comes around Nell rushes out to the auto left for her by the crooks, losing a slipper which Prentice picks up. She goes back to apologize to the crooks for losing the slipper, in which one of the crooks has placed the key to their safe deposit box. The crooks threaten that Nell will be sent to prison if she does not recover the slipper.

Her efforts to get the slipper work around appropriately to bring her. Prentice and the family together, just as the police are about to arrest Prentice for the robbery. She proves Prentice's alibi and the so-

cial lion a the Prince Charming of the story then and there announces that he and Cinderella will be married.

It's a rattling good story for all classes of fans.

GEORGE LANDY MARRIES.

George Landy, of Landy & Turnbull, publicity directors for a number of film concerns and individual stars, was married to Grace Nolan, Jan. 31.

The bride is a sister of Mrs. George M. Cohan and Mrs. Sam H. Harris. The couple are spending their honeymoon at Lake Placid, N. Y.

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INSIDE STUFF ON PICTURES

Despite the persistent rumors of an imminent distribution alliance between the United Artists ("Big Four") and Associated Producers ("Big Five"), there is little or no likelihood of such a combination coming to pass.

Both concerns are suffering from the same ailment—not sufficient output. It is understood overtures looking to a possible distribution alliance to save overhead came from Douglas Fairbanks to Fred Warren when the latter was on the coast recently, but nothing came of the matter. The principal argument against such an arrangement by the Associated Producers is that they will have a larger number of pictures the current year than was the case last year—the first of their existence—when their producers failed to deliver features in sufficient quantity, and that, by all reasonable calculations, the "Big Four" are not likely to increase their output materially for some time to come.

Early this week official announcement was made of the resignation of Al. Lichtman as general manager of distribution for Famous Players-Lasky, and the appointment of S. R. Kent, general sales manager, to succeed him. It was accompanied by the usual amenities in the form of "deep regret" at Lichtman's decision to leave the company and the latter's "unconsolable grief" over the business separation.

Perhaps the resignation of Lichtman may not prove to be a severance of business relations after all. There is more than a likelihood Lichtman, in association with Felix Feist, will take over the handling of the valuable releases of Fairbanks, Pickford and other former Famous Players stars, the venture to be financed by Famous under a profit-sharing arrangement.

That Mary Pickford's announced visit to Europe is to be a prolonged one is evidenced by her telegraphic order to the American representative of the Rolls-Royce automobile concern, altering her order for the delivery of a car in New York, advising them to deliver it in London.

Marshall Neilan, the King Pin joker and wit of the well known M. P. L., arrived in New York last week from L. A. In cracking gags about the near great and those who think they are, someone asked as to the welfare of Louis B. Mayer, still on the coast. Neilan replied in his usual fashion, saying: "Just before I left Los Angeles I was standing in front of the Alexandria and an empty cab drove up to the door and Mayer stepped out." They are still laughing at the Astor.

Sh, the dirt is out! The "Big Five" has been discovered and to those of the First National Exhibitors Circuit who were behind the advertising plant that turned the industry topsy turvy for four weeks and everyone asking "Who's the Big Five?" must be given credit for a genuine achievement.

The Big Five are five feature production that the First National is to release. They are: "Passion," the Charlie Chaplin special, "The Kid"; "Sowing the Wind," "Man and Woman," and a R. A. Walsh production.

During the time all the quizzing was being done in the Astor lobby, where everyone was looking at everyone else with suspicion after the Big Five advertisements had appeared, J. D. Williams, of the First National, was there beating the others to the punch by asking from all comers what they knew about the Big Five and who was behind it. It was a good trick and it worked to the extent of arousing interest, but now it looks as those who worked the first punch have let the effect of their wallop die, without planting the knockout at the finish.

"The Last of the Mohicans" features two girls, Barbara Bedford as Cora Munro, whom the Indians called "Black Hair," and Lillian Hall, in the character of Alice Munroe, dubbed "Yellow Hair." Although this story is in the days of the Indian wars, the sub-titles explain that even in that perilous colony the women of gentle breeding maintained a certain grace.

Thus, attired in the hoops and flounces of the day, we meet the ladies dancing the minuet. The hair of this period is particularly artistic, with the curl over the shoulder, and always a rose or some other fancy to add coquetry.

A word about the materials in the gowns of these Colonial ladies. Light stuffs with huge flowered patterns, and trimmings of black velvet bows and lace were employed with excellent result for the camera.

"FOUR HORSEMEN" MAY GO TO ASTOR

Negotiations On for Showing of Big Film.

Wednesday negotiations for the renting by Metro of the Astor theatre (Shuberts), commencing Feb. 20, had reached the point where it was reasonably certain the deal would be consummated.

The house is to be taken over for an indefinite run of Metro's mammoth feature production of Ibanc's "The Four Horsemen of the Apocalypse."

"The Four Horsemen" is by far the most ambitious production ever attempted by Metro. It is claimed to be the most expensive film presentation in the world.

Upwards of 12,000 persons were engaged in the undertaking. It is said more than 300,000 feet of raw film were exposed in the taking and when shown the feature will not exceed 12,000 feet.

Rex Ingram, who directed it, and June Mathis, the adaptor, will come to New York from the coast to attend the premiere.

FILM NOTES.

Bill Jobleman, publicity director, who recently wedded Billie Rhodes, is organizing a company which will produce five-reel comedies featuring Miss Rhodes.

The Capitol at Davenport, Iowa, opened Christmas Day. J. H. Blanchard is the manager; Henry Kahl the builder.

On account of picture outlook not being as rosy as it might be just now, Julian Eltinge says work in filming "The Fascinating Widow" was stopped after several weeks' work and all the cast was paid five

BLOCK SALES PLAN ADOPTED BY REALART

Company to Issue Questionnaires to Exhibitors.

A plan known as the block system of distribution has been started by Realart's sales force. In instructions issued to salesmen of the New York exchange it suggests each manager divide his territory into a series of blocks, or zones. Each block, according to the schedule, contains approximately an equal number of towns of corresponding population and is intended to provide work for the sales organization covering one or two weeks.

A similar system has been employed in the past by the Vitagraph selling organization.

The purpose, further, of the block system, is to adjust difficulties direct with customers and collect data.

A questionnaire system has been established coincident with the block selling plan, in which information is to be collected to be utilized in campaign work emanating from New York.

George K. Spoor declares he has the rights to a camera, the invention of John Berggren of Norway, which will give depth to pictures, so that persons may see clearly from any angle.

Albert Korten, picture director, was acquitted in New York of a charge of disorderly conduct preferred by Marion Hurley, an artist's model who has been called

"the most beautiful woman in the world." Marion was engaged by Korten to appear in a pageant at the Ball New Year's Eve and was to portray Aphrodite, dressed in an oystershell. She says Korten hurried her over a table during an argument over her pay. She is planning a \$10,000 damage suit against Korten.

Lillian Walker has abandoned pictures temporarily, having accepted an engagement with the Shea stock company, Holyoke, Mass.

The Capitol, Davenport, Ia., opened Christmas. The new house has a restaurant in the basement.

Smith's Addison, picture director of 242 West 49th street, was held in \$2,000 bail in a New York police court, charged by Mrs. Helen Cordina of 305 West 45th street, with

stealing a fur coat. This is the same director who was fined \$20 several weeks ago when one of the actresses in his film company was left suspended by her wrists.

Formation of a picture concern in San Francisco, which will produce Hank Mann comedies exclusively is expected here shortly. Mann visited here all of last week, and it is said that he will have the backing of numerous San Franciscans, among whom will be a prominent wealthy attorney.

Dallas Welford has been cast for the new Constance Talmade picture which has started on its way to completion. This is Mr. Welford's first work before the camera in a number of years, he having aligned himself with the spoken stage until this engagement.

Leon Mathot, star of Leonce Per-

ret's "The Empire of Diamonds" (Pathe) will arrive here from France within a few weeks to make an American picture under Perret's direction.

Jackson Rice, cameraman for May Allison at Metro's Coast plant, has patented a camera device which permits film to be printed and exposed to sunlight five minutes after exposure in the camera.

One of the Fox news cameramen went to Danville, Ill., this week to get some shots at Mrs. Sadie Harrington, the 210-pound wife of Ernest S. Harrington, who has fasted 44 days to save her husband's soul. Harrington took offense at the request and knocked the cameraman cold.

The Grand Theatre, Frankfurt, was burned to the ground last week. The loss is estimated at \$20,000.



is the newly discovered giant star, Betelgeuse, according to the astonishing announcement of the noted scientist, Professor Albert A. Michelson. But there is not much use in the knowledge of this fact unless it can be applied to things nearer to us, and used as a standard of more accurately measuring and appraising them.

COMPARATIVELY SPEAKING

therefore, and getting down to earth, this great scientific discovery can be of use to all exhibitors by reminding them that

KATHERINE MACDONALD

is growing in popularity and power 27,000,000 times faster than any other star on the screen. She was liked in "THE NOTORIOUS MISS LISLE," admired in "CURTAIN"; she will be loved in "MY LADY'S LATCHKEY," adored in "TRUST YOUR WIFE," and worshipped in "STRANGER THAN FICTION."

Released through Associated First National Pictures, Inc., by arrangement with

ATTRACTIONS DISTRIBUTING CORPORATION

B. P. SCHULBERG
Pres. and Genl. Mgr.

B. P. FINEMAN
Vice-President

Executive Offices: 576 Fifth Avenue, New York

New York, January 12, 1921

TO MOTION PICTURE EXHIBITORS:

On the 22d day of May, 1919, JANE and KATHERINE LEE made a contract with Louis T. Rogers, agreeing to make pictures for him for a period of one year. This contract had a provision whereby Louis T. Rogers could assign it to a corporation known as the Rogers Film Company.

Working under unusual difficulties and impediments, JANE and KATHERINE LEE made two pictures for the Rogers Film Company, at which time the funds and capital of that corporation having become entirely exhausted, the corporation was unable to proceed further. About the same time Irene Lee, the mother of Jane and Katherine Lee, OBTAINED A JUDGMENT AGAINST THE ROGERS FILM COMPANY FOR \$1,731.60, for the salary of the Lee children and for money actually advanced to enable the corporation to finish the second picture.

The two pictures made by JANE and KATHERINE LEE have been released and distributed by the MASTERPIECE FILM DISTRIBUTING CORPORATION, under the names of "THE CIRCUS IMPS" and "THE DIXIE MADCAPS."

It now appears from advertisements and other facts that a THIRD PICTURE IS ABOUT TO BE RELEASED UNDER THE NAME OF "THE HICKSVILLE TERRORS."

THIS THIRD PICTURE IS MADE UP ENTIRELY OF MATERIAL THAT WAS CUT OUT AND DISCARDED IN THE CUTTING OF THE OTHER TWO PICTURES.

The undersigned, who is the mother of JANE and KATHERINE LEE, as well as their sole guardian and business representative, has protested against the distribution of this third picture as unfair to JANE and KATHERINE LEE, and has instructed her legal representatives to begin action, if in their opinion it is possible to enjoin the distribution of this so-called third picture.

The undersigned desires to bring these facts to the attention of the exhibitors:

(1) Because the picture is injurious to the name and reputation of the LEE CHILDREN, as it is made up solely of material that was discarded in the first two picture.

(2) Because the release and distribution of this picture as a picture made by the LEE CHILDREN is unfair to the exhibitors and moving picture patrons who are attracted by the work of the LEE CHILDREN.

The undersigned will gladly give any exhibitor or patron any further information that may be desired.

IRENE LEE

1556 Broadway, New York City

SEX PICTURE ADS. STIR UP CENSOR THREAT IN BUFFALO

One Manager Blamed for Causing Campaign of Moralists—Film Interests Organize Active Opposition to Movement—Trouble in Duluth.

Buffalo, N. Y., Jan. 12. Film men were thrown into confusion here when a reporter at City Hall dug out the story that for some weeks past a group of self-constituted censors of public morals have been secretly working on a plan for the establishment of a commission—one of whose members shall be a woman—to censor films used for all public entertainments, particularly picture theatres. A meeting of exhibitors and exchange managers was immediately called and plans drawn for active campaigning against the movement.

For some months past there has been an increasing amount of criticism from the pulpit and platform of local picture conditions. The present move is unquestionably due to the continued pernicious publicity and newspaper advertising used by one manager in exploiting certain sex and off-color films at a local house. This house particularly has come under the eye of the authority and has even been publicly criticized by local film men.

The committee behind the censorship move has drafted a tentative ordinance providing for the appointment by the mayor, with the approval of the city council, of a commission of three members, besides a film inspector, which shall have complete power to accept or reject pictures offered for showing.

Thursday a meeting of the Theatrical Managers' Association was held at the Iroquois at which a committee was appointed to combat the threatened interference. The meeting was given wide publicity in the papers with all of the downtown managers quoted as against censorship. It was suggested the present city ordinance, providing for the licensing and regulating of theatres by the superintendent of police, was sufficient to handle the situation. The managers' committee is calling upon prominent Buffalonians and lining them upon the side of non-censorship. If the movement persists, a public mass meeting will be held.

In connection with the situation, it is said those behind the censorship move have offered to secure an amendment to the law regulating the admission of children to picture theatres, if the managers will consent to the enactment of the censorship ordinance.

Duluth, Minn., Jan. 12. Duluth is still agitating for closer censorship of films and an ordinance has been drawn by the Better Films Committee to place before the city council to regulate attractions for the local screen. It is the aim of the committee to eliminate all film features that might in any way add to the delinquency of children.

The committee, which was appointed by Mayor T. W. Hugo, originally consisted of seven members, but another member will be added from the Parents-Teachers' club. It is said that Mayor Hugo has never attended a picture theatre and the majority of the committee members are not in touch with the theatres or pictures in general. The original draft of the ordinance was drawn up without consulting local theatre managers and it is expected that breakers are ahead for those who attempt to foist impractical restrictions upon the theatres. The public as a whole feels that censorship is necessary, but those familiar with the facts urge that the theatre managers be consulted and that co-operation be the keynote of all activities to improve pictures.

The ordinance prohibits the showing of all films that ridicule religion, law or marriage, or shows any lewd or lascivious act. It is hoped the ordinance will ban the mother-in-law joke as well.

Penalty for violation of the proposed ordinance is fixed at \$100 or imprisonment for not less than 30 days.

The committee will not attempt, as first proposed, to see every film before it is shown, but the managers must mail in a list of all films booked subject to inspection of the committee. This body will have the power to suppress any film it desires.

The idea that pictures are causing

a wave of crime is scouted by the majority of thinking people here. They say the crime wave is directly caused by the war and the outlaws that always follows a great war. Not only that, but the local managers are showing the best class of pictures obtainable.

The movement will probably cause some trouble for a time, but will eventually fizzle out. The Better Films Committee has been a reality here for several years, but it is only when some sensational rumor or propaganda is started that the committee wakes up. The proposal that the committee view every film exhibited was so ridiculous on its very face that it met with ridicule.

INCORPORATIONS

Albany, N. Y., Jan. 12. The following companies were incorporated at the Secretary of State's office:—

Trump Film Co.; capital, \$10,000. Directors, Henry Huber, 521 W. 144th street; Herman Pollak, 1922 Crotona Parkway, New York city; John J. McNevin, 72 Linden street, Brooklyn.

Pasha Pictures Corporation; capital, \$50,000. Directors, Rose Mintz, 333 W. 67th street; Harold M. Goldblatt, 150 W. 45th street, New York city; Wythe T. Bolling, Scranton, Pa.

137 West 45th St. Hotels, theatres; capital, \$50,000. Directors, Arthur L. Bobbs, 137 W. 45th street; Henry G. Armington, 540 W. 58th street, New York city; Edgar R. Mead, 64 Garden street, Garden city.

Photo-Play Distributing Corporation; capital, \$100,000. Directors, F. Harry Anspacher, Edna H. Anspacher, 440 Riverside Drive; Anne Weinstein, 1227 Boston road, Bronx. **Illuminators of the World**, arc lights; capital, \$10,000. Directors, Arthur Rosenberg, 58 W. 118th street; Morris Weissman, 60 W. 118th street; William J. Foley, 2608 Briggs avenue, New York city.

Topics of the Day; capital, \$10,000. Directors, Amedee J. Van Buren, Abraham E. Siegel, 1562 Broadway; Clayton J. Heermance, 2 Rector street, New York city.

Bedford Real Exhibitions Co.; boxing; capital, \$10,000. Directors, John Hann, 1304 Carroll street; Daniel Douglas, Fulton street and Logan avenue; Denis J. Donovan, 515 Herkimer street, Brooklyn.

Messig Orchestration Corporation; capital, \$25,000. Directors, George Messig, 506 Gravesend avenue; Louis J. Harris, 284 Dahill road, Brooklyn; J. Odell Fowler, 11 Broadway, New York city.

West 89th St. Realty Corporation; capital, \$10,000. Directors, Vito Cerabone, C. P. Cerabone, Michael A. Campagna, 55 Liberty street, New York city.

J. W. Film Corporation; capital, \$30,000. Directors, Joseph Weinstein, Jack Devick, 83 Park row, New York city.

Wenig's Self Service, restaurants, theatres; capital, \$20,000. Directors, Sigmund Wenig, 224 E. 11th street; Louis Leff, 500 W. 51st street, New York city; Nathan Plapinger, 5612 17th street, Brooklyn.

Key Holding Corporation, pictures; capital, \$2,000; directors, Arthur Bergh, 233 W. 83d st.; H. J. Shephard, Masonic Temple; Ashley Miller, 4 W. 92d st., New York city.

Perry Plays, pictures; capital \$5,000; directors, Mildred Singer, J. W. Hirschfield, Max Levin, 175 5th ave., New York city.

Eaton Holding Corporation, pictures; capital \$50,000; directors, Thos. C. Milligan, Jr., 1474 Shakespeare ave., New York city; Harry Goodman, 108 Kent st., Brooklyn; Albert Shuhman, 827 Union ave., Bronx.

Gwathmey Van Overmeer & Dwyer, general; capital \$2,400; directors, George Dwyer, 273 E. 176th st.; Joseph P. Van Overmeer, 241 W. 72d st.; William P. Gwathmey, 3551 Broadway, New York city.

L. R. W. Amusement Corporation, general; capital \$25,000; directors, Fanny Lightstone, Hotel Shelburne, Brooklyn; Joseph Rosenbergs, 626 E. 140th st.; Morris Ukdansky, 475 E. 170th st., New York city.

Auburn Auditorium, theatrical; capital \$1,000; directors, J. Bloch, 462 Columbus ave.; E. Fishbach, 621 Broadway; W. F. Howell, 156 Broadway, New York city.

Rivoli Theatre Corp., Hampstead, construct theatres; capital \$2,000,000; C. F. Norton, E. C. Hinkle, T. P. Taylor, Hampstead.

Mack Sennett, pictures; capital \$3,000,000; directors, T. L. Croftan,

S. E. Dill, M. A. Bruce, Wilmington, Del.

Photoplay Distributing Corp., capital \$100,000; directors, T. H. and E. H. Anspacher, A. Weinstein, 1227 Boston Road, Bronx.

Associated First National Pictures of E. Pennsylvania, motion pictures, capital \$285,000; directors, T. L. Croteau, M. A. Bruce, S. E. Dill, Wilmington.

Cawood Pictures Corporation; pictures; capital, \$10,000; directors, M. Hicks, Mt. Vernon, N. Y.; A. G. Scheur, 149 Broadway; M. C. Berman, 226 W. 108th st., New York city.

Philmor Amusement Co.; pictures; capital, \$7,500; directors, Philip Chatkin, 420 50th st.; M. M. Chatkin, 887 Monroe st.; Morris Eronson, 453 Pulaski st., Brooklyn.

Dobbs Laboratories; capital, \$5,000; directors, A. Kempier, Essie Weil, Harry Wolfe, 43 Cedar st., New York city.

Simmons, Douglas & Scheuer, Inc.; pictures; capital, \$7,500; directors, Ira H. Simmons, W. A. E. Douglas, Walter Scheuer, 117 W. 46th st., New York city.

Amoury & Bercl; d. al in patents, copyrights, plays, musical productions; capital, \$20,000; directors, Thomas J. Amoury, Adele Bercl, Charles J. Fagan, 44 Wall st., New York city.

Thalia Players' Corporation; theatrical; capital, \$2,000; directors, Lillian M. Fox, 3009 Cortelyou st.; David B. Goodman, 1004 54th st., Brooklyn; John J. Kennedy, 5 Beekman st., New York city.

Associated Producers of Delaware; Oscar A. Price, 729 7th ave.; Arthur B. Graham, 25 W. 45th st., New York city.

Fortuna Films; capital, \$50,000; directors, Allan J. Deutsch, 1578 Union street; Henry Margoshes, 280 South Second street; Nancy

Katz, 215 Chester street, Brooklyn.

Dominant Pictures; capital, \$25,000; directors: Charles C. Burr, 289 Parkside avenue; William J. Lackey, 135 West 44th street; William S. Patjins, 135 West 44th street, New York city.

G. M. Laboratories; capital, \$25,000; directors: C. L. Funkenstein, 248 Audubon avenue, New York city; R. J. Longstreet, 540 West 122d street, New York city; A. O'Grady, 359 Van Buren street, Brooklyn.

Negro Grand Opera Co.; capital, \$50,000; directors: H. Lawrence Freeman, Waldo L. Freeman, Cerrito L. Freeman, 209 West 139th street, New York city; J. Walter Wells, Cleveland; Noble Bissale, Boston.

Empora Film Laboratories; capital, \$30,000; directors: John P. H. De Wendt, Jr., 220 West 40th street; George A. Kranske, Jr., Louis L. Alterman, 220 W. 119th street, New York city.

What's Your Name Co., Manhattan, to produce play; capital, \$10,000; directors, M. Klein, H. E. and A. Diamond, 1165 Longfellow avenue.

Ibla Amusement Corp., films, capital, \$10,000; directors, F. E. Kowsky, B. Barondeas, H. Chaityn, 27 Cedar street, Manhattan.

Kelly Komedies, hotels and restaurants, Manhattan; capital, \$50,000; directors, L. A. Kearney, R. P. Savage, J. Kelly, Elmhurst, L. I.

Bedini Hirsch Theatrical Enterprises, Manhattan, advertising and motion pictures; capital, \$10,000; directors, H. S. and W. Hechheimer, R. Workman, 1465 Broadway.

Ralph Spence, pictures; capital, \$20,000; directors, same as above.

Famous Singers Records, Manhattan; capital, \$50,000; directors, J. M. Ranko, M. W. Rapaport, F. A. Lap- pen, 135 West 116th street.

B. S. Moss Theatre Corp., Manhattan, make films; capital, \$1,500,000; directors, N. H. Strelmer, M. Sulzberger, B. S. Moss, 955 Park avenue.

Dale Amusement Co., Manhattan, merged with Benedict Amusement Co.

Salient Films, capital \$50,000; directors, F. W. Weeks, C. C. Skipper, E. T. Johnston, 522 5th Ave., New York City.

Eastern Candy Corporation, theatre concessions, capital stock \$5,000, directors, William A. Sloane, 84 Franklin St.; Henriettes Sloane, 790 Riverside Drive, New York City; Alex Helfat, 620 E. 15th St., Brooklyn.

Benson Theatre Corporation, (Brooklyn), capital \$25,000, directors, Edward N. Rugoff, 110 W. 48th St.; Michael Ruden, 336 E. 4th St., New York City; Arthur M. Rapt, 2100 Croysey Ave., Brooklyn.

B. W. A. V. Theatre Corporation, capital \$20,000, directors, John A. Hopkins, 34 W. 53rd St.; John Kolvord, Jr., 214 W. 92d St.; Charles Monash, 609 W. 142d St., New York City.

Carpathe-Russian Home, capital \$25,000, directors, Dennis J. Murdza, 509 E. 77th St.; Jacob Zyllez, 413 E. 72d St.; J. C. Debaylo, 444 E. 8th St., New York City.

Ibla Amusement Corporation, capital \$10,000, directors, Frances Ekowaki, 615 E. 28th St., Brooklyn; Benjamin Barondess, Herman Chaityn, 27 Cedar St., New York City.

What's Your Name Co., produce play, capital \$10,000, directors, Meyer Klein, 817 West End Ave., H. E. Diamond, Arthur Diamond, 1165 Longfellow Ave., New York City.

Kelly Komedies, capital \$50,000, directors, Jack Kelly, R. F. Savage, Elmhurst, L. I.; Leo A. Kearney, 699 E. 137th St., New York City.

Never was a Picture so Praised-- Never before was a Picture so Deserving of Praise!

JULES E. MASTBAUM controls more theatres than any other exhibitor in America, and we believe that he has never before given an endorsement of a picture over his signature. About "Forbidden Fruit," he wired as follows:

Mr. Adolph Zukor, President,
Famous Players-Lasky Corp.

"I have just had the pleasure of witnessing Cecil B. DeMille's Paramount masterpiece, "Forbidden Fruit."

"It is the unanimous opinion of the directors of the Stanley Company and myself that it is the crowning achievement of the cinema art.

"It is therefore gratifying to inform you that we will open our magnificent \$2,000,000 Stanley Theatre with this production for an extended run, as a fitting and appropriate testimonial to this picture, which, we believe, reaches the pinnacle of art in motion picture production.

JULES E. MASTBAUM,
President, The Stanley Company,
Philadelphia

Jesse L. Lasky presents

CECIL B. DeMILLE'S
production

"FORBIDDEN FRUIT"

By Jeanie Macpherson

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION



REPEAL OF 5 PER CENT. FILM TAX TO BE URGED UPON CONGRESS

National Association, Seeking Best Legal Talent,
Divided Over Hiram Johnson and Arthur Friend
—Producer-Exhibitor Relations an Issue.

The National Association of the Motion Picture Industry, Inc., is divided into two groups at present, with prominent members heading each, and a great deal of parleying is being done over selection of a legal expert to represent the industry at this and the future (longer) session of Congress.

The choice is between Arthur S. Friend, former treasurer of Famous Players-Lasky, who resigned to devote himself to law practice, and Senator Hiram Johnson of California.

In seeking either of these two candidates to represent them the object of the National Association is to have a permanent representative at Washington to represent the motion picture industry at large, and incidentally to facilitate legislative matters removing or lessening the existing taxes levied on it.

Removal of Tax Sought.
In opinion elicited from members of the association the cry at the present time is removal, if possible, of the five per cent. gross rental on films returnable to the government. The association has been trying unsuccessfully to legislate the tax out of the law.

Because exhibitors have to pay this 5 per cent. to the government while the producer is freed of it, dissatisfaction exists between the two classes.

Recently the Treasury Department issued a ruling that when a distributor disposes of a feature picture for state or territory rights it is subject to a 5 per cent. rental tax. Heretofore such a tax was only paid by the exhibitor. The ruling further stipulated the state right contracts had 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.

Following this wider ruling the National Association took up the matter, but under protest.

Admission Tax Cut.

It is understood from official sources in the association that at the contemplated hearing before the Ways and Means Committee an effort will be made to reduce the present admission taxes, while the legal expert appointed by the association will be urged to seek legislative means ameliorating the excessive profit tax of various film corporations subject to the Treasury Department's rulings. It is not unlikely, it is learned, that the industry will seek the co-operation of Senator Penrose.

According to one association member, "the issue boils itself down to this—that while every industry is preparing itself to seek every possible means of invoking legislative measures in behalf of itself, the picture industry is preparing itself slowly. If it goes to Washington fully prepared it can accomplish much. If it is not prepared, it will have to face the consequences."

BAKER'S BEST FILM.

Attended to Everything Making Elaborate "Temple Dusk."

George D. Baker has completed what he regards as the most elaborate feature of his career, "Temple Dusk," a Saturday Evening Post story by Calvin Johnston. It is a strong drama, laid in a variety of locales.

Mr. Baker not only directed the feature, but wrote the continuity, chose the cast headed by Anna Q. Nilsson and Robert Frazier, and cut and titled the completed film. He has not yet decided on the story for his second Baker production.

"Temple Dusk" will be released by Metro.

MASS. GENERAL CENSORSHIP.

Boston, Jan. 12.

Another attempt is to be made at this session of the Legislature to put through a film censorship bill.

It calls for the State examination and licensing of all pictures, taking the authority away from the cities and towns as is now the case. Last year the bill was killed.

The new bill has some variations from the one of last year, but the idea is the same.

FAMOUS GETS GERMAN FILMS FOR AMERICA

Makers of "Passion," Said to Have Other Big Productions.

By a reciprocal arrangement between U. F. A. Germany's foremost cinema producing corporation and Famous Players, the latter have acquired the entire output of the German company's product for a long term of years. Ben Blumenthal recently returned from Germany with Joseph Somla, one of the representatives of U. F. A.

This means that all pictures now on the U. F. A.'s shelves or is being played in Central European picture theatres comes over to Famous in addition to product in the making. Among them is one reported to be even more pretentious than "Passion," also a U. F. A. product, called "Anne Boleyn," which is the story of Henry VIII.

Another dramatic subject, with Pola Negri, called "Poor Violet," and different from "Passion," also comes to Famous.

Ernst Lubitsch who directed "Passion," is responsible for the "Boleyn" picture. With regard to the German embargo on American films, Mr. Blumenthal declared films came under a luxury tax, but the law had been changed by the time he left Germany to permit entry of a certain number of American films.

Asked about the contract that had been executed between United Plays, Inc., and Prof. Max Reinhardt, by which the latter was to have arrived last Christmas, Blumenthal declared the "wizard's" arrival in this country was now a certainty and that he might be expected before early Spring. What he will do in this country, Blumenthal was not prepared to state.

Somla's mission, according to Blumenthal, is to study American methods in picture houses. That he will go back and introduce "our" methods over there is likely. Somla will finally close whatever business there is for U. F. A. with Famous.

GEO. BEBAN, "MAYOR" OF NEWARK FOR A DAY

Brilliant Press Work Gives
"One Man in a Million" Great Send-off.

George Beban was "Mayor" of Newark, N. J., for a day—thanks to exploitation work by Paul Gray, a press agent—when his new picture, "One Man in a Million," was given its premiere at the Branford theatre in that city.

Beban was met at the train by a reception committee of 500, headed by Mayor Charles P. Gillen, and then rode with the Mayor at the head of an automobile parade of 50 cars, preceded by a 25-piece band. At the City Hall the film star was presented with a huge floral key to the city and was invested as "Mayor" for the day.

A sub-committee, made up of four of the leading clergymen of Newark, attended the opening of the picture at the Branford and applauded an address in which Beban spoke for elimination of "sex stuff" from the screen.

Another angle of the publicity preparation by Gray, who is publicity director for the Branford, was the issuance of subpoenas to 500 citizens commanding them to appear at the City Hall. The men, many accompanied by their wives, arrived to find the press agent had "invited" them into attending the reception to the picture star.

LEE KIDS CLAIM "HICKSVILLE" FILM IS "ASSEMBLED" REEL

Will Test Right of Distributing Company to Exhibit
Unauthorized Pictures of Little Stars Without
Consent—Allege Cuttings Rescued From Discard.

UNIVERSAL ACCUSED OF UNFAIR METHODS

Alleges Church-School Selling
Hurts Theatres.

Charges of "unfair business" methods in which producers are alleged to be working to sell films in schools and churches, or any other place but the local theatre, and leave the exhibitor to bear the brunt of their actions, are made against the Universal in a communication received from a western exhibitor to the Motion Picture Owners of America.

The letter explains the case of the exhibitor in which a representative of the branch office of Universal at Milwaukee visited him and incidentally tried to book what pictures he could use. He was told that the representative had come to book some pictures at the school in the town where this exhibitor maintained a theatre, but that the principal thought Universal's price too high.

Universal's visit was in reply to an inquiry, but the representative of the company gave the exhibitor to understand no business had been done with the school. The exhibitor booked two pictures with him, gave the deposit and play date. Three days after the Universal man's visit, the exhibitor charges that school-boys told him of seeing an advertisement to the effect that they were going to see a Universal film in the school. He immediately wrote to the Milwaukee office protesting against such methods, if "it were true that they were selling films to the schools."

The reply stated he, the exhibitor,

The Lee children, through their mother, Irene Lee, and attorneys, O'Brien, Malevinsky & Driscoll, intend to test the right of a distributor to place an assembled film, with themselves as the stars, on the market without their consent.

The picture Mrs. Lee alleges as assembled, will be known as "The Hicksville Terrors." The mother claims it contains only the thrown out scenes of the two pictures made for the Louis T. Rogers Film Co. by the Lee children, and which were called, when exhibited, "The Circus Imps" and "The Dixie Madcaps."

Following some money trouble with the Rogers company, that obliged Mrs. Lee to take judgment for an amount due her against the concern, the contra held by Rogers was canceled, but the distribution of the two pictures made was taken up by the Masterpiece Film Distributing Corporation, in which, it is said, Rogers is also interested.

O'Brien, Malevinsky & Driscoll, who are well versed in film business knowledge, say the case presents a peculiar angle to picture players, if another picture under another title may be assembled from previous film taken and discarded. It would be paramount, in the legal opinion, to producers securing so much footage in pictures taken, that the surplus could be remade into "new" pictures for an indefinite period.

It is said Mrs. Lee has instructed her lawyers to proceed by injunction to prevent "The Hicksville Terrors" being exhibited as an original picture of the Lee children.

ought to understand that if he did not want to use Universal's films, it was up to them to sell whatever they could, schools or no schools.

LICHTMAN PLANS RE-ISSUE UNIT; SEEKS F. P. PICTURES AS START

Firmer Distribution Manager, With Felix First, Will
Embark as Independent—Zukor Withholds His
Consent Pending Decision on Subjects.

MOSS FILM CORP. MAY BE KEITH ADJUNCT

No Announcement of Policy for
New \$1,500,000 Company.

A corporation to promote and engage in the theatrical and picture business generally has been incorporated at the Secretary of State's office by Benjamin S. Moss of the Keith office executive staff.

The corporation begins business with \$1,500,000 or 15,000 shares with a par value of \$100 a share. The directors are Benjamin S. Moss, Myron Sulzberger, Edna Egan, Mildred Edelstein and M. H. Streimer. Mr. Sulzberger is the lawyer for the corporation.

This may mean the entrance of the Keith office into the picture field, although no statement to that effect has been made.

It was neither denied nor affirmed at the Moss offices that this was the opening wedge toward picture promotion for the Keith booked theatres.

It has been stated in picture circles the Moss-Keith combination can play a film for 500 days.

NEW DEVICE MERGES MOTION AND STILLS

Orpheum Manager Promises
Novel Effects.

A new device that it is promised will aid the projection of stereoscopic views in conjunction with pictures, has been perfected after a year of experimenting by Frank J. McGilligan, manager of the Orpheum, Portland, Ore.

The new process is called the Oroscope and among its features are the projecting of "still" colored backgrounds in conjunction with motion pictures on the same sheet. An example would be the colored background of a street scene as a "still" with a parade passing being superimposed by the projection machine.

The old stereopticon slide could only be projected for a period of 90 seconds and the scope was limited to a 24-foot square. The new method allows for a projection 31x36 feet, covering the entire stage from a slide 2x3 inches.

The patent has been applied for.

DISAGREE OVER "PASSION."

Contradictory Billing and Announcements in Washington.

Washington, D. C., Jan. 12. Crandall's Metropolitan is billing the appearance of "Passion" with Pola Negri. The house carried the usual display on Sunday on the picture.

Monday local papers all carried large display ads. to the effect that the public should not be misled, that "Passion" with Negri is controlled by Cia. Cinematografica de Europa, and that the picture would be shown at a first class theatre at prices ranging to \$2.50.

The Metropolitan has the usual picture house scale.

FIGHT FILM HAS \$3,000 DAY

Dempsey-Brennan Pictures Go Well
at the Park.

The Dempsey-Brennan fight films had a second Broadway showing last Sunday when the pictures were at the Park theatre.

With the prices from 25 cents to \$1, the gross on the day was \$3,000. The matinee was especially big, a double box office line being in evidence for several hours.

The show was managed much better than the original showing at the Cohan a week previous.

The principal topic of conversation in the picture industry the current week was the future plans of Al Lichtman, who, together with Felix Feist, former distribution manager for Goldwyn, was reported ready to handle Famous Players re-issues.

At Famous Players headquarters a Variety representative ascertained the plan was only under consideration thus far, but that a draft of an agreement had been drawn up by Lichtman and submitted to Adolph Zukor.

In the event the plan receives the sanction of Famous Players it will mean Lichtman will have as many as 700 subjects to handle in re-issues, consisting of features and shorter "stuff."

It has been established that Famous Players will not permit any product to be handled in the re-issue plan of Lichtman unless it is from two to three years old.

It is also understood that when the discussion of the proposed scheme came before H. D. Connick he was reported to be in its favor; but in all, the plan is being held up by Zukor pending decision as to the advisability and practicability of it. One of the principal factors, it was learned, that deters Famous and Zukor from giving their consent is whether re-issues would affect their own output.

Lichtman left for Chicago early in the week and was reported to have gone out there to lay the foundation for an exchange system which he intends building up for his independent unit.

From sources close to Zukor it was learned that while this unit would be independent of Famous Players the latter concern would hold a financial interest in the project in addition to the rental of their films.

Under Lichtman's plan the number of re-issues calls for two every week.

CENSOR RULINGS INVALID.

Maryland Atty. Gen. Says They
Have No Value in Law.

Baltimore, Jan. 12.

Quite a jolt was thrown into the machinery of the Maryland State Board of Censors for Moving Pictures when Attorney-General Alexander Armstrong passed down a decision to the effect that rulings of the board have no force of law in themselves, in the case of Frederick Clement Weber, of the Gertrude McCoy theatre, Fulton avenue, accused by the censors of displaying immoral advertising posters contrary to the rulings on such posters by the censors.

A number of exhibitors questioned in the matter saw in the opinion of Mr. Armstrong its applicability to all rules of picture censors. The dismissal of the charge against Mr. Weber by Magistrate Chapman in Northwestern Police Court has strengthened this belief. Magistrate Chapman dismissed the charge because he saw nothing immoral in the poster complained of.

"EAST" FILM ON SPLIT STANDS

San Francisco, Jan. 12.

Two short engagements of "Way Down East," Griffith's picture, one of three days and the other of four days, at Fresno last week netted \$10,800.

Three days at Sacramento brought \$5,000.

Ralph Spence Incorporates.

Ralph Spence has incorporated Ralph Spence, Inc. He was formerly a title writer. The purpose of the new firm is to engage in the reconstruction of films. For the last three years he was associated with Fox.

The board of directors include in addition to Spence, Arthur G. Richardson and Harry S. Hechheimer.

Frank's Overseas Venture.

J. Herbert Frank sails Jan. 4 on the Rochambeau for Central Europe. He contemplates settling down making pictures on the Continent for the American market.

Friday, January 14, 1921

ENGLISH INDIGNANT
OVER STOLL'S METHODSCollege Stoll Co. Showing Geo.
Clarke Features as Its Own.

London, Jan. 12.

The film concern with Sir Oswald Stoll as managing director in trying to put over the George Clarke features as its own (Stoll) productions, has given cause for considerable indignation expressed by members of the motion picture industry here.

An action on behalf of Clarke may follow as a result.

When apprised of Variety's cable communication, one of the officials New York, speaking for the Stoll film Co. of America, said he had received no data from the London office to that effect.

It was his impression, he said, the Clarke feature released through Stoll as per agreement were accredited as such in the introductory substance to the features as well as in advertising. To prove his point, he ordered a print to be rushed to the projection room adjoining the Stoll offices, the preliminary titling of which would amply prove his contention.

Contrary to expectation, the feature after being thrown on the screen "did not carry the brand name of 'Clarke' features," he did, however, include the names of Ivy Duke and Guy Newell, two of the principal artists reputed to "lead" in all Clarke productions.

This same official's statement in effect that Clarke features were accredited as such in "all" their advertising is disproved in the instance of a four page "ad" insert in one of the picture trade periodicals, the picture so advertised on two of its four-page insert is "Squandered Lives," one of the first products the New York office exhibited for trade reviewers in December. The name of "Clarke" is absent in the advertisement referred to, although his official presupposed that Clarke was credited in the advertising. It could not be recalled, whether the press sheet especially printed for circulation to the trade and press included the name of Clarke as being the original producer of "Squandered Lives."

LOEW'S NEW TRIO

Three Houses Opening Within
Month.

Three new Loew houses now building are scheduled for opening during the next four weeks. Two are in Cleveland and the third in Memphis. Loew's Palace, Memphis, opens Jan. 15. It will seat 3,600 and cost in the neighborhood of \$90,000. It will play a picture policy.

Loew's Park, Cleveland, at 101st street and Euclid avenue, opens Jan. 16. It cost over \$1,000,000 and has a seating capacity of 4,000. It will play pictures. The Park is what is known as Loew's uptown Cleveland house.

Loew's State, Cleveland, in the final stages of construction, but a definite date has not been set for opening as yet. It will probably open about Feb. 15. The State is located at 17th and Euclid avenues, and will seat 4,200. Estimated cost is in excess of \$1,500,000. The lobby will be 320 feet in length. The State will play pictures, but will be equipped with a stage, that will accommodate any style of entertainment. In conjunction with the State there is also a four story office building.

The opening of the State, Cleveland, will be celebrated by the Loew publicity department taking two special cars filled with picture celebrities on to Cleveland for the occasion.

FILM HISTORY OF TRAVEL.

The premier showing of "The Locomotive" was held at the Grand Wednesday morning under the auspices of the Educational Department of the National Automobile Chamber of Commerce.

It depicts the evolution of travel from the days of Adam up to the latest limousine. The story centers around the discovery of gasoline as a liquid fuel and the part it plays in automobile travel. A little love story is interwoven. The picture is in five reels and is produced by the Harry Levey Service Corporation.

PICTURE-MAKERS WAKE TO PERIL;
REAL PLAYS TO SUPPLANT "MUSH"Advent of Kipling, Jones, Elinor Glyn and Other Strong Writers Part of a
Radical Revolution Designed to Save Industry—Exhibitors and Manufacturers Finally Heed Public Demand for New Style of Stories.

Film plays are going to be different. The manufacturers say so. And the change is to be made right away quick, or sooner. The exhibitors, not of any one section of the country but of the audience market generally, say the same thing.

It's the public, it seems, that demands the change. The exhibitors have but recently understood what it was their audiences have been trying to tell the purveyors, but now the theatre men are on. They've put the makers of the pictures on, and the turtle which always has been lying stationary on its back is now turning over, and henceforth is to speed forward on its tummy.

The changes are only a part of the evolution of the industry now upheaving it throughout the world. And, miracle as it is, as one manufacturer expressed it, the reformation this time is to begin at the beginning, not amidships, nor at the nether end.

Rudyard Kipling, Edward Knoblock, Henry Arthur Jones, Gertrude Atherton and other luminous literary and stage pen pushers are the new factory hands who will make black white and white cerise or something else. The new crew's work is already well under the tools, and most any day now releases spelling expectancy, if not hope, will begin to cut into the market's supply.

No More Sugar Stuff.

Ain't going to be no more sugar stuff in the stories, according to the new dope. That's one thing upon which the added starters in film story production are agreed. The subjects initiated by the new conclave will be man's size for man's size intellects.

"I'm willing to talk about the revolution under way, but, for the love of me, don't tag me with a monicker lest I be sued for libel and convicted of telling the truth," said one of the manufacturers behind the movement.

Ralph Lewis, a Pathe confidential agent, is now on his way back to this side after a month's session initiating Rudyard Kipling into the intricacies of photoplay limitations and construction. Knoblock, Jones, Atherton and a half dozen other stage and novel celebrities are in the film web being inducted similarly.

"Everybody but the exhibitor knows that the average film play of the last half dozen years is emotional clabber fit only for infants

and imbeciles. It's to change that condition that the present move has been made.

Phosphate-Fed Brains.

"The brains behind the film story in the future will have to be phosphate-fed. The things that have been passing for play-making think-tanks in the past, but which have been really perfumed sponges, are headed for the rubbish heap."

Continuing his remarks, the manufacturer quoted added:

"Asked what he thought of film plays, Kipling's answer was: 'In picture galleries I always seek the paintings of dogs and birds and pet fowl generally. In film plays I know I'm going to see one or another of my favorites, and I always stay until they come on and go off!'"

"Jones, with more than half a hundred stage pieces behind him, asked the same question, answered: 'All literature is a confession!'"

"Jones couldn't be stirred to add anything to his comment, but we all know what he means—a confession of ineptitude.

"Everybody in films knows that exhibitors' brains are merchandise brains, adapted for profit-making. Everybody knows also that drama brains entitled to the classification reek nothing of profit and aim only at the compounding of an exciting yarn visioning truth.

Seeking After Truth.

It's to get something like the truth in the films, something nearer life, that the manufacturer is after. Maybe the manufacturer knew all along something was wrong with stories but so long as the audiences kept the exhibitor prosperous the producer kept using the same stencils.

"The falling off in picture patronage within the last half dozen years has been more than 33 per cent., and this from the classes best able to pay liberally for indoor entertainment. This estimate allows for war, prosperity and panic conditions. The exhibitor's been appealed to by his patron for relief for years. But the exhibitor, the ear of the film play going universe, figured he was in a business where diverse opinions were peculiar to his shop, and salved off the bawlings out.

Lately the exhibitor's box offices have been showing a gradual but sure falling off that not all his cunning could explain. It wasn't the depression, the opposition, the surfeit of certain stars' names, the absence of the same, the presentation of too much or too little of this, that or the other sort of play.

Then the exhibitor took the anti-phonical plugs out of his ears and began to listen to his customers.

Radicalism Is General.

"The movement isn't competitive. All the makers of film plays are out for it. The hard thinkers for the stage and man's size fiction named know what's expected of them, and the manufacturers are sanguine the result will be avidly welcomed.

"The manufacturers are out to make plays that will keep adults in their seats, and get them to the edges of them if possible.

"The changes will be sweeping. Audience complaints have been that the human values of the stories are 99 per cent. false, the heroine always moving amid impossibly luxurious scenes and the heroes for the most part gents who always wear Finchley's best pressed pants.

"If a real, honest-to-goodness story is accepted for film adaptation it is subjected to an an-mia by directors, adapters or continuity writers.

"Up to now, there's been scarcely a scenario department in the industry with vision or courage sufficient to break away from the recurring insipidities—the beautiful goli whose love must go to the youth of stout fists and heart who spins on somewhere in the first reel—the smartly dressed villain, speeded at high for conniving dirty work—the stucco faced villas, the nightmares of autos, the butlers who never buttle.

Change Due Next Season.

"The industry has bought a new vision. The film play of next season will show the change. It'll be straightaway stuff. There's no more reason why film plays should be soporifics than that regular plays should.

"The play sub-titles that sound as though they'd been clipped bodily from the exercise books of sentimental slush in girls' boarding schools, will go in the discard with the mush pictures.

"It's the gate for a lot of screen headlights—stars and directors—unless they get under the wing of the reformers. Eugene O'Brien may have to give all his swaggy evening clothes to his valet, Mary Pickford go after more pieces like the Locke 'Stella Maris'; Doug cultivate ideas instead of muscles, and even certain over-advertised directors of special productions listen in or very soon find themselves still riding fashions that creak as loud as did 'The Silver King' some seasons ago when W. A. Brady revived it on the stage to thrill a nation, but only made it lark."

\$650,000 MORTGAGE
ON NEW F. P. STUDIOLong Island Plant to Open Jan.
24 With Two Stars Working.

Famous Players executed a mortgage this week for \$650,000 on the new Long Island studio property, closed recently with the statement that it would reopen in six weeks.

The purpose of the maneuver apparently was to release the money tied up in the unused plant. This same phase of economy is revealed in the appointment of Elek J. Ludvigh to the post just left vacant by Arthur Sumner Friend.

The studio will open Jan. 24, according to Walter Wenger, with Alice Brady and Constance Binney beginning work.

Elek J. Ludvigh, chief counsel and secretary of Famous Players-Lasky Corporation, this week was invested with still another title.

Monday he was elected by the board of directors to the post of treasurer of the concern, succeeding Arthur Friend, resigned.

The appointment of Ludvigh to the post of secretary and treasurer is understood in the trade to be pretty much a nominal one and designated largely to accomplish a new economy. The retiring treasurer, Arthur Friend, was a high salaried officer.

With his elimination it became necessary to appoint someone nominally to sit on the board of directors and to handle a certain kind of routine business. Ludvigh was elected for this purpose for the present, but with no increase of salary.

In any event, according to the banking interests' viewpoint, there was no necessity for the selection of an aggressive, constructive financier because the bankers are already represented in the company's conduct by their representative, Coneke, a two-handed financier entirely capable of dealing with the heavy financial problems which come up from time to time.

The selection of Ludvigh is but another phase of the economy wave on which Famous Players and the other film companies are now riding, and fits in with the mortgaging of the Long Island studio.

MODEL FILM RENTAL
PLAN IS DEADLOCKEDProducers Fail to Sign Agree-
ment Abolishing Deposits.

Exhibitors represented by the Motion Picture Theatre Owners of America and producers represented by the National Association of the Motion Picture Industry, Inc., are in a deadlock as a result of being unable to agree on a uniform contract which was drawn up with the object of eliminating the advance deposit system. This, despite the agreement, had been drawn up between both organizations and was slated for final signature late last week. A few exceptions had been taken, in addition, by producers to the formal agreement, but were to have been "threshed" out at future meetings.

It has also been established the deadlock is the result further of the producers disagreeing between themselves on certain "merits" of the agreement and clauses, which, in their opinion, would be inimical to their interests.

From officials of the M. P. T. O. of A. it is learned they are ready to go through with the contract form, and are awaiting the final advice of the National Association.

It had been definitely agreed that the uniform contract which would eliminate the advance deposit system was to be signed Wednesday, but according to information this was again postponed. The plea was on the part of the representatives of the producers saying that they (the executives) had more important things to do at the present time.

FOX'S PHILLY PURCHASE.

The William Fox enterprise has leased for a period of 50 years the property surrounding the vicinity of 16th and Market streets, Philadelphia, on which it is said plans are now being drawn up for the erection of a \$2,000,000 theatre.

It will be in opposition to the new Stanley, located at 19th and Market streets. The latter will open Feb. 1.

COAST PLANS TO STOP
USE OF "PICTURE BALLS"Eugene Roth Opens Campaign
Against Disorderly Dances.

San Francisco, Jan. 12.

As the result of private enterprise advertising a picture ball without the sanction or the knowledge of film officials of this city, Eugene H. Roth, managing director of the California, Imperial and Portola theatres, and head of the Allied Amusement Industries, has launched a campaign which he hopes will stop the use of the name "Moving Picture" in connection with what he terms "cheap and disorderly dances."

At a meeting of the Allied Amusement Industries last week Roth introduced a resolution, later passed, appointing a committee to make an investigation of the promiscuous use of the moving picture title.

The Police Department has been solicited for aid in suppressing the alleged activities.

"Parish Priest" Film On Broadway.

A deal is on to place Herman Garfield's film version of Dan Sully's old play, "The Parish Priest," in a Broadway theatre for a run.

44TH ST. FILM WAR.

"Down East" and "Poor House"
Neighboring Rivals.

A picture battle is being waged on 44th street with "Way Down East," at the 44th Street, and "Over the Hill," at the Broadhurst, almost directly opposite. Harry Reichenbach handled the publicity for the Fox picture, going to the Broadhurst from the Lyric and slipped a searchlight bellyhoo over for the house.

One of the tricks was the placing of speculators in a doorway on the south side of the street toward Broadway from the "Way Down East" house and offering tickets on sale for the "Over the Hill" film, thus hitting those who were, either on their way to see the Griffith picture or to take the turnaway.

The Griffith picture last week at the 44th Street got a g. s. of \$21,334, while the Fox picture at the other house drew just under \$11,000.

LILA LEE TO WED AIRMAN.

Los Angeles, Jan. 12.

Lila Lee, picture player and formerly a member of Gus Edwards' Revue in vaudeville, has announced her engagement to wed Captain Claude Collins of the United States Aviation Service.

Captain Collins is stationed in New York. The wedding will take place a year or more hence.

SELZNICK GOLD NOTES

ARE OFFERED FOR SALE

Advertisements Announce 10-
Year Notes Bearing 8 P. C.

Kansas City, Jan. 12.

Kansas City papers have carried advertisements offering, through the Utica Investment Co., of Utica, N. Y., Selznick Corporation's 10-year 8 per cent collateral trust sinking fund gold notes, at par.

It was recently reported, when announced from Utica, N. Y., that Lewis J. Selznick had placed 10-year notes with Utica banking interests, to the amount of \$2,000,000.

BUCHANAN WITH F. P.

Louisville, Jan. 12.

Thomas Buchanan, playwright and formerly a Louisville newspaper man, who has been chief of editorial staff of the Goldwyn Pictures Corporation, has signed a two-year contract with Famous Players as supervising director of the corporation's studios. Mr. Buchanan's salary, it is understood, will be \$40,000 a year. In addition to his work as director, Mr. Buchanan will write scenarios. He is the author of "Woman's Way," "The Cub," "Civilian Clothes" and other plays.

TELL YOUR TROUBLES

I have received quite a number of letters lately calling attention to divers conditions in our business which should be improved. Some of these are against the managers and some against the artists.

THE VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION is very anxious to receive suggestions or reports from the artists and the managers, and in order that these letters may be written without fear on the part of either the artist or the manager that they will be criticized by having these letters published, I would suggest to any artist or manager who writes and who does not want the letter published, to kindly make a notation on the same: "PLEASE DO NOT PUBLISH THIS LETTER."

If this notation is not on the letter, it is liable to be published for the benefit of the business in general.

E. F. ALBEE.

TO VAUDEVILLE ARTISTS

The following letters are only three out of fifty of a similar nature that I have received from the different railroad executives of the country. Please read them carefully. They evidence a spirit of co-operation in favor of vaudeville artists and I advise the artists to show a similar spirit of co-operation and see that the stickers which have been provided are put on their baggage, for if anything happens now it will be the fault of the artists, and not of the railroads, if the artists neglect to use these stickers as directed.

E. F. ALBEE.

LOUISVILLE & NASHVILLE RAILROAD COMPANY

EXECUTIVE DEPARTMENT

Louisville, Ky., Jan. 8, 1921.

Mr. Edward F. Albee, President,
The B. F. Keith Circuit of Theatres,
1564 Broadway, New York, N. Y.

My dear Mr. Albee:

Your favor of the 5th instant received.

It would seem that the placement on baggage of a copy of the label enclosed with your letter will go far towards minimizing the difficulty complained of by your artists, and greatly assist our baggage agents in readily recognizing the importance of such baggage being given prompt and efficient handling. Copies of the label will be distributed among our various agencies, accompanied by directions that every precaution must be exercised to permit no unavoidable detention in handling.

I very much hope the treatment accorded by this company will be such as to merit the commendation of the theatrical fraternity.

Yours truly,

(Signed) W. L. MAPTOHER,

Vice-President.

NEW YORK, ONTARIO & WESTERN RAILWAY COMPANY

TRAFFIC DEPARTMENT 3724 Grand Central Terminal

New York, Jan. 10, 1921.

Mr. E. F. Albee,
Palace Theatre Bldg.,
1564 Broadway,
New York City.

Dear Sir:

Yours of the 5th instant, to our President, J. B. Kerr, has been referred to me for reply.

We will be very glad indeed to comply with your request, and I have forwarded your communication and labels to our General Baggage Agent, W. M. Tiel, Middletown, N. Y., requesting him to instruct our baggage agents to give as prompt service as possible to any baggage on which one of these labels is pasted.

Yours truly,

(Signed) G. L. ROBINSON,

General Passenger Agent.

ILLINOIS CENTRAL RAILROAD COMPANY

Office of the President

Chicago, Ill., Jan. 8, 1921.

Dear Mr. Albee:

Beg to acknowledge receipt of your letter January 5 enclosing supply of pasters with which it has been arranged to placard baggage of vaudeville artists for the purpose of assisting baggage employees in more readily identifying it with view of expediting handling.

Will be very glad to have our station baggage forces advised in regard to this feature, and I assure you it is our desire to lend every assistance to the theatrical profession and are anxious to so handle their baggage as will avoid missing or delaying of any of their performances.

Yours very truly,

(Signed) C. H. MARKHAM.

Mr. E. F. Albee,
1564 Broadway, New York City, N. Y.

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXI. No. 9

NEW YORK CITY, FRIDAY, JANUARY 21, 1921

48 PAGES

M. E. CHURCH IN PICTURES

\$93,835,992 INCREASE IN SHOW RECEIPTS LAST HALF OF 1920

Total Was \$366,208,782, With Government Tax \$36,620,878—Jump in November More Than \$2,000,000 Above Box Office Returns in 1919.

Washington, D. C., Jan. 19. The total moneys taken in the box offices of various amusement enterprises, including legitimate picture, opera, concert, circus, etc., from July 1, 1920, to Nov. 30, 1920, was \$366,208,782.20, according to final reports issued by William M. Williams, Commissioner of Internal Revenue.

In contrast to the same period in the preceding year the public in the United States spent \$272,372,790.20 for amusements. The 1920 increase was \$93,835,992.

The government's share of the money is \$36,620,878.20.

For the month of November, 1920, the gross receipts on the takings for all amusement enterprises as reported was \$7,982,248.61. For November, 1919, the government's figures were \$5,877,251.58.

The government's figures on picture films leased also indicate a greater volume of business from July 1 to Nov. 30, 1920, than the same period a year ago. In the last year the total rental tax gives the government \$2,396,003.12, as against \$1,420,687.07 in 1919.

In the monthly figures compiled (the latest to date) on films leased for the period of November, 1920, the gross rental tax is \$333,542.52, as against \$362,506.66, a difference of \$21,035.86.

STOCK "WAY DOWN EAST."

Benefits by Publicity for Film—Second Week in Boston.

Boston, Jan. 19. "Way Down East" was picked out by the Arlington Stock Co. for the second week. The film has been running for months heavily advertised, and the spoken word show got a pull from this advertising.

The barring of the film from Canada has put into the show "pep," which it lacked when a previous generation of players witnessed the performance.

Woolworth Could Use Manhattan? The Woolworth interests are said to have made an offer for the Manhattan Opera House on 34th street. The 5-10-cent chain is reported wanting the premises for store house usage.

DID YOU SEE

EVA TANGUAY'S

CURTAIN?

FAY TEMPLETON REVIEWING SHOWS

Pittsburgh, Jan. 19. The Leader is running as a special feature a review of the principal performance in town weekly, written by Mrs. Fay Templeton-Patterson.

The intimacy of Miss Templeton with the stars she comments upon, combined with a decidedly frank style she has developed, is popularizing her articles.

Lillian Russell (Mrs. Alexander P. Moore, wife of the Leader's owner), is an occasional contributor to the paper.

"CLOSED SHOP" MEET.

American Dramatists and Composers Considering Equity Proposition.

Yesterday (Thursday) the Society of American Dramatists and Composers met to pass upon the proposed "Closed Shop" of the Actors' Equity Association.

It was almost a foregone conclusion, from the tenor of the notices sent out to the members of the meeting, that any proposal to favorably view the "Closed Shop" of the Equity would be rejected.

In the notification of the meeting, members of the Dramatists and Composers (a great many of whom are also of the Dramatists' Guild) found enclosed a copy of the resolution which the Guild passed against the closed shop.

Among the speakers yesterday were James Forbes, Avery Hopwood and Owen Davis.

COLORED CANTOR SINGS.

La Rue Jones Appears at Kansas City.

Kansas City, Jan. 19. Claimed to be the only colored Cantor living, La Rue Jones sang Jewish and Russian melodies Sunday (Jan. 16).

Admission was \$3 top.

ONE END OF IT ENOUGH.

Los Angeles, Jan. 19. Hayden Talbot's wife lost in her effort to secure a divorce from her husband. The judge refused to hear the case as he had officiated at the wedding.

ACQUIRES STUDIO IN CHICAGO

Proposes to Produce Films for Missionary and Sunday School Work—Also Making Up "White List" of Features Made for General Circulation—Ban Violence and Scanty Clothes of Women.

CHICAGO CENTRE

Chicago, Jan. 19. Pictures and electric signs as means to salvation are a part of the plan of the Methodist Episcopal Church in its centenary evangelistic campaign. That the church is going into the picture business in earnest is evidenced by the following facts:

Headquarters of the church's picture enterprises are to be moved from New York to Chicago.

The church is taking over a four-story factory structure on W. Erie street for the manufacture of religious and missionary films for church, Sunday school and community center work.

An expert picture man is to be placed in charge of the work. Photographers already have been sent all over the world for the making of films.

All the producing films in the picture industry have been invited to submit films for the church's approval. From the films submitted a "White List" is being compiled of films which are recommended for church use.

The first "White List" to be compiled was made public today.

Indecent dressing on the part of film actresses is one of the things on which closest watch is kept by the censors. Dancing scenes, if not otherwise objectionable, are not cut. Pictures with plots centering about divorces are taboo.

While many well-known screen favorites appear in the pictures recommended, two of the most popular are conspicuous by their absence. They are Mary Pickford and Charles Chaplin.

It was explained that one or two Pickford pictures have been viewed and approved by the censors, but (Continued on page 18.)

CENTURY GIRLS GO LIMIT IN SCANT, COSTLY PRACTICE TOGS

"Any Old Thing" Gives Place to Silk and Satin Confection, With Silk Sox—Idea to Earn Place in Chorus by Best Appearance.

HOTELS AT FAULT, WITH CAPITAL WILD

Washington, D. C., Jan. 19. Washington is literally wild over the abandonment announced on behalf of President-elect Harding, of the inaugural celebration.

Local hotels are said to be partially if not wholly blameable for the decision. One of the largest and best known hostels in town, according to the story, when requested by a friend of the Presidential party to reserve room and bath for one day during the inaugural period, returned word it had no day rooms, but could make the reservation for a week at \$700.

The girls who are rehearsing for the new Century Roof show are wearing practice clothes that cost as much as fashionable ball gowns, although they are modeled on the scantiest lines. Sheer silk sox, rolled down to the slipper top, are the rule, and several candidates have gone the limit in one-piece bathing suits of silk.

The idea seems to be that all the girls who start rehearsals do not last through to the premiere, and the better appearance in face and figure they make during the preliminaries, the better chance they have to be selected.

This tendency to elaboration of practice clothes into silk and satin confections seems to have begun with the rehearsals for the "Green" (Continued on page 7.)

N. Y. SHOWMEN ANSWER WILSON CALL TO AID FAMISHED CHINA

Twenty Broadway Theatres May Give Benefits Jan. 30—Twelve Already Enlist—Three Hundred Million Dollars Needed.

Acting on an appeal from President Wilson, benefit performances will be given by a number of legitimate theatres on Broadway Sunday night, Jan. 30, in behalf of the China Famine Fund. It will be the first time for a general benefit by legitimate attractions on Sunday in New York. Up to Wednesday nine theatres had consented to participate. It was expected 15 or possibly 20 houses would be listed by the end of this week. It appears that some managers did not understand the appeal came directly from Washington.

The appeal asking the theatres to do what they could was made personally to George M. Cohan, who then suggested the committee ap-

pointed for New York enlist as many theatres as possible. The President appointed Thomas W. Lamont as executive head of the national committee, through which it is hoped to raise from \$100,000,000 to \$300,000,000. Prominent citizens throughout the country have been called to act locally. Union Bethell, former telegraph head, is chairman for the New York committee, with Edward B. Lyman in charge of theatre benefits. The latter has an office at the Bible House, Astor place, New York.

There will be a uniform scale for all theatres participating on that night, the top being \$3 with no admission tax because of the charitable purposes. Ten per cent. of the receipts will be given to the Actors' Fund and the remaining gross turned over to the China fund. Most of the attractions already (Continued on page 7.)

IN CHICAGO FOR TWO WEEKS
LEW CANTOR
Can Secure 25 to 35 Week Blanket Contracts
For Standard Acts
1010 CONSUMERS BUILDING

D. D. H.

PARIS ACCLAIMS BERNHARDT IN "VITRAIL," POETICAL PLAY

Worlds Most Remarkable Actress, Reciting Verses
While Seated, Still Greatest—Will Have Month's
Run in 15-Minute Playlet.

Paris, Jan. 19.
Sarah Bernhardt was enthusiastically received by Paris when she opened her new season at the Alhambra Jan. 15 in "Vitrail," a 15-minute poetical play by Fauchais. She has announced it only for one month, but the possibilities are that the engagement will be extended.

Mme. Bernhardt, despite she is on the stage such a brief time, proves she still is her remarkable self in reciting her verses while seated.
"Vitrail" is poignant and powerful while it lasts. It opens with Bernhardt seated in a darkened chamber, awaiting the return of her knight from the Crusades. He enters the room feigning to be mutilated and a victim of leprosy. But the heroine declares she fears not his embraces. Thereupon, the knight throws aside the curtains covering the window and in the light which streams through, he is revealed as a handsome, strong cavalier in perfect health. Then he tells her he has pretended to be a leper to test her love.

The supporting company, as would be expected, is a superior one. It includes M. Angelo, as the knight, and Mmes. Suter and Madeleine Thomas.

The bill incidental to Mme. Bernhardt's playlet, whose composition was virtually dictated by her, is one of extraordinary entertainment value. It is made up of Alexander Patti, head balancer; Three Valescas, English dancers; Leon Rogee, Clark's Crazy Cyclists, Lordain, Italian singer; Merle, Franco-English singer; Gardey, eccentric comedian; Simone Dufresne, pianist; Culpitt, conjurer; Anna and Louis, musical eccentrics.

ON BILL WITH LAUDER.

London, Jan. 19.
During the engagement of Sir Harry Lauder at the Palace, scheduled to start soon, the supporting bill will include a number of acts well known in the United States. They are Arnaut Brothers, Lorna and Toots Pounds, Julian Rose, Dufor Boys, Parish and Peru, Clara Butterworth and Olga Mosetti.

MARRYING AND RETIRING.

London, Jan. 19.
Violet Lorraine is engaged to marry Edward Joley, a relative of Lord Joley, the Northumberland coal magnate.
Miss Lorraine will sever her connection with the stage prior to her marriage, which will take place within a few months.

GAMBLERS PROTEST TAX.

Paris, Jan. 5.
The directors of the casinos of the south of France have been in Paris to petition the fiscal authorities to modify the new tax on gambling receipts.
The directors threatened that if the tax on gambling is not revised all the casinos and theatres will close next month.

PLAYERS FROM ANTIPODES

San Francisco, Jan. 19.
Arrivals on the "Saratoga" from Australia Monday, Jan. 10, included Frank Sidney and company; J. Collins, the Australian Baltoes; Astras, concentration; De Silva, skater; Lee White, Clay Smith, Mrs. Harold Lockwood, her son Harold Lockwood, Jr., (wife and son respectively of the late picture star).

EDITH DAY FINALLY OUT.

London, Jan. 19.
Edith Day, it is announced, was again forced to retire from "Irene" through ill health, and it is not believed she will return to the company.
The role of "Irene," created by Miss Day, is being played by a chorus girl, Doris Deering, who is meeting with success.

DID YOU HEAR
TEDDY WALDMAN
PLAY HARMONICA IN
EVA TANGUAY'S
ACT?

BARBE BLEUE, ALIMONY FARCE, IS HIT IN PARIS

Play Is Built on American
"Bluebeard's" Divorces.

Paris, Jan. 19.
Alfred Savoir's "La Huitieme Femme de Barbe Bleue" ("The Eighth Wife of Blue Beard") was presented by Potiniere at the Theatre Femina, Jan. 14. It is a three-act farce with Arquilliere and Charlotte Lyses in the principal roles and each scored.

The story tells of an American who has divorced seven wives, in each case providing a stipulated sum for the wife upon marrying and agreeing to an increase in alimony in case of divorce. The eighth wife refuses her husband's attention until they are divorced, whereupon, after receiving the high-rate alimony, she finds she loves him and they are remarried.

The reception of "Barbe Bleue" indicated the piece made good at the opening and is destined for a successful run.

ACTRESS NOT ARRESTED.

False Story Published When Detectives Investigate Robbery of Girl.

London, Jan. 19.
A widely printed story about the arrest of Victoria Monks at the Birkenhead Music Hall is without foundation.

Detectives, who called on the actress at the theatre, were simply making inquiries about a burglary which occurred at her flat some weeks ago. She lost numerous valuable jewels, valued at 2,000 pounds.

"JUGGERNAUT CAR" OPENS.

London, Jan. 19.
"The Juggernaut Car," an adaptation from Ian Hay's "The Safety Match," was successfully launched at the Strand Jan. 13 by Arthur Boucherier.

It is a mixture of comedy and drama.

SEARCHING AUDIENCES.

London, Jan. 19.
The "Irish war" was carried into the theatres one night last week when a force of auxiliary police raided the Empire, Dublin, and searched every one in the audience for arms and revolutionary literature.

The search was without result.

MARIE LLOYD'S JURY DUTY.

London, Jan. 19.
Marie Lloyd has been summoned on a divorce case jury under the new mixed jury law.
She is the first woman from the stage to be drawn for jury service.

BANNEL MANAGING MARIGNY.

Paris, Jan. 19.
Clement Bannel, formerly manager of the Folies Bergere, has been appointed director of the Marigny for the Constance Maillie comedy season.

OLIVE MAY GETS DIVORCE.

London, Jan. 19.
Olive May, the Gaiety girl, has been granted a divorce from Lord Victor Paget.

Josie Collins Show on Tour.

London, Jan. 19.
"Sybil," opening at Manchester during Christmas week, with Josie Collins, will close at the Princess in that city Feb. 5.
The production will go on a tour of the provinces.

Willie Ward in Hospital.

London, Jan. 19.
Willie Ward, press representative of the Alhambra Music Hall, is seriously ill in a local hospital.

"LEAGUE OF NOTIONS" REVUE FINE SPECTACLE

Anderson and Cochran Give
London Production.

London, Jan. 19.
After another postponement, Charles B. Cochran's "League of Notions" revue was produced at the Oxford Monday.

It is on a big scale and is a gorgeous spectacle, to be classed as a "super-revue."

There are many extraordinary scenes, the Persian scene being even better than "Chu Chin Chow" in daring beauty of scenery and costume.

At the opening performance tambourines were distributed to the audience, including representatives of the royal family, and all joined in the finale at the end of the first half.

The show requires much cutting and the comedy is rather weak, but no fault can be found with it from the artistic side.

The "Notions" revue was directed and staged by John Murray Anderson, who came over from the States for that purpose. Among the sight scenes in the show are the "Music Box" and "Bridal" numbers from "What's in a Name?" The 12 American girls also brought over by Anderson are a part of the performance.

The principals are led by the Dolly Sisters, Helen and Josephine Trill and George Hassell are other Americans in the cast.

POST HOLIDAY SLUMP HITS PARIS THEATRES

Attendance Off Since Christmas Eve Record

Paris, Jan. 9.
As already reported, business at the theatres here was extremely good on Christmas Eve, (with increased prices, in many instances doubled) and the receipts have remained excellent until this week, when there has been a notable drop, expected to continue for some weeks. The takings at the various Parisian houses on Christmas Eve, compared with an ordinary night in the week were as follows: (in francs).

Theatre	Dec 4	Jan 4
Antoine (Koenigsmarkt)...	13,230	3,161
Ambigu (Le Retour)...	21,038	9,436
Ambigu (Conquerants)...	12,839	2,301
Apollo (Ceinture de Venus)...	38,958	7,699
Aria (Maison de Bon Dieu)...	4,210	rehs
Albert I (Temps de Cerise)...	2,744	808
Bouffes (Phi-Phi)...	12,268	5,022
Ba-Ta-Clan (revue)...	30,786	6,230
Capucines (Deauville)...	9,110	1,870
Casino de Paris (revue)...	52,839	14,308
Cigale (Dame chez Maxim)...	19,006	2,406
Chatelet (An 2020)...	23,830	16,666
Champs Elysees (ballet)...	57,868	rehs
Cluny (operetta)...	8,711	2,972
Eldorado (revue)...	15,064	2,699
Femina (Russian song)...	7,999	4,172
Folies Bergere (revue)...	36,841	11,119
Dejazet (farce)...	10,783	1,280
Edouard VII (Je t'aime)...	21,214	5,400
Grand Guignol...	6,008	2,820
Gymnase (La Rafale)...	21,771	9,855
Gaites (Cloches de Corneville)...	23,426	9,025
Comedie Francaise...	15,490	13,208
Mogador (operetta)...	24,711	11,101
Marigny (L'Atlantide)...	21,291	5,567
Mazel (farce & songs)...	14,051	2,864
Michel (Eternel Masculin)...	13,650	2,855
Renaissance (Matron d'Ephese)...	21,728	4,012
Opera (repetoir)...	42,325	15,924
Opera Comique...	41,841	19,925
Odéon...	13,100	8,192
Palais Royal (new farce)...	16,672	11,098
Tb. de Paris (Homme a la Rose)...	36,741	8,650
Sarah Bernhardt (Daniel)...	16,015	4,418
Scala (farce)...	15,150	2,290
Tranion (operetta)...	15,802	2,726
Potiniere (mixed)...	10,327	2,180
Varietes (Le Roi)...	31,880	16,881
Vaudeville (Alles Brises)...	29,615	6,567
Montaigne (Simoun)...	5,886	3,012

(The record for Xmas. is Theatre des Champs Elysees, while Casino de Paris with revue comes at top of music halls.)

VAUDEVIANS ABROAD.

Carr touring for Moss—Rice and Werner Opening.

London, Jan. 19.
Alexander Carr will begin a tour of the Moss Empires Feb. 14, following Will Crutchfield and Ruth Budd by a week.

Rice and Werner began a vaudeville engagement here Jan. 17.

McKee, Laporte and Lefevy are going strong at the Palladium.

PEGGY O'NEIL
SAVOY THEATRE,
LONDON

3 BIG LEGIT HOUSES IN LONDON TO PUT ON NEW PRODUCTIONS

Aldwych, Globe and Duke of York's to Change—
"Miss Nelly of New Orleans" Opens at Latter
in February.

280 NEW AMUSEMENT PLACES OPENED IN YEAR

Paris List of Theatres and
Halls Grows to 509.

Paris, Jan. 9.
From statistics just issued by the authorities it is explained there were 21 new theatres, concert halls and moving picture establishments, and 86 places devoted to dancing opened in this city during the year 1920. In the suburbs of the capital 17 picture halls and 156 ball rooms were inaugurated in the same period.

Thus the total establishments under the control of the Parisian police is recorded as 509 theatres, concert halls and cinemas; 639 dancing rooms. Moreover, 394 authorizations were granted for music in cafes, hotels and restaurants, and 908 for automatic or mechanical musical instruments.

Including skittle allies, boxing rings, dancing classes and all establishments submitted to police inspection there are over 2,000 resorts registered in Paris district. The majority of places of any importance opened during the past year are moving picture halls and dancing saloons.

London, Jan. 19.
Changes have been announced for the local theatres during the next few weeks, with several important attractions moving out and new ones moving into principal houses.
"The Private Secretary," at the Aldwych, two performances daily, since Dec. 18, closes Jan. 22, and six days later the house will reopen to a revival of "The Tempest." Viola Tree, producing "The Tempest," will appear in the cast.

"When Knights Were Bold," at the Duke of York's since Dec. 10, will wind up there Jan. 22, and Jan. 24 will be succeeded by Lady Forbes-Robertson's production of "The Lonely Lady." This play, a neat comedy drama, was first produced last July under the title of "The Lonely Wife," and was purchased by Lady Forbes-Robertson (Gertrude Elliott), who has appeared in it outside London. She is to give 12 performances at the Duke of York's.

Early in February, Dion Boucicault and Allan Limpus will produce at the Duke of York's "Miss Nelly of New Orleans," in which Mrs. Fiske scored a success in New York. Irene Van Brugh will have Mrs. Fiske's role in the forthcoming production. That Boucicault was to go into the theatre with a play featuring Miss Van Brugh was made known last week, but the name of the play was withheld.

Marie Lohr will follow "Fedora" into the Globe with a play by H. A. Vachell and J. C. Snaith, the title of which has not been announced.

IN PARIS

By E. C. KENDREW

Paris, Jan. 9.
PARIS THEATRES.—"L'Homme a la Rose" (Theatre de Paris), "Je t'aime" (Edouard VII), "La Matrone d'Ephese" (Renaissance), "Mamam Colibri" and repertoire (Comedie Francaise), "Pelias et Melisande" and repertoire (Opera Comique), "Costor et Pollux" and repertoire (Opera), "Les Bonaparte" and repertoire (Odéon), "Les Erynnies" (Theatre des Champs Elysees), "Le Roi" (Varietes), "Ailes Brises" (Vaudeville), "L'Appassionata" (Porte St. Martin), "Le Retour" (Athene), "Le Chasseur de Maxim's" (Palais Royal), "L'Atlantide" (Marigny), "Daniel" (Sarah Bernhardt), "Les Conquerants" (Ambigu), "Le Simoun" (Montaigne), "La Rafale" (Gymnase), "Les Cloches de Corneville" (Gaites), "Madame l'Archiduc" (Mogador), "L'Eternel Masculin" (Michel), "Ceinture de Venus" (Apollo), "La Scandale de Deauville" (Capucines), "Phi-Phi" (Bouffes), "En l'An 2020" (Chatelet), "Dame de chez Maxim's" (Cigale), "De la Gourde du II Escadron" (Scala), "Temps des Cerises" (Albert I), "Fruit Defendu" (Cluny), "Nuit des Rois" etc. (Vieux Colombier), "Noces de Janette" (Tranion), "Miss Helvetia" (Empire), "J'veux Tromper Ma Femme" (Dejazet), "La Huitieme Femme de Barbe Bleue" (Potiniere), "Bonheur" (Arts), "Bourgmestre de Stilmonde" (Moncey), "Cocu Magnifique" (Oeuvre), revues at Casino de Paris, Folies Bergere, Eldorado, Moulin Bleu, Gaites Rochecourt and Ba-Ta-Clan.

AINLEY AS "CROMWELL."

Picked for New Play—Drinkwater Sails for U. S.

London, Jan. 19.
Henry Ainley will play the title role in John Drinkwater's new drama, "Cromwell," instead of Arthur Boucherier.
Drinkwater sailed yesterday for America, where he is to go on a lecture tour.

SAILINGS

Jan. 25—From San Francisco to Sydney, Australia; G. M. Latimer (Sonoma).

Isadora Duncan, who commences a series of dances with her school at the Theatre des Champs Elysees on January 25, under the direction of Jacques Hebertot, has left for a week's engagement in Holland. Raymond Duncan's prodigal son has returned home, after his truancy in Paris, and alleges he left home voluntarily as he objected to be dressed in ancient Greek attire. However, Raymond is being sued for defamation by the gentleman he accused of having kidnapped his offspring. From January 15 to 21 the Ukrainian choir will occupy the stage of the Theatre des Champs Elysees.

A small playhouse to be known as the Theatre des Marionnettes is being completed in Boulevard de Clichy, and will open shortly, when "Cendrillon" (Cinderella) will be presented with marionettes manipulated by the Waltons family.

Reports from Italy state the young juggler Enrie Rastelli, aged 23 years, is a marvel. He is booked for the United States this year. So far he has never performed outside of Italy.

Mme. Berthe Bady, absent from the stage for three years, will probably reappear shortly, at the Theatre Montaigne, under the direction of F. Gemler, in a new work by Crommelynk, a young Belgian playwright who has recently given us "Le Cocu Magnifique" at the Oeuvre.

A new house is being constructed in Boulevard Poissonniere to be known as the Theatre des Nouveautés, of which Edmond Rose will be manager. The angel is Benoit Leon Deutsch.

"Cyrano de Bergerac," the five-act masterpiece of the late Edmond Rostand, was revived January 6 at the Porte St. Martin, with Pierre Magnier in the title role created by the late C. Coquelin.

Andre Messenger is conducting a French operetta troupe to Madrid, where French opera will be played during the second fortnight of January at the Theatre Royal, directed by M. de Amezola.

KEITH OFFICE CANCELS FOUR ACTS FOR PLAYING SUNDAY PERFORMANCES

E. F. Albee Orders Keith Booker and Agency Firm to Pay Salary of One Canceled Turn—Appeared for Frank Fay at Cort—Robert Emmet Keane, Richard Keane, Burt Earle and Girls and Grace Doro Affected.

Cancellations came, racing along Monday morning in the Keith office, following the receipt by it of a report on the performance given under the guidance of Frank Fay the previous evening (Sunday) at the Cort theatre, New York.

Robert Emmet Keane, Richard Keane, Burt Earle and Girls and Grace Doro were the turns penalized by the Keith office for violation of Keith contracts in appearing in a theatre not Keith-booked, while they held agreements for future Keith time.

Robert Emmet Keane was canceled for the Palace, New York, this week; Richard Keane was taken out of the second-half bill at Proctor's 23rd Street; Burt Earle and Girls were canceled for Proctor's, Yonkers, N. Y., first half of this week; Grace Doro had her 81st Street Theatre, New York, date for Jan. 31 removed from the books.

Tuesday, after Mr. Earle had interviewed E. F. Albee, Mr. Albee directed that Earle's salary for the three days lost at Yonkers be jointly paid by Wallie Howes, who books the house in the Keith office, and Morris & Fell, who book the act.

Robert Emmet Keane also called on the chief of the Keith office, explaining he had attended the Fay concert as a patron and simply resorted to Fay from his orchestra chair when Fay, who ran the show from an aisle, addressed him. Albee is reported to have replied that while Keane appeared to be an innocent party, no exception could be made in his case, as other turns could claim discrimination in his favor otherwise.

Robert Emmet Keane did not appear upon the Cort stage. He ex-

changed a couple of "gags" with Fay, who frequently peaks to those artists recognized in the audience, many of whom are there through prearrangement. Richard Keane, Miss Doro and the Burt Earle act appeared on the stage.

An act was cancelled last week by the Keith office for playing at the Cort for Fay the Sunday before. The Keith office announced the cancellation without naming the turn, but said it should act as a warning to Keith acts not to appear in non-booked Keith theatres, without consent of the office. Variety last week published the announcement which contained the warning as a news report.

In the Keith office this week it was stated Fay had knowledge trouble might ensue between acts and the booking office if Keith acts appeared for him at the Cort, as the Keith people say they informed Fay to that effect when he called there before starting the Cort Sunday shows, to ask permission to secure Keith turns.

The Burt Earle cancellation brought out a contract point in the Keith engagement that caused instructions to be issued this week to have a Keith contract clause rewritten. Earle's contract for Yonkers barred him from playing any other theatre in Yonkers before completing his Proctor's date there. Booked for Proctor's 58th Street, New York, for the last half of this week, that was automatically canceled by his Cort theatre appearance, as that contract provided Earle could not appear within a radius of 25 miles from the theatre. The change in the Keith contract clause will be to eliminate the single city playing or mile radius and make the provision general, to cover any appearance anywhere by any

act outside of a Keith-booked house while holding a Keith contract.

The Albee decision was rendered against the booker and the agency firm on the ground that Earle was entitled to his three days' salary for Yonkers, he not having violated the contract held for there. Morris & Fell were assessed one-half the amount through having failed to ascertain from Earle where he had been booked. The firm had asked Earle if he had any engagements, according to Earle's story, before Yonkers, and Earle replied he had, telling the agents he had "some clubs." The point against the agents was they had failed to obtain detailed information, which resulted in Earle playing the Cort. Howes, the booker, was fined the other half of Earle's salary, through not having been specific in supplying information concerning Earle's dates, upon request.

Richard Keane, at the Cort, gave impersonations. Robert Emmet Keane is the monologist. Miss Doro is a new "single act" o big-time vaudeville.

The Fay concerts at the Cort have been running for about eight weeks. They are played in the impromptu or "Bohemian" way, with many of the entertainers induced to volunteer for the concerts by Fay in person. Fay leased the house for 20 Sundays, for a series of the concerts, under some agreement by which the house is reported to take first moneys. Of late weeks the business at the Cort has picked up, with Fay's concerts favorably commented upon by those seeing them.

When the Fay concerts were commenced, Fay was with "Jim Jam Jems," playing in the theatre. He continued the Sunday concerts after the show left there.

AMUSEMENT SHARES MOVE UP; FAMOUS PLAYERS AT HIGH 58

Market Strength Attributed to Resumption of Pool Operations—One View Is That Labor Adjustment Has Improved Business Situation.

Following a dip last week the amusement stocks picked up after Monday and with Famous Players in the fore advanced steadily until the issue mentioned stood at 58 on Wednesday around noon, the best figure for this stock since the decline just before the Christmas crash.

There was nothing in the surface situation to explain the climb of the amusement leader, especially when it is generally held among traders that all the stocks of that group are dangerous for dealing by outsiders. It is possible that a pool has been organized in Famous to take advantage of the betterment in the general market, but it would probably follow pretty conclusively that it would be an affair guided and sponsored by inside interests.

There is nothing upon which to base a belief that Famous is being manipulated by a pool, but with the advance that began after the New Year's opening pools have been bobbing up all over the list. Perhaps the move in Famous is merely in sympathy with the general betterment, although this view is discounted by the failure of the other two amusement securities on the big board to show a like response. Loew, the mystery of Times square, has been held under 18, its last week's best, for almost an entire week and at the moment of Famous new high on the current movement Loew was quoted at 17½, a half point under its best of last week.

Other things being equal, Loew ought to keep abreast of "amusement" proportionately but it has failed to do so. The reason is cloaked in mystery. Loew, with its substantial theatre equities ought to be a better proposition than Famous Players, but no such condition is reflected in the market reports. Perhaps the unfortunate new financing is too fresh in the minds of both public and professional traders.

Orpheum has been sluggish in the trading, moving slowly between 28 and 27½. The position of this stock is well known but there is nothing in the situation to explain its lack of briskness. There are about 2,000 stockholders in the concern, but their holdings must be small individually except for the controlling group. Nevertheless there was a single trade done on Monday involving 800 shares. Where this block came from is unknown, and in the absence of definite information it may be presumed that it came from some outside investor who was pressed for cash and forced to realize on his investment.

Nothing new developed in the Curb trading. Dealings in Goldwyn were nil and the campaign in Triangle appeared to be on the wane. It was rumored on Broadway that Universal was about to retire its preferred stock, but this could not be confirmed at the company office. It is not important, for Universal is closely held and not dealt in publicly. The retirement of a senior issue would have no influence, except that the value of a retired obligation would be added automatically to the remaining common and the per share equity in the property as represented in the remaining voting stock would be increased by that much.

This is an especially difficult market to outguess. The "short" account has pretty well withdrawn and sales at the pre-holiday bottom to establish income losses have been evened up to a great extent. These elements ought to make for a price level which would invite attack in the form of a new "bear" campaign. Not a detail of the program of the new Congress as to taxes and tariff has come out as an influence either way to explain the market movements. One observer bases a prediction of a strong upturn on the belief that bank loans to the retailers have been liquidated to a large extent and that big business has got the labor situation in hand in consequence of a general cutting in merchandise prices. These two, or

three, factors would naturally establish some basis for stability in fundamental business.

The observation is offered for what it is worth, but it does appear the future holds too many possibilities for setbacks to make speculative trading attractive just at this time, especially in amusement stocks.

The summary of transactions Jan. 12 to 19 inclusive are as follows:—

STOCK EXCHANGE.					
	Thursday	Sales	High	Low	Last. Chg.
Fam. Play-L.	1500	58½	51½	51½	— 3/4
Loew, Inc.	1000	17½	17½	17½	— 1/4
Orpheum	100	28	28	28½	+
Friday—					
Fam. Play-L.	1400	51½	50½	50½	— 1/4
Loew, Inc.	800	17½	16½	16½	— 1/4
Orpheum	300	28	27½	27½	— 1/4
Saturday—					
Fam. Play-L.	1400	54	51½	54	+ 2 1/2
Loew, Inc.	700	17	16½	16½	— 1/4
Orpheum	200	28	28	28½	+
Monday—					
Fam. Play-L.	1300	56	52½	53	+ 1
Loew, Inc.	600	80½	79½	80½	— 1/4
Loew, Inc.	1100	17½	17	17½	+
Orpheum	1000	27½	27½	27½	— 1/4
Tuesday—					
Fam. Play-L.	1700	55½	54	55½	+
Loew, Inc.	100	81½	80½	81½	+
Loew, Inc.	400	17½	17	17½	+
Orpheum	100	27½	27	27½	+
Wednesday—					
Fam. Play-L.	4000	58½	56	57½	+ 1 1/2
Loew, Inc.	400	81½	81	81	—
Loew, Inc.	1100	17½	17½	17½	—
Orpheum	800	28	27½	27½	— 1/4

THE CURB.					
	Thursday	Sales	High	Low	Last. Chg.
Triangle	200	16	16	16	—
Friday—					
No sales reported.					
Saturday—					
Triangle	2800	16	16	16	—
Monday—					
No sales reported.					
Tuesday—					
Triangle	1700	16	16	16	— 1/4
Wednesday—					
Goldwyn	1100	5½	5	5½	+
Triangle	200	16	16	16	+

36,000 STOCK SHARES FOR ORPHEUMITES

Stock Offer to Employees Enthusiastically Responded To.

Up to Monday Orpheum Circuit employees had subscribed to a total of 36,000 shares of stock, with each mail bringing in further subscriptions, at the Orpheum's New York office.

The offer was made the employees for the stock at 25 with five per cent. cash deposit, the remainder to be paid for in amounts of 50 cents or more weekly per share.

The distribution of stock will be made on a basis of equality, with the larger subscriptions cut down to permit the smaller ones to receive the same proportionate number of shares.

"RUBBER FACE" GALLAGHER.

The newest act proposed for vaudeville has the expressive name of the principal, "Rubber Face" Gallagher.

Rubber Face is an entertainer at Sennett's in the Bronx, a cabaret. He is lined up to appear in an act with Dixie O'Neil, Bugs Baer and Tommy Gray have written it for him.

Gallagher has been at Sennett's for a year or more. He sings, and manipulates his face while doing it.

MRS. PALFREY'S DIVORCE

Providence, R. I., Jan. 19. An absolute divorce was granted in Superior Court (Providence County) Dec. 28, in favor of Mrs. Edgar W. Palfrey, who is permitted to resume her maiden name.

Her former husband is of Palfrey, Hall and Brown, in vaudeville. Wilson, Churchill & Curtis were Mrs. Palfrey's attorneys.

NONETTE'S TWINS.

Nonette, the violinist (Mrs. Alonzo Price) gave birth to twins at the Maternity Hospital Wednesday at noon, boy and girl. The boy died at 4 o'clock, that afternoon. The mother was then reported as well.

BIG TIME THEATRE USES SMALL TIME ACTS

Davis Takes Turns From Sheridan Sq. Bill.

Pittsburgh, Jan. 19.

The Davis, the big time vaudeville house here, of late has made it a practice to draft at least one act weekly, often more, from the Sheridan Square. Both houses are booked by the Keith office. The Sheridan Square plays a split week bill which places it in the small time vaudeville category.

Last week the Davis had Creedon and Davis double for the first half from the Sheridan Square, and the second half it called upon Jean Sothern to do the same thing.

As the Davis had no turn fall out of its regular bill and the doubling acts from the square were placed on top of the Davis show each time, it has struck the vaudeville people around the Davis management its bills needed strengthening.

The procedure of calling in acts from split week houses where prices are lower to a big time theatre in the same town is quite uncommon.

ETHELYNN CLARK BACK

The indications last Sunday were that Ethelynn Clark intended returning to the Joe Howard Revue, which she left some weeks ago.

Sunday evening at the Academy, Brooklyn, in the special Keith bill for that day, Mr. Howard, Miss Clark, with Jack King at the piano, appeared as a three-act. The Revue opens this week at the Bushwick, Brooklyn.

John J. Collins interceded to bring the principals together in the three-act and possibly in the revue, which Howard continues to head.

EVA TANGUAY

SHOWS A \$9,000 SINGLE

THORNTON IN SQUABBLE

James Abandons Annulment Action on Counsel's Advice.

James Thornton, the monologist, who recently married Josephine Boyle, known to the profession as Josie Palmer, has decided not to institute annulment proceedings upon advice of his counsel. Thornton had retained an attorney to bring the proceedings.

Friday Thornton informed a Variety reporter he preferred not to bring an action at the present time, after consulting his lawyer, and further denied that he was living with his wife.

Thornton also denied his signature to a letter received by Variety, to the effect he wished to retract a recent story in Variety he would bring annulment proceedings. The monologist stated he had neither dictated nor signed the letter.

RAY BAILEY'S CONDITION.

Dave Genaro's Former Wife at Central Islip.

Ray Bailey is at the Manhattan State Hospital, Central Islip, L. I., suffering from a mental disease. She was removed to the institution from the observation ward at Bellevue this week.

Miss Bailey is the former wife and partner of Dave Genaro (Genaro and Bailey), a standard vaudeville act of ten years ago. Following matrimonial differences, Genaro and Bailey dissolved partnership and were divorced.

Miss Bailey remarried, but has not been actively identified with the show business since.

DARLING REMAINS AWAY.

The illness overtaking Eddie Darling, the Keith booker, did not respond as anticipated to a rest at the seashore. It was stated late last week Mr. Darling had not improved while at Atlantic City and expected to leave there, seeking another resort.

Darling's ailment is a bad case of stomach trouble.

PAUL SWAN LOCATED DOWN IN NEW ORLEANS

Hammerstein's "Most Beautiful Man" Unnerved.

New Orleans, Jan. 19.

Paul Swan, "The Most Beautiful Man in the World," according to the Hammerstein press agent in days ago, was spotted in the lobby of the Gruewald. Show business had been wondering what had become of Paul. Questioning brought the information, Paul has left the stage flat and is devoting himself to painting.

By way of inducing conversation the Variety man asked: "And do you find this place, crowded with followers of racing, inspirational?" "Inspirational!" cried the beauteous one, unnerved, "why here I feel like a butterfly in a cattlefield!"

FRAMING NAVAL OFFICERS.

Plan to Present Them in a Vaudeville Act.

A plan was hatched this week by Harry Weber to frame up the three lost naval balloonists in a vaudeville turn, to try out next week in the suburbs, for a line on their drawing power.

The officers are Lieutenants Kloor, Farrell and Hinton, who returned last last week from their unexpected trip to the Canadian wilds.

Weber was in consultation early this week with the men of the navy before he had noted their reception as per Kinogram pictures in the different vaudeville theatres. The receptions there were almost as chilly as the now in the background of the views.

LEW CODY TEMPORARILY

The vaudeville engagement for Lew Cody, the picture star, is a temporary one, to fill in open time until Mr. Cody is called for his next picture making, already contracted for with Joseph M. Schenck.

Mr. Cody will do a monolog on the two-a-day.

D. D. H.
A Sure Cure for the Blues

VAUDEVILLE "ROAD SHOWS" SHUBERT NEXT-SEASON PLAN

Popular Prices—Rotating Weekly, Like Burlesque—
In Houses of 2,400 or More Capacity—Cantor
Show, Model—Plan Subject to Change.

People connected with the Shuberts and conversant with their plans to play vaudeville acts, admit there is small likelihood of the Shuberts doing anything in the vaudeville line this season. They say, however, as was reported in Variety last week, that there may be a road show or so started out later, before the warm weather arrives. This belief from talk around the Shubert offices, is through the exceptional business being done by the Eddie Cantor show, "Midnight Rounders." There are said to be over 25 specialists in that performance, headed by Cantor, which runs off much as it did when similarly named and played on the Century roof.

Popular prices are reported to have been decided upon by the Shuberts for the regular road tours, due, according to present intention, to start next season. These prices may scale \$1.50 top, or may be limited to \$1, according to the size of the town and house. Prospective theatres located or selected by the Shuberts for the vaudeville road shows are to have a capacity of at least 2,400, it is said.

The stands are to be a week each, and the road shows rotate, as do the burlesque wheel attractions. The cast will be carried as a troupe with transportation paid by the management.

The plan apparently contemplates a vaudeville show under another name or style, as played on the regular big time vaudeville circuits. There will be more than the customary number of turns (9) found on a big time bill. Besides will be some novelty presentation, possibly a production number, in addition to a headliner. To give its vaudeville road shows an impetus at the outset, the Shubert organization is reported expectant of drafting from its list of stars, those most adaptable for headlining purposes. The contracts held by the Shuberts with its stars are claimed to give them that privilege, without consulting the stars.

Through the latest decision of handling the vaudeville end, it is said the Shuberts are not seriously figuring on building up an elaborate booking system, giving more attention meanwhile to organizing a routing and staging department. The latter is for the purpose of giving the road shows variety and keeping them from too close a resemblance to one another, in playing.

While the plan as outlined in part above stands just now as the Shuberts' vaudeville skeleton for next season, that is likewise subject to change or abandonment, as the plans of the Shuberts for vaudeville this season, announced last summer, thus far have failed to materialize. What relation the Shuberts may bear to vaudeville next season may be dependent upon the stage of the legitimate field, which now embraces most of the theatres the Shuberts have chosen for their vaudeville, through the current lack of legit attractions.

MRS. RAY HODGDON ILL

Approaching confinement period, Mrs. Ray Hodgdon is seriously ill with pleurisy, with much apprehension among the families.

Mrs. Lewis Burgess (nee Rosi Quinn) reached New York this week from her home in Omaha, to be with her sister, Mrs. Hodgdon.

CAMERON-MEEKER SPLIT

Chicago, Jan. 19.
Tudor Cameron and Matt Meeker have dissolved vaudeville partnership. Cameron has teamed with a young woman, and Meeker is building a new act with his wife, Annie Kent, comedienne.

EVA TANGUAY

IS NOT THE LADY ON THE LION IN
EVA TANGUAY'S ACT.

VANDERBILTS DON'T SPEAK

Several at Albany Last Week, With
Gertie Among Them.

Albany, N. Y., Jan. 19.

The Vanderbilts were not speaking last week, partly because Gertie of the stage did not meet her namesakes from Fifth avenue. Both were stopping at the Ten Eyck, with the stage Vanderbilt on the ninth floor and the real Vanderbilts on the eighth.

On the stage Gertrude Vanderbilt sings she is the only Vanderbilt on the stage. It did not become known whether the other Vanderbilts had heard about this or even if they went to the theatre to see Gertrude work.

Mr. and Mrs. Cornelius Vanderbilt, Jr., were the regular Vanderbilts. Young Vanderbilt has been in Albany since the Legislature convened reporting the capitol for the New York "Times."

Through their indifference to the other Vanderbilt, the regular Vanderbilts broke the heart of Bill Haskell, press agent for Proctor's, who hoped against hope, and then passed out. Nothing he could do could start anything among the Vanderbilts.

Through her pianist becoming ill, Gertrude Vanderbilt was obliged to cancel her engagement at Grand Rapids, Mich., this week, with Bessie Wynn substituting.

GALLANDER'S APPEAL

Attorney to Make Application for
Clay Modeller.

John Gallander, former clay modeller in vaudeville, known as Gallander, now serving a prison term following a conviction for third degree assault on charges brought by his daughter, Minnie Gallander, will attempt this week to secure a new trial.

Gallander claims he possesses letters from his daughter admitting perjured testimony.

Gallander was convicted on the complaint of his daughter a few months ago. She alleged Gallander struck her on the head with a piece of wood from which a nail projected. His attorney, Samuel S. Leibowitz, will use the letters as the basis for his appeal for a new trial.

Since her father's conviction Minnie was arrested, charged with stealing from her employer, but the charge was dismissed. She is now being held by the Children's Society, Brooklyn.

N. V. A.'S LIFE MEMBERSHIP.

\$200 Buys One—Includes Insurance
Benefit.

Life memberships were instituted this week by the National Vaudeville Artists for the first time since it was organized. They will cost \$200. The cards will be of sterling silver.

The life membership will carry with it a \$1,000 life insurance policy.

Each year around New Year's Eve or Christmas the N. V. A. will make a presentation of several life memberships to those of its regular members, the presentation being based on meritorious service performed by the recipient during the year.

CRANE WILBUR HIMSELF

Crane Wilbur, picture star and playwright, is taking a dip in vaudeville with a playlet written by himself entitled "So This is Paris." Mr. Wilbur is assisted by Louise Gaudet.

DAVID BAND OPENS

Chicago, Jan. 19.

The House of David Band opened Sunday on the Pantages Circuit at Minneapolis.

It ends the controversy over the Band's services with the Orpheum Circuit.

SHUBERT ACTS UP-STATE PLAY SPLIT WEEK

Rialto Plays Five Acts Booked
by Davidow & Le Maire.

The Rialto, Amsterdam, N. Y., announced the opening there of "Shubert big time vaudeville, direct from the Winter Garden and Century Roof, New York City," Thursday of last week. At that time the house switched bookings and started receiving its bills through Ed Davidow, of New York. Davidow, with Rufus LeMaire (Davidow & LeMaire) are the principal bookers of vaudeville acts by the Shuberts.

The Rialto is a 2,000-seat theatre playing a split week. That policy will be continued with the Davidow bookings. The opening show held the Kee Tow Comedy Four, Orth and Cody, Moran and Weiser, plus the afterpiece done by the two teams, the bill closing with Mijares. A feature picture followed. The acts mentioned are said to hold Shuberts' play or pay contracts.

With the apparent dissipation of the plans of the Shuberts to enter the vaudeville field this season, it is understood acts under contracts with the Shuberts will be booked outside when not used in productions. It was stated at the Davidow permanent office several weeks of time nearby New York would be added to the Amsterdam house, which is a starter.

Davidow & LeMaire have been engaged in general agency activity, with the latter specializing on productions and the former devoting most of his attention to the Shubert Sunday concerts. The Amsterdam booking is the first outside activity in a vaudeville way.

The Rialto, Amsterdam, has a twice-daily policy.

LUBIN KIDDED.

Bill Morrissey Goes After Loew
Booker at Farewell Banquet.

A farewell dinner was tendered J. H. Lubin, booker-in-chief of the Loew Circuit, Tuesday evening, upon the eve of his sailing on the Imperator Thursday.

Seventy-five guests, including agents, managers, co-workers and actors, enjoyed the affair. "The Lubin Razzoo" a special newspaper containing many gags and references to Lubin and other guests, was the souvenir.

Speeches by Pat Casey and Henry Chesterton, eulogizing Lubin, were followed by the hit of the evening, a comedy speech by Will Morrissey, actor-producer. Morrissey remarked he had booked several acts with Lubin and didn't think he was such a much. The speaker then proceeded to trace back Lubin's ancestry.

A platinum watch and chain were tendered Lubin by his associates. William Brandell, a producer of girl acts, who will accompany Lubin abroad, was also presented with a gold fountain pen.

The menu contained the following note: "We are printing this in French solely for Jake Lubin's benefit. When he gets into a Paris restaurant and the waiter asks him what he'll have to eat, all he has to do is hand him this card. Of course, it will mean he'll eat beefsteak at every meal, but that's better than taking a chance on the funny French food."

Following the eats "prohibition" received another setback and numerous comedy telegrams were read.

J. H. Lubin, booker for the Loew Circuit, called a meeting of all agents operating in that office Monday morning. He gave the agents a general talk prior to his departure for a six weeks' trip abroad. Mr. Lubin stated from now until his return the bookings would be in charge of Moe Schenck and Johnny Hyde.

Lubin said that while the books were well filled for the next five or six weeks, purposely so because of his trip, he desired all agents to continue activities, securing and offering material as usual, and that the bookings would go along as though he were present.

A dinner was tendered Lubin at Cavanaugh's Tuesday evening. He sailed with Mrs. Lubin yesterday (Thursday) on the "Imperator."

Tempest and Sunshine Reunited.

Tempest and Sunshine have reunited for vaudeville and will open in Philadelphia Monday. They have not been together for about six years.

ALBEE FELICITATES MORTONS; FUTURE PROMISE FOR THEM

Wants Celebration on Golden Wedding Largest in
New York Theatre—Sam Morton Replies—"We
Sung the Song but You Built Place to Sing It."

LOEW'S MANAGER DENIES

Says Public Not Invited Back Stage
During Performance.

Nashville, Jan. 19.

The circular issued by Lebeck Brothers, reproduced in last week's Variety, although the circular spoke for itself, brought a denial from Loew's local manager, E. M. Fain, of the Vendome Theatre, when Variety reached here.

Mr. Fain stated the circular did not say the public could go back on the Vendome stage during a performance, and it was not intended to convey that impression.

It is the intention, it is claimed, to allow the public to inspect the theatre during the early morning hours. Lebeck Brothers, who conduct a department store, will pay all actors and employees assisting at the time it is stated. Any lay person desiring a permit to go back stage at the Vendome from Lebeck's must purchase a phonograph record at the store.

The circular, as reproduced in Variety last week, plainly read:

"See the stage hands change and handle the scenery."

"The artists make-up and remove the make-up."

"The artists' dressing rooms."

"The artists make a quick change of their costumes," among other invitations to "see."

If Manager Fain did not want the Nashville public misled by the circular he should have edited it before issued as the impression he denies is evident.

LOEW'S INTERVIEW.

Sends Out Press Statement On
"Business Depression."

The Loew office this week sent out an interview with Marcus Loew on the present "business depression" and its possible effect upon a popular price theatre circuit of the Loew description.

The interview said in part:

"It is interesting that in this period of so-called business depression the prosperity of the popular priced vaudeville and photoplay theatre, as far as our experience is concerned, remains undiminished."

After commenting on the days when there were no popular priced amusements and drawing a contrast between the entertainment costs in those days, Mr. Loew said: "Today" father of a family thinks nothing of bundling up his offspring, be they one, four, taking his wife with him and going around to a neighboring picture show or vaudeville theatre. The cost isn't beyond him. Instead of sitting in a steep, gloomy gallery, far removed from the stage, he sits in an upholstered orchestra chair in a beautiful theatre and gets the best the house affords at a price he formerly paid to get the worst."

BECK GOING SOUTH

With Mort Singer Visiting at Palm
Beach

This Saturday will see the departure of Martin Beck and Mort Singer for their annual pilgrimage to the Palm Beach golf courses. The Orpheum losses will remain away about two months.

Last Saturday Frank Vincent, an Orpheum booking man, left for the same place, on a vacation.

SUN REGAINS MARION.

Springfield, O., Jan. 19.

The Orpheum, Marion, O., returns to Sun bookings next Monday, using five acts and a feature picture. This house was supplied by the Sun office here on a contract holding a 30-day cancellation clause. Early in the season it was sold by Dolly Spurr along with several other theatres disposed of by Mrs. Spurr, and at that time the bookings were switched.

It is understood the bills have been supplied through a Chicago agency in the meantime.

The occasion of the 40th wedding anniversary of Sam and Kitty Morton Jan. 10, brought the Mortons the following letter from E. F. Albee:

New York, January 8, 1921.

My dear Sam and Kitty:
As this is your fortieth anniversary, and I consider it a tremendous interest to vaudeville, I want to be among the great many to extend their good wishes. The fact that you have lived and worked together for forty years and have raised a wonderful family, is a living evidence that the vaudeville artists not only amuse the public but set an example of high principled married life. You have always been a credit to vaudeville and have endeared yourself not only to your associates in vaudeville, but to the general public who love you and yours for the sweet picture which you present on the vaudeville stage.

I will consider it a great privilege if I live until your golden anniversary to give a celebration in your honor in the largest theatre in New York, for the largest would be too small to hold all who would want to attend. My sincere good wishes is that you will celebrate this golden anniversary and if Fate decrees that I cannot be there, I would like to be held in your memory.

It is with the greatest pleasure that I enclose a little token of my respect and esteem. With deep affection and warmest good wishes for your future happiness.

Cordially yours,

E. F. Albee.

Mr. and Mrs. Sam Morton,
No. 281 Phillips Avenue,
Detroit, Mich.

In response Sam Morton wired this message:

Detroit, January 11.

E. F. Albee,
Palace Theatre Bldg., New
York.

Dear Ed—Myself, Mrs. Morton, and five children, Clara, Paul, Marion, Joseph and Martha, and five grandchildren, Clara, Catherine, Naomi, Samuel third, and Jacky Joe, all join heart and hand in thanking you. Did we say thank you? Well, Ed, we have no other word, and there is no theatre in New York big enough to hold your message of good cheer which in itself was enough without the beautiful presents you also sent and if we have our say you certainly will attend our golden wedding.

Yes, Ed, we sang the song, but you built the place to sing it.

Sam Morton.

The tokens referred to are understood to have been two watches, one for Mrs. Morton and the other for Sam. Mrs. Morton's watch, gold, set in platinum, contained 58 diamonds. Sam Morton is said to have described his present as a watch "worth 800 times more than an ingersoll."

GUS EDWARDS' NIGHT

12 or More of His Proteges at N.
V. A. Sunday Night.

Gus Edwards had his night at the N. V. A. club Sunday evening, when his stage proteges appeared for the entertainment. Gus glowed with pleasure as the list ran off, with only one absent, Eddie Cantor, who sent a wire of regret from Boston, expressing in it his appreciation of Mr. Edwards' participation in his rise to stardom.

Among the Edwards' proteges appearing were Georgie Price, Hazel and Alice Furness, Chester Fredricks, Olga Cook, Leo and Dorothy Edwards, Eddie Buzzell, Willie Solar, Vincent O'Donnell, Bobby Watson, Catherine Arnold, and the members of the "Gus Edwards Song Revue of 1921."

KEITH BEHIND NEW ALBANY BILLS TO CURB SPECULATORS

Three Measures Introduced and Expected to Go Through Without Opposition—One Would Stop Doorway "Barker."

Albany, N. Y., Jan. 19. Three bills were introduced in the Legislature last week which, it is believed, will put an end to ticket speculating in this State. One amends the charter of the City of New York and grants it specific power to regulate the business of ticket speculating and the resale of theatre and amusement tickets. The second prohibits barking and bally-hooling from doorways, halls, etc. The third provides that in order to engage in ticket speculating one must be licensed by the city where he resides.

In making application for a license he must make a statement that he will not charge more than fifty cents in excess of the established box office price. It is a misdemeanor to engage in the business without a license or to sell tickets on more than the fifty-cent margin. If tickets are sold for more than the limit allowed by the law, the spec is guilty of an additional misdemeanor in making a false statement to secure the license. The penalty for a misdemeanor is a fine of \$500, or an imprisonment not to exceed one year, or both.

Keith Behind Move. The last two bills are State wide in their effect. In New York City the licensing will be in charge of the present authorities. The bills were drawn up by an executive of the Keith interests.

"Conditions have become so scandalous that we have been forced to take steps to change them," declared the official. "We are going to drive these parasites out of business. These bills have the support of all the managers. They do all the New York City ordinance tried to do and then some more."

It is believed that the measures will pass both houses without much opposition. Up-state people have become aroused over the situation in New York. When they visit the big city they are the special prey of the specs. In speaking about the prices charged for hits, the Keith official remarked that four tickets for the Fred Stone show on New Years Eve cost him \$64.80.

CENSORSHIP FEELING.

Reported Growing, Partly Through Blue Law Opposition.

Albany, N. Y., Jan. 19. In the opinion of leading legislators a big fight in censorship is in the offing. While the reformers will work for the passage of other restrictive legislation, they pin their greatest hopes of success on some sort of a censorship bill.

The reason for this confidence is the howl raised by the press over the Blue Law Sunday. Most of the law makers consider the subject filled with dynamite and better left alone. Blue Law bills will be introduced, but the present outlook for their passage, or even for serious consideration, is not bright.

But censorship does find advocacy among some of the members. A steadily increasing number of people have come to look with favor on the idea. Many of the regular film fans are for it, claiming a large number of pictures they see are suggestive.

The recent publicity given to stories of crime inspired by pictures has added many converts to the censorship fold.

Rose Mullaney Joins Hart's Staff.

Rose Mullaney is now a member of Max Hart's office staff. Miss Mullaney for years was associated with Chamberlain Brown, the booking agent, following which she was a casting directress for one of the large picture concerns on the West coast. Miss Mullaney will assist Hart in securing artists for production and picture engagements.

TEDDY WALDMAN
IN SATISFIED.
ADDRESS CARE OF
EVA TANGUAY
RIVERSIDE, NEW YORK

BIG TIME BOOKINGS FILLED FOR SEASON

Keith Office Books Virtually Loaded—Little Room for Big New Acts.

In the Keith office this week, Sam K. Hodgdon, in charge of the routing, stated the Keith books are virtually filled up for the remainder of the season.

Mr. Hodgdon had been asked if the booking congestion now is as acute as formerly reported. A few open "spots," said Mr. Hodgdon, appeared here and there, that acts could be placed in, but big new acts, said the router, would find it difficult to place themselves on the Keith books.

SAM FALLOW BACK.

Restored to Good Standing in New York Pan Office.

Sam Fallow, independent booking agent, has been given the floor privileges of the local Pantages office following a truce declared by Walter Keefe, eastern Pantages representative, who informed Fallow early in December in the future he (Keefe) wouldn't book any acts handled or controlled by Fallow, on the Pan time.

The disagreement followed a complaint filed by Rath & Garron, producers, with the V. M. P. A., against Keefe for non-fulfillment of contract in regard to one of their acts, "Fast, Present and Future."

Keefe informed Fallow that he was aware the complaint was to be filed and that he (Fallow) should have informed Keefe that such action was contemplated.

The V. M. P. A. returned a finding for the producers and ordered the Pantages Circuit to reimburse the producers with a sum equivalent to the loss of time incurred by the act. "Marriage vs. Divorce," another Rath & Garron production, was offered a route by Keefe in lieu of a cash settlement. When Fallow booked the last act with the Loew Circuit Keefe informed Fallow he was out.

FARNUM REINSTATED

Returns to Keith Booking Floors Monday

Following a brief suspension for inattention to an act, Ralph Farnum, connected with the Edw. S. Keller agency, was restored Monday to the floor privilege of the Keith office.

The matter with its cause was reported in last week's Variety.

CALIF. BILL WOULD CENSOR VAUDEVILLE BESIDES FILMS

Coast Variety Showmen Carry Protest to Gov. Stephens, Who Is Understood to Sympathize With Arguments—Known as Hurley Bill.

San Francisco, Jan. 19.

Assemblyman Hurley of Alameda has introduced a bill before the State Legislature which contemplates the establishment of a censorship over picture productions and which will upon final submission by Hurley, include a censorship on all vaudeville productions. The bill as originally introduced provides for a censorship board composed of the state superintendent of public instruction and the state board of education, covering only the moving picture production. Hurley, however, since the day he first brought the issue up has decided that vaudeville must also come under this supervision, an announcement which has brought protests from coast vaudeville men.

Several hundred motion picture men, including a delegation of owners of houses where vaudeville as well as pictures is featured, swooped down on the Capitol immediately following the introduction of the bill in the Assembly, which came as a complete surprise. The entire side of the theatrical men was laid before Governor William D. Stephens by a special delegation, and it was especially pointed out that such a bill would be an invasion of the right of "free speech, free press and free expression."

Attorney Isadore M. Golden of San Francisco, acted as spokesman for the show men. He stated that there was no need for the establishment of a censorship and invited any assemblyman or other person to name any one picture or act of "immoral" status which was ever used in the State.

Such a bill, would, in the opinion of Golden, effect the millions of dollars of invested capital in the production and handling of the industry in California.

The measure gave signs of causing one of the liveliest contests ever witnessed at the Capitol in Sacramento. That the Governor leans toward the arguments of the theatrical men is the rumor afloat.

Boston, Jan. 19.

Rev. H. L. Bowlby of New York, general secretary of the Lord's Day Alliance of the United States, speaking at a joint meeting of the Evangelical Alliance of Greater Boston and the Lord's Day League of New England, in the Park Street Church Monday morning, claimed that reports of a campaign for re-enactment of so-called "blue laws" under the auspices of the Lord's Day Alliance and affiliated organizations, are entirely without foundation and being disseminated for selfish purposes by commercial interests for a freer Sunday observance.

"There is reason for this propaganda which is on foot," he declared, "There are powerful interests behind it. The mighty picture trust is one." He said there was no intention of stopping the trains on Sunday, prohibiting Sunday newspapers or closing restaurants but observed "having put the sun in Sunday for thousands of tolling men and women we will not allow commercial interests to put the dollar mark across it." He characterized as a scandal the parade of the International Sporting Club on Fifth avenue and declared the picture interests were over-willing to disseminate pictures of the affair. Mr. Bowlby said he believed "all theatres and sacred concerts should be closed on Sunday. Why sacred concerts?" he asked. "Because there's nothing sacred about them. It's the dollar."

Washington, Jan. 19.

The General Conference Committee of Seventh Day Adventists made public at its headquarters here this

week a statement opposing the enforcement of Sunday blue laws. The declaration asserts that "the present strong organized efforts are destructive both to the church and to the state. Only those whose hearts God has changed can truly keep a holy Sabbath. As no legislation in Congress can change the human heart to make citizens perform a religious act when they are not religious, is to enforce hypocrisy by law."

The Sunday Rights Association was chartered in New York this week. It is headed by Martin Vogel, former assistant treasurer of the United States, with Dr. Royal S. Copeland, health commissioner of New York, as second in command and its purpose is to combat the Puritan Sabbath movement.

The organization is non-sectarian and proposes that "the association shall undertake to have stricken from the statute books of the various states all Sunday legislation which improperly restricts personal liberty."

The Rev. Dr. William Manning, rector of Trinity Church, New York, declared himself the foe of blue law enforcement in an address at the Waldorf Monday.

"I believe in the religious observance of Sunday, but not in petty restraints and restrictions. I do not understand the point of view of people who see sin in wholesome exercise because it is Sunday."

Paris, Jan. 9.

A proposition has been introduced in the Chamber of Deputies making the penalties more severe for those who deal in tickets for the subventioned theatres without authority. This is intended to check the curb vendors, who frequently increase the prices by 50 per cent. to 100 per cent.

It is noticed greater difficulty is now experienced to buy tickets at the box office.

The law only applies to the state subventioned houses.

Assemblyman Henry Baum, Republican of Queens, introduced a resolution at a brief session of the Assembly Monday night urging Congress to modify the Volstead proposition enforcement law. Mr. Baums' resolution, under a new rule of the Assembly, was not debated nor referred to committee last night.

Considerable speculation was aroused at the Capitol tonight by the introduction of the resolution in view of the "bone dry" programme advocated by Gov. Nathan L. Miller in his special message to the Legislature and Republican leaders.

In the Baum resolution Congress is urged to "enact legislation that will effectually or rationally modify the Volstead act by permitting in beverages a more liberal percentage of alcohol than is now allowed."

AGENTS' THIRD BRANCH.

Horwitz & Kraus' Philadelphia Office—Frisco Next?

Arthur J. Horwitz and Lee Kraus will open a branch agency office in Philadelphia Feb. 15, making the third branch for that firm. Other branches now in operation are in Chicago and Boston. A fourth branch may be opened in San Francisco.

The agents believe Philadelphia is a good field, figuring that with ten weeks booked directly from that point there is a chance to attract a further clientele. The new office will also look after Horwitz & Kraus acts playing the vicinity. Harry Shafter, now in the New York office, will take charge in Philadelphia until it is established.



BOB LA SALLE

The popularity and success of KRANZ and LA SALLE has been eclipsed by the sensation record of BOB LA SALLE as a single. Established instantly as a next-to-closing hit. At the 81st Street, New York, three weeks ago with Kranz, opened the following day as a single at the Maryland, Baltimore, next-to-closing. Then Davis, Pittsburgh, next-to-closing, and last week at Fifth Avenue, New York, moved next-to-closing after the first performance and at the same time deputizing at the Palace, New York.

A unique record to become a next-to-closing big time single without a showing. A place that is generally reached only by years of playing. BILLY JOYCE at the piano. Direction MAX E. HAYES.

NICE NEWS "ROMANCE" NO. 3

An extraordinary melody waits for two voices. Featured by Harry Carol, Beth Beerl, Kath Brock, Du Bois.

H. D. NICE, Inc.
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You're Wrong
D. D. H.
Is Not a Medicine

FRILLS AND FASHIONS

By ALICE MAC

Alleen Bronson in her school teacher skit is just as pleasing as ever. At the Fifth Ave. (first half) her conception of a cheeky youngster was delightful. Her ambition grown up is to be a fat lady who takes medicine to get thin. She was in a frock of butcher's blue linen, with its white collar and cuffs. A splendid foil for Miss Bronson is Marlon Hoffman as the teacher.

Mizah Selbini appears in a short costume of yellow, trimmed with brown marabou, no doubt meant to be a bathing suit, as the background was the sea. The act was of a juggling variety with a couple of somersaults thrown in, contributed by the male helper.

Jean Boydell opened as a boy, singing a Blues. Then, in a gown of iridescent, edged with blue feather trimming at the side, she sang, with arms waving madly around, reminiscent of Charlotte Greenwood, hence the gesture. Her next number, "Jazz Baby," was delivered in the same style, but this time accompanied by facial grimaces.

The Foyes, with Papa, are always entertaining, with Mary's and Madeline's singing and Bryon's imitation of Dad, one of the best things in the act.

Green and Myra; one fiddles while the other one sings. The young woman, who is also the singer, wore a neat dress of green chiffon, wired at the hips, with a panel of gold lace hanging down the front, which also formed the bodice. The sash was of purple chiffon, which matched the shoes and stockings.

Things did not seem to quite please Cyclonic Eva Tanguay at the Riverside Monday matinee, at least that was the impression received when Miss Tanguay at the end of her act did not take a single bow.

Miss Tanguay is singing some new material, the best, perhaps, "I Get Away with Murder." All her costumes are new since last seen, and each one equally beautiful. For "I'm a New Peter Pan" she wore a suit of silver sequins with wide bands of skunk fur for sleeves, and hanging at the back was black net ornamented with jet and spangles. During her number, "I've Got the Navy Blues," the orchestra did not seem to suit the singer, and one heard remarks made by Miss Tanguay while she changed off-stage. Miss Tanguay is now carrying her own drop, of green velvet, with a large padded lion, driven by a young woman with flowing locks.

Betty Wheeler is wearing the same sweet frock of chiffon with the baskets of flowers at the side as at the Palace.

The surprise of the show was Joe Cook, who, after his own act, appeared with Alexander Brothers, and did something else. Some of his tricks were catching a lighted match between his teeth, a soft shoe dance in a grey satin frock coat and high hat, and singing in a falsetto voice, and also juggling rubber balls as well as the rest of them.

Margaret Taylor in a flimsy little frock of pink chiffon, with its dainty panties of satin and ribbon rosettes, opened with a song, followed by a dance. For the finish Miss Taylor did some stunts on a wire, such as shouldering her leg, and the splits, quite a hard task.

Another surprise on the bill was during the act of Scanlon, Denno Bros. and Scanlon. One of the men removed his hat, and he was a she. It fooled the audience. Miss Scanlon's dress, afterward, was neat, of grey taffeta, with the brocade blue top. An improvement could have been made in the shoes. Plain grey would have been nicer.

At the Lincoln Square first half was real smash time until Ralph Whitehead appeared in his immaculate evening dress, high hat and stick.

The Musical Noses closed the show with a bang to the tune of "Swanee," but previous to this, different well-known airs were played. Their costumes were neat affairs of white satin and lace, with white bobbles decorating the shoulders.

The Weiss Troupe opened the bill, with a balancing act that called for applause, followed by Helen Vincent, who wore a gown of black sequins, finished off by a waist belt of gold, in which she sang "It's All Over Now." She changes into a frock of lace which veiled a foundation of pale green, with the same shade of feather tacked at the side.

Mae (Mae and Hill), who dreams she has been kissed in her sleep, wore quite a beautiful dress of jet with steel beads forming a pattern of flowers. Hill then appears as a burglar who boasts that with a gun, jimmy and a bottle of booze he could kiss any girl. The finish consisted of a duet, going into dance, and exiting on the story, "I went out with a salesman last night, and we had two quarts of wine. Did I do wrong? Don't you remember?"

The Columbia this week has a good comedy show, "The Sporting Widows," with Al. K. Hall (alcohol) the chief funmaker. He has some good material, perhaps heard many times before, but the Columbians seem to enjoy it. One piece of business was in the Ed. Wynn show, where Hall brings on half a dozen of clocks so as to be able to know the time in the different towns. This was funnier when the clocks were put back an hour.

Gertrude Beck, a cute blonde, made a pleasing appearance in a white taffeta frock with skirt of numerous frills. It was veiled half way down with a scarf of chiffon flounce that had trimmings of poppies on the edge.

June Le Veay, who, in the second half, does a vaudeville act with George Wuest, has a nice voice, and looked charming in an old-fashioned crinoline of white patterned with large roses and blue stripes. The chorus formed a pretty background in their crinolines.

Eugenie La Blanc does a specialty in "one," attired in a striped sweater and skirt, which she changes in view of the audience for a sweet dress of pale blue with pink plumes hanging at the side, and silver bodice.

"The Bride Shop" was a pretty scene with its heavy draperies of pink satin. The chorus tripped in dainty bride and bridesmaid's dresses. June Le Veay's bride's gown of silver lace with its panel and bodice of silver cloth would create a stir at any wedding.

LIGHTS TURNED OUT ON CON'S "TOMATO"

Had Cyclone Mahoney Down For Count.

Green Island, Jan. 19.

Dear Chick:

Cuthie's wife has fallen for the picture stuff, and she is givin' the beauty parlors an awful play. Pal-lin' around with a red hatted dame. The other day I heard her crack to this gazelle, "Come on around to Madame Marie's and we'll split a bottle of henna." Can you beat that?

She also cracked to me she was goin' to write to Variety and get the name and address of the dentist who puts the "one to fill" in the "bills next week." That broad sure has an ace deuce brain.

I think some one put the Scandinvian curse on me, for since I wrote to you last "Tomato" has been in action again and got gyped out of a knockout when he had a guy as cold as a Campbell icebox.

I matched him to fight a local battler named Cyclone Mahoney, and we worked it up great. This local bird is the champion of the upper part of the state and has a great rep. They have been bringin' tough ones up from New York to take him, but he has been knocking them all for a sugar bowl.

However, I knew my smacker could lick him after I seen this cyclone knock over a set up from Syracuse that they matched him with Monday night. They fought in a converted barn here that is named the Coliseum A. C., and looks as much like a coliseum as "Tomato" looks like Jack Barrymore.

All the hay shakers in the county turned out to see their favorite slaughter my meat in halter and for about eight rounds it was pretty even, with both of them not hurtin' each other any more than the marines at Belleau Woods.

The fight was to go 10 rounds and I knew the only way we could win was by a K. O., for these local referees are stone blind when the local fave's getting a pastelin'.

I begged "Tomato" to try and end it with a punch and he went out in the ninth and tried to follow instructions. He gave this cyclone bird a awful blastin', but, although he had him punch drunk and weary, he couldn't bring him down, and they was battlin' toe to toe at the bell.

I had about two seeds bet that "Tomato" would stop him and I started to kiss it good bye when the bell rung for the last round. After about a minute of mixin' in the centre, "Tomato" pulls one from his heels and cops the cyclone right on the button and over he goes backward, all over the floor. The referee starts to count and I start to figure up what I'm ahead, for after one look at the cyclone I knew the referee could count up to a hundred.

Just as I was buying a second hand Buick the lights went out and the joint went as black as Bert Williams. I started yellin' for them to turn on the lights, and the mob was getting unruly, but no lights came forth for about ten minutes.

In the meantime cyclone's seconds had dragged him to his stool and gave him the ammonia and other junk, bringin' him to and givin' him about six minutes' rest to boot before the slab is lit up again.

The referee's count was 0-1, for he couldn't see in the dark and the bout finished with "Tomato" tryin' to knock this egg out twice, but missin'. I nearly passed away when the referee called it a draw, but draw it stood and I blew my jack with it.

Behave. Con.

PLUNGING ON HEADLINERS.

Mount Vernon, Split Week, Plays Big Acts to Meet Opposition.

Mount Vernon, N. Y., Jan. 19. To meet the competition of the recently opened Westchester theatre with stock, Proctor's (split week vaudeville) has assumed a headline policy. Last week for the first half Eddie Foy headlined and Irene Franklin and Bert Green, topped the second half.

The first half this week Lew Cody, until recently in pictures, opened in his new turn. This was regarded as an especially significant move, as Cody formerly played in stock here and was a regular matinee idol.

Incidentally, Harry McCormick, manager, who was laid up last week is recovering.

AMONG THE WOMEN.

Lina Abarbanell in "The Bride" at the Palace Theatre Monday afternoon was greeted warmly. She wore in her romantic pink boudoir a silver negligee of unusual if not too becoming design. The yoke was of silver lace as fine as spider webs, the neck of it finished with black fur. The skirt was of gray and silver striped material, draped up from the back in circular fashion. A crystal bead hair bandeau with a jingling tassel was further intriguing. She changed after the groom's departure into a gay dancing frock to keep the rendezvous with her lover. The gown was of green silk, embroidered with silver flowers. The way she got into it made it interesting to watch, for she slipped into one armhole, clasped a few hooks under the arm, and swirled the skirt about in some way so that the broad fur band about the bottom of the basque joined another band rippling down the tunic and about the hem. The skirt was uneven like the most exclusive Paris creations, and with the huge pink rose tucked into the belt the effect was so delightful it would be safe to guess that it was some expensive imported extravaganza.

The funniest thing about clothes happened in the Porter Emerson Browne sketch presented by Homer Mason and Marguerite Keeler. A bomb explodes and Miss Keeler's skirt is blown off! She wears an Alice blue moire suit, with a one-piece wrapped about the skirt, which disappears with the explosion. It leaves her standing there with only embarrassment for her comely knees.

Beth Beri, the little girl from California, dances marvelously, and looked pretty as can be. Too ba she kicked her slipper off in the first number, and had to finish with one foot sans ballet toes. Her Oriental dance opened with great eclat as she appeared in dark blue and red chiffon affair heavy with golden fringe and Oriental accessories. Just as Miss Beri came down the stage she slipped and fell into the footlights, breaking two or three globes and rushing off with her head buried in her arms. When she returned the house fairly cheered her back, and she finished great. A jazz suit trimmed with green ostrich feathers was effectively designed of black velvet, with the feathers edging the peplum, forming a saucy cap, and repeated in wristlets.

Adelaide and Hughes were pictorial as ever in their dancing act, with the costumes of petite Adelaide making as much harmony in color as her pretty toes do in measure.

Eleanor Durkin (with James Burke) wore a bright crimson gown, very plain and striking, in decollete, and another gorgeous vamp outfit of slinky black velvet with a serpentine train, and a Parisian hat turned off the face in wide brim effect, finished with curling sprays of black pheasant feathers. The feature of the gown was the vasp-like sleeves or wing drapes hanging from the back of the shoulders of black tulle with silver spider-web embroidery.

Anna Chandler not on the program, was added and scored the biggest excitement. Her songs are as full of pep as her gown was full of sparkle. The gown was harem skirt style, made of heavy gun-metal spangles which jingled happily through her jazz jauntings up and down stage. Her cape was all of ostrich feathers of bright orange color. She looked like a fat fluffy little bird when she made her opening bow awathed in the downy coat.

STERLING & GRISMAN. IN ANOTHER MIXUP

Livingston Files Claim With V. M. P. A.

Eddie Livingston, agent, has filed a claim with the V. M. P. A. against Sterling & Grisman, the producers, who took over an act known as "The Rainbow Cocktail" from Leo Fitzgerald and Lawrence Schwab.

Livingston demands \$250 for services rendered in booking the act for five weeks on the Sun time.

Lawrence Schwab leased "The Rainbow Cocktail" on a royalty basis to Sterling & Grisman, but called off the agreement after several dates failed to produce the \$75 weekly royalty agreed upon.

The scenery and costumes in the act were attached at Huntington, W. Va., where they still are.

Grisman & Sterling got into the limelight last week through their connection with "The Panama Kid," an act they produced and which Harry Weber undertook to send along, with indifferent success.

Pat Casey is investigating Livingston's claim. He has notified all the parties to appear before the V. M. P. A. for a hearing.

Grisman was formerly an employee of the B. S. Moss circuit. Bob Sterling was a vaudeville single, later starting a trade paper, "The Spotlight," which had a short life following which Sterling managed the Dauphine, Mobile, a five-cent picture house.

Lawrence Schwab stated this week he also would file a complaint with the V. M. P. A. against Sam Grisman. Schwab claims Grisman owes him approximately \$562.50 for royalty for the rental of the costumes, scenery and the right to play the act known as "The Rainbow Cocktail."

The act was played nine and a half weeks in all. Schwab received \$75 the first week the act played. This payment, however, it was agreed would apply on the second week, as Schwab agreed to waive the first week's royalty.

With the exception of the first \$75 Schwab has received nothing he says. Repeated demands for payment of the royalty brought only a "hard luck story."

When Schwab read in Variety of Sterling & Grisman receiving \$1,950 from Harry Weber last week, following the settlement of a complaint Sterling & Grisman filed against Weber as the result of a mix-up over the production and non-book- ing of "The Panama Kid," Schwab immediately asked whether Grisman

IOWA HOUSE CLOSED; IN FINANCIAL TANGLE

Acts Refuse to Go On at Waterloo—Accuse Promoter.

Waterloo, Ia., Jan. 19.

Following refusal of a number of acts to go on unless they received their money in advance, the United theatre was closed last Wednesday and a receiver has since been appointed to administer the property. A. J. Lawrence, manager of the house, owned by the United Theatres of America, Inc., of Minneapolis, charges F. E. Nemeo, former president of the United, with having forced it on the rocks.

Fred S. Pettit, former owner of the United, which he ran for years under the name of the Majestic, is the receiver, under \$1,000 bond.

According to Manager Lawrence, the theatre would have closed long ago if he had not dug into his own bank account and paid actors, stage hands and musicians. He declares he is out \$639.95 in addition to having \$4,000 invested in the United Theatres syndicate. He, with the receiver, is making every effort to reopen the local house under proper auspices.

Manager Lawrence places the blame squarely upon Nemeo, who, he says, is now out on \$20,000 bail to guarantee his appearance in court on a charge of involving the local property.

Receiver Pettit announced he will ask the court to permit the theatre to book attractions and to reopen in order that it may be better able to reimburse creditors. This permission may be granted in time to allow the house to open the week of Jan. 23.

BACK TO WORK.

Troy, N. Y., Jan. 19.

A ray of sunshine has appeared in the employment situation in this vicinity. Monday the Harmony Mills, the largest plant in Coluces, started 1,500 men and women who have been laid off for a long time, on a 48-hour week basis and at a reduction in wages of 22 1/2 per cent.

Two other establishments resumed part time work this week.

was to pay him anything on his (Schwab's) \$562.50 claim.

Grisman in reply wrote Schwab a letter stating the \$1,950 received from Weber was a Sterling & Grisman matter.

STOCK AT STEINWAY.

One of Astoria (L. I.) Houses is Changing Policy.

The Steinway, Astoria, L. I., will discontinue vaudeville after next week. Starting Jan. 31 the house will go into stock, taken over by Charles and Harry Plimmer. The Steinway has been supplied recently by the Plimmer office.

Since the opening of the Astoria theatre, said to have cost around \$700,000, neither Astoria house has been able to draw big business. Both were considered "opposition," though formerly the Steinway was one of the favorite hide-aways for new acts breaking in.

The Steinway will continue to offer Sunday concerts booked by Sam Bernstein.

HOW MUCH DOES

EVA TANGUAY'S

CURTAIN COST?

300,000 JOBLESS IN N. Y.

Unemployment Still on Increase Says Official Labor Survey

Albany, N. Y., Jan. 19.

Approximately 300,000 factory employees, one-fifth of the total employed in state manufacturing plants, have been laid off since March, 1920, and the reductions are steadily assuming larger proportions, according to an analysis of employment by the State Industrial Commission. Practically every branch of industry shows depression, the commission states, after a study of 1,600 manufacturing plants.

The drop in employment in the men's clothing industry from November to December, due to strikes and lack of orders, is 29 per cent, and the reduction in the industry since April is 53 per cent. The decline in employment in the automobile industry since last March amounts to 50 per cent.

BERLIN.

Berlin, Dec. 22.

A bill of three one-acters was successfully produced Dec. 17 at the Kleines. The first, "The Wonder," is inferior. The last, "Lottchen's Birthday," by Thoma, is quite an old piece but still very funny; if it hasn't been done in America it should be. There are possibilities for an eccentric comedy old man in vaudeville. A father decides he must tell his daughter about the facts of life on her 20th birthday. It comes out that she has been to the university and taken a course in motherhood.

The feature was the premier of Hermann Bahr's "The Dear Departed" (Der Selige), a comic variation on "Enoch Arden" that with the right cast might do well in vaudeville. It was splendidly played by Ilka Gruning and W. F. Kaiser.

The production of "The Tour" (Die Tournee) at the Tribune Dec. 12 should be of interest, as the play has been translated into English and is at present under consideration in New York. It is the work of a young Frenchman, H. R. Lormand, and has had successful production in France. The play is a study of a young, talented, but unsuccessful playwright who travels with an actress in a third rate rep company. He wishes to leave her and earn his own living, but she will not let him, and sells herself to other men, as her salary is not enough for the two. The ending is tragic; he kills her, and then commits suicide. A well written play and the unhappy conclusion is motivated in the characterization as unavoidable.

The acting in the Berlin production has finish and balance; Tilla Durieux as the actress, extraordinary. The piece would be suitable for John Barrymore or Ben Ami.

"Frederick Schiller, the Friend of Humanity," by Walter von Molo, on Dec. 15 at the Rose theatre, had poor notices, and Kayser's production of Schiller's "Wallenstein's Death" at the Volksbühne was badly received. At Darmstadt "Queen Tamara," by

Knut Hanson, the 1920 Nobel prize winner, was a big success; unfortunately it is too fantastic for America.

Max Reinhardt will direct "The Merchant of Venice" at the Grosses Schauspielhaus, with Kraus as Shylock and Agnes Straub as Portia, and also Schiller's "Love and Intrigue" at the Deutsches theatre. Karlheinz Martin produces Schiller's "Maid of Orleans" at the Deutsches, with Helene Thimig, Paul Hartmann, Walter Jannsen, Agnes Straub. At the Kunsttheater Moliere's "Tartuffe" is in preparation, with Emil Jannings and Agnes Straub. The cast for Schnitzler's "Reigen" at the Kleines Schauspielhaus will include: Victor Schwannke, Elsa Beck, Carl Ellinger. Dec. 25 is set as the opening date for Leo Ascher's new operetta, "Baroness Sarah" at the Komische Oper; the cast, Paul Herdemann as guest and Mme. Delorm. At the Neues Volks theatre the German premiere of "The Four Robinsons," a farce by the modern Spanish dramatist, Pedro Munoz Seco; direction of von Wagenheim; cast, Hans Behndt, Helene Koneuscha, Hans Miller's "Stern," Goethe's "Tasso," and Shakespeare's "As You Like It" are under way at the Schauspielhaus.

The Swedish Tageblatt reports that Max Reinhardt has signed to direct films for the Swedish Film Industry Corp. Reinhardt has not as yet confirmed this, however. But it's definite that he will direct a stage production of Offenbach's "Orpheus" in Copenhagen in February.

The Actors' Society here threatens a strike in Berlin about now unless the managers meet their demand for a minimum monthly salary of 1,500 marks (\$20). This would be bad in the holiday season, and it is likely that a compromise will be reached, the managers offering 1,300 marks. The strength of the union is questioned here, as it was in America, it being doubted whether the better paid actors will strike.

WAYNE CHRISTIE ILL.

Eddie Shayne Mentioned as Possible Sun Booker.

Wayne Christie, booker for the Gus Sun circuit in New York, left his office last Thursday and will be at Hot Springs, Ark., for several weeks. Christie has been suffering from nervous indigestion for some time. With the books well filled in advance he arranged for a leave of absence.

A. W. Jones, attached to the New York Sun office when it was opened several months ago, came on from Springfield, Ohio, after Christie's departure, but is due to return to Springfield this week.

Eddie Shayne, formerly with the W. V. M. A., has been mentioned as joining the Sun staff. Shayne may be offered a post in the west. He is still residing at Red Bank, N. J.

Springfield, O., Jan. 19.

Wayne Christie has left the Sun office in New York and gone to Hot Springs to recuperate from stomach trouble. He will be gone several weeks. During his absence the bookings will be taken care of from the Sun headquarters here. A. W. Jones brought the booking records back from New York this week so that the work might be better taken care of.

Governor Miller's Bone Dry Stand.

Albany, N. Y., Jan. 19.

Governor Miller in his message to the Legislature last week recommending the repeal of the Walker 275 Beer Law and the enactment of a state enforcement law, referred to the "scandalous corruption," "flagrant violations and open contempt for law" and the "intolerable conditions" under Federal prohibition enforcement.

Irene Mayberry, to prevent a misunderstanding, wishes it stated she gave "notice" to "Doc" Marsh, manager of "The Girl in the Spotlight" when leaving that company.

"The Girl in the Limousine," headed by Emma Bunting, is still on the road, booked well ahead.

Frank Hirsh will sail for England June 25 for eight weeks in vaudeville.

EVA TANGUAY'S

"PETER PAN" COSTUME CANNOT BE DUPLICATED IN AMERICA.

JAMES SELLS INTEREST IN TOLEDO'S RIVOLI

Peter Sun Buys in and Is Managing House.

Toledo, Jan. 19.

William (Billy) James, of Columbus, disposed of his holdings in the Sun & James Amusement Co. which controls the Rivoli and Toledo theatres here last week at a directors' meeting. Peter Sun, a brother of Gus, purchased the James' interests. The Rivoli is the new house which displaced the old Arcade and precipitated the split of Sun from the Keith office.

It is supposed the withdrawal of James follows his attempts some weeks ago to buy the Sun Circuit, Chicago capital backing James and then withdrawing when no figure could be settled upon. James will center his efforts in his Columbus theatres.

Peter Sun is now manager of the Rivoli, succeeding Joseph E. Gavin, who held the post temporarily following the departure of S. Barrett McCormick to Los Angeles. Gavin has returned to Indianapolis to manage the Lyric. Walter Holtz continues as treasurer for the Sun & James Amusement Co., and Harold Wendt as publicity director. The Toledo continues to offer stock with Harold Holstein manager.

The election of officers of the Sun & James Amusement Co. placed Ed. G. Sourbier, Indianapolis, president; C. Howard Crane, Detroit, vice-president; Gus Sun, Springfield, O., secretary, and Charles Olsen, Indianapolis, treasurer.

LOEW'S INDIANAPOLIS.

Indianapolis, Jan. 19.

The opening of Loew's State here, seating 2,600, is to be either Feb. 7 or 14.

The house will play a full week, going in the Loew route between Detroit and Dayton.

Gorman-Neale Incorporation.

Albany, N. Y., Jan. 19.

Albert Gorman, Arthur Neale and Joseph Harris have incorporated the Albert Gorman Co. to conduct a general booking business, including carnival acts. The capital stock is placed at \$3,000. The men are located in New York City.

Dyckman Try-Outs Thursdays.

The Dyckman, uptown, a B. S. Moss house in the Keith office, is to hold try out night each Thursday, with aspirants appearing recommended from the Keith agency.

IN AUSTRALIA

By ERIC H. GORRICK.

Sydney, Dec. 22.

HER MAJESTY'S—Gilbert and Sullivan Opera Co.
CRITERION—"High Jinks" (revival); Dec. 24, "Baby Bunting."
PALACE—"Three Wise Fools," John D. O'Hara (revival); "Welcome Stranger" next.
TIVOLI—"The Lilac Domino."
FULLER'S—Vaudeville.
G. O. H.—"Bluebeard" (panto).
PLAYHOUSE—"Smart Set."
CRYSTAL PALACE—Film, "The Yellow Typhoon."
HAYMARKET—"Old Wives for New"; "Crooked Streets."
LYCEUM—"The Alien"; "Broken Butterfly."
STADIUM—Wild Australia Co.

Melbourne

HER MAJESTY'S—"Humpty Dumpty" (panto).
ROYAL—"The Boy."
KING'S—"Sinbad the Sailor" (panto).
TIVOLI—"Chu Chin Chow"
PRINCESS—"Cinderella" (panto).
PALACE—Marie Ilka and Austin Milroy in "Two Orphans"
ST. KILDA BEACH—English Pierrots.
FULLER'S—Fifi de Tisne, Emerald and Dupree, Gus T. Raglus, Durno, Joe Hurley, Jason, Ed Martin, the Fontons, Joe Teague, Phil Percival.

Adelaide

ROYAL—Lowell Thomas.

NEW ZEALAND

Christchurch

OPERA HOUSE—Ken MacLaine, Nat Hanley, Helen Charles, Walter Johnson Co.
ROYAL—Sir Arthur Conan Doyle.

Auckland

OPERA HOUSE—Evans and Deen, Ward and Sherman, De Wilfred, Clegg and Hart, Alberto, Eddy Duo, Hall and Menzies, Rix, Hal Rai, Carlton Max.
HIS MAJESTY'S—Carter, Magician.

"Irene" broke all box office records in Brisbane.

"Welcome Stranger" is to be produced by Williamson-Tait Jan. 1.

"Baby Bunting" opens Christmas Eve at the Criterion. Dorothy Brunton will play the same part she created in London.

The Molnaris, singers, are farewelling at the Haymarket.

The old Theatre Royal is being redecorated. This theatre is one of the oldest in this city and was the scene of some of Nellie Stewart's greatest triumphs.

A sensation was caused in vaudeville circles by the arrest of Le Brun, of the Skating Le Bruns, appearing at the Opera House, Auckland, N. Z. He is charged with as-

sault following admission to hospital of Mrs. Emery, who was also appearing at the Opera House with her husband as "Yank and Jean." Mrs. Emery is suffering from severe internal and facial injuries and her condition is critical. Her husband also has facial injuries and abrasions. The police have declined to allow bail to Le Brun. Trouble is said to have been caused by an argument back-stage.

J. and N. Tait's Repertory Co. opened its preliminary season at the Repertory last week in the Bernard Shaw play "Getting Married." The work of the company was very fine. Gregan McMahon produced.

"Old Wives for the New" is current at the Haymarket this week.

Selznick pictures are becoming very popular in this city.

The E. J. Carroll Co. has commenced on another picture. It is a tale of the turf.

Stuart Doyle and William Gibson of Union Theatres, Ltd., will leave for a tour of the world next month.

Joe Coyne is to appear in Australia in the near future.

The Taita are interested in two pantomimes this year. Both shows are in Melbourne, "Humpty Dumpty" at Her Majesty's and "Sinbad" at the King's.

Since his return from America Ben Fuller has made a complete tour of the circuit controlled by his firm.

Marie Tempest closed her fine (Continued on Page 18.)

LOEW'S MEMPHIS THIRD.

Palace Opens with Talk Against Blue Laws.

Memphis, Jan. 19.

Marcus Loew's third Memphis house, the Palace, a 2,300-seat feature film theatre of latest model and finest construction (reminiscent of the Capitol, New York, in many attributes), opened to the flower of the town Saturday evening. Neither Loew nor Ed Schiller, his Southern manager, was able to be present, but speeches were made by local celebrities, one a sensation when a minister from a box made a stirring plea against Sunday blue laws, their being at this moment before the Tennessee Legislature and the issue yet in doubt.

Griffith's "Love Flower," a Buster Keaton comedy, a Mutt and Jeff cartoon and news reel made up the program. A symphony orchestra of 16 went across heavily, opening the house with "The Star Spangled Banner" and going into a splendid operatic variation of "Dixie." The Palace is a beautiful house.

Fred B. Klein is manager, coming here from Loew's Palace, Washington, and his Stillman in Cleveland. Lionel H. Keene represented Loew at the ceremonies, coming from Atlanta.

ANSWER WILSON CALL

(Continued from page 1.)

listed are non-musical. The musicians' union has waived the regulation calling for payment for benefit performances, this being an exception noted. The matter has also been placed before the stage hands' union to act similarly. No answer from the local had been received up to Wednesday.

The attractions to hold benefit performances on the 30th are "The Champion," Longacre; "Mary," Knickerbocker; "Little Old New York," Plymouth; "Meanest Man in the World," Hudson; "Samson and Delilah," 39th Street; "The Tavern," George M. Cohan; "Wake Up Jonathan," Henry Miller; "Welcome Stranger," Cohan and Harris; "Miss Lulu Bett," Belmont; "The Woman of Bronze," Frazee. The latter will give a matinee performance, all the others playing at night.

The conditions in China are the worst known in the history of the country. There are 45,000,000 people starving to death. Harvests were almost nil and there is no hope from the land until next summer.

As yet the committee has not appealed to the vaudeville executives for aid. The drive, however, is expected to continue for some time, and both vaudeville and pictures may be asked to participate.

Managers Will All Use

D. D. H.



EDWIN GEORGE

IN
"A COMEDY OF ERRORS"

I'm getting such a big salary if takes two houses to pay me this week, B. F. Keith's Hamilton and Royal Theatre.

It is reported I receive \$1,000 in each house, but then you can't believe everything you hear.

All New York time to follow, thanks to EDW. S. KELLER.

MAJESTIC, CHICAGO.

Chicago, Jan. 19.
Sometimes it isn't applause, it isn't billing, it isn't even great talent, but just a face that an audience can't resist and can't forget, that stands out of a show and makes the rest of it just opaque objects to throw a shadow from a dazzling light. This show, one of the weakest of the year, had it. It was Beatrice Curtis.

Beatrice Curtis is the child of heavenly face and form who adorns Harry Fox's act. It is in the same act that Fox uses the homeliest scrub who can be found. Only a Michael Angelo or a Harry Fox could think of that. Miss Curtis doesn't sing to speak of, doesn't speak to sing of, but when she enters there is an aura of exquisite beauty about her that is intoxicating and bewildering. Where is Griffith? In winsome beauty this youngster out-gushes all the Gishes. She was given no occasion to elicit heavy hand-clapping. Maybe she couldn't if she had the theatre to her own will. But when the rest of the show had come and gone and passed there remained the indelible memory of Beatrice Curtis, one of the fragile, will-o'-the-wisp beauties of a stage generation.

Anatol Friedland also flashed a beaut, and this one, too, was small. But she was chubby and kittenish and naughty, where Miss Curtis was big-eyed and spirituelle. Violet Weller is Friedland's tid-bit, and don't mistake it, she is a giggling, toofing, vamping l'il lollypop. She burst out like a round little devil with confectionery legs and a oh-da-a-a-ady voicelet, and when that wee bimbo wriggled her infantile shoulderettes, well—oh, da-a-a-ady! Friedland called this as one of the first acts of this type. At the piano, with his light patter, he is easily Harry Carroll's equal. There is a patrician distinction about his work, his selection of peaches and his staging that is refreshing. His prima donna, Sonia De Calve, is a study in the svelte. Lucille Ballantine, Vera Velmar, Neli Mack and the snappy Friedland chorus built it all up to a spanking and satisfying half hour.

Strangely enough two beautiful girls dominated a show remarkable for being almost all-male. Kate and Willey opened with acrobatics, poses and web. Welch, Mealy and Montrose, three men, songs and dances and flip-flops, milked the hoakum for what they could, and stole away. The Barr Twins reported ill, and Bernard and Towne (reviewed recently at the local Palace), again two men, filled in. Then Bob Hall. Hall sang, smiled and rhymed. In one impromptu song he interwove the following trio in the following order: Warren G. Harding, Bob Hall, Theodore Roosevelt. He drew some laughs, but closed cold, failing to return for a bow and openly showing his resentment. Or was it his surprise? Anyway, he showed some sudden emotion, but after that he didn't show at all.

Bert Baker, repeating his "Pre-variation" once too often, rang down to a chill at the end, though there were sprinkled howls. Robbie Gordone, posing in the French lamp projections, held in an orderly though noticeably tired throng.

Lat.

PALACE, CHICAGO.

Chicago, Jan. 19.
Jack Rose, supported by Sophie Tucker, Blossom Seeley, Bonnie Fields, Jules Buffano and a lot of personal pals out front, made the Monday matinee a family affair. His vaudeville return in the theatre for weeks during the run of "Scandals" he appeared every Monday afternoon, blowing his whistle from his seat and working as an impromptu volunteer "plant" to all the chummy headlines, was a hearty compliment to this really lovable on-and-off clown. Rose has lots of friends here. He never missed a "professional night" while in town in any garden, and he kept the whole Hotel Sherman population howling many an hour many a night in the lobby. Now that he is back where they can do as much for him—as such as they can, any way—the reciprocity shows, and it showed at the first performance resoundingly. After the main portion of his act he pointed out the stars

in the seats and the audience made them come up. Miss Tucker sang a song, with Buffano at the piano, and Rose broke it up with his nuttisms.

Beneath the hat wrecking, falling, cooing mannerisms of the unashamed jester, Rose has a good deal of comic artistry. He handles himself with an easy grace and he can point a joke as few men can. With an eccentric lyric that fits him he can turn vaudeville circles. He has now at the piano a perfect assistant in James Stelger, a masculine type of pianist who really chips in nifties with effect. Rose sang four or five songs, told a couple of stag stories (cleaned up by a wit who nobody got really mad over them, and, after the assembly of the mighty for a chorus, and Miss Tucker's contribution of a huge florid horseshoe of radishes, onions and cauliflower, he did a gentlemanly comedy encore, made a modest speech and retired the overwhelming panic of this show. He probably would have been that without a familiar face in the audience. Rose has an act worth any spot in any theatre anywhere.

Vera Sabina opened in a special setting, modest and neat for the position, and executed a cycle of dances with a partner, Maurice Spitzer; good attention, pleasant to the eye, far beyond the come-and-go opening turn. Ralph Ash and Sam Hyams, in an old-fashioned two-in-a-variety talking and song act, pulled a lot of moss-grown wheezes and no few "gingery" ones. The tone of the entire routine is very low, stories and gags about peeping into undressing women's windows, hating one's wife, money-grubbing, etc., predominating. He got a hand on the finishing song, but the turn is brutally coarse in its selection of material. In spots it is dirty. These men have abandoned the warmed-over drop they used when last seen here and work before a house olio. Hyams' neat dress alone saves the act from being utterly unpalatable.

Ilyman, Mann and Co., repeating the punchy skit, "5,000 a Year," held No. 3 easily, stoutly and meritoriously. Four curtains, deserved and freely demanded. Robert Ilyman and Virginia Mann have exceptionally pleasant personalities, and keep themselves light through "drama" in a way that many other sketch players would do well to study. Royce and Rudac, a tall man with a physique just made for trick dancing, and a sinewy girl who can bend any which way, twisted themselves into many shapes and got a great deal of applause on flying splits and difficult manifestations of eccentricated ballroom figures. Lit.

Jack Patton and Loretta Marks in "Bits and Pieces," another return, worked up from a mild opening to a solidly enthusiastic effectiveness. This rare pair, exuding refinement and wholesome good looks, leading four girls far ahead of even super-bus girls in dance mien, transnavigated the series of little episodes delightfully. Classy leads and minors, smart act all the way, heartily appreciated, too.

Irae Samuels, next to closing, Irae is a landmark here. But never before has she had such a completely perfect routine of songs as she now delivers. Punch, punch, laugh, punch, laugh, punch, laugh, applause and plenty more applause. That's the way it went and she went. Whoever wrote her special numbers deserves program recognition. So does "Miss B. Walker," her pianist, whose first name should be exposed. Miss Samuels headlined this bill, and if ever a single woman deserved that, Irae did here. She never looked, sang, gagged or got over better. Four headlings, sensational human juggaling and tossing, closed, pretty solidly retaining the impatient mob. Corking work. Lat.

CHICAGO NOTES.

Chicago, Jan. 19.
Rialto, Racine, Wis., announces it has no connection with any other vaudeville theatre in Racine, and that it is booked exclusively through the W. V. M. A.

Sam Kramer, junior member of Kramer & Levy, is back at his desk after absence owing to illness. He spent his time visiting the various studios on the coast, and admits getting more laughs than Chaplin.

Jessie Reed, after a short absence from the Folies, is back for the Chicago run.

The Imperial, running stock, had five dressing rooms broken open, the artists losing everything.

Billy Diamond, general booking manager of the States Booking Agency and the Webster Agency, left for New York to look over material for his string of western theatres. While absent George Webster is looking after bookings.

CHATEAU, CHICAGO.

Chicago, Jan. 19.
Frances and Wilson opened the show. They begin with a weak song and dance in one, later making up for this with some good tumbling and rough and tumble work. By condensing their routine and eliminating their comedy gags this would be an excellent opener. The woman does some good work and makes three very pretty changes. The man does some very good tumbling and comedy falls.

The Great Harmon strolled out for a clean-up by playing three numbers on a violin, all classical. He is of good appearance, and this, together with the way he plays his numbers, may entitle him to use Great in his title.

Osterfeld's Chinese Revue, with Dong Fong Gue and H. Gee Haw, gave impersonations, also a scene from "East Is West." They have a pretty full-stage set with props, and both make several changes in Chinese costume. They finish with a dance taking them off well.

Harris and Manion, two men, one doing an old man character, came out with old gags, though seemingly new to this audience, and went over big. Six Tip Tops, six men in gymnasium suits, with a special drop in full stage of gymnasium, held the audience until the closing trick. They do some good pyramid building and tumbling, one of the men doing comedy, and could close any bill successfully.

RIALTO, CHICAGO.

Chicago, Jan. 19.
Binns and Burt, two men, doing hand to hand balancing and Roman ring, opened and gave the show a good send off, and could do the same on any bill.

Cecil sang four popular numbers in a sweet soprano voice and when he removed his wig got applause. He is billed with a question mark following his name, which leaves no doubt as to his sex.

Arthur May and the Kiduff Sisters got big laughs throughout their comedy rural skit in full stage and "one." May follows his character well, the laughs coming fast and furious. They finish in "one" with a fast comedy dance taking them off to a big hand. Three Eddy Sisters in "A Study in Daintiness," this offering being the last word in the way of daintiness, put over a hit. They open, two girls in tuxedos and the other as a girl, with a song and dance, after which they make several changes in pretty costume. It could take an early spot on any Pop bill.

Dunlay and Merrill, man and woman, followed. They have bright talk and some good comedy songs and close with a comedy kissing number, bringing them off another hit.

Dan Holt and Co., a blackface comedy skit in full stage, got a lot of heavy laughs with their hokum comedy. Holt does a song and dance in his turn. They have a very funny finish and took four curtains.

Curt Galloway, as usual, cleaned up. He does a tramp character. His material is all original and he has an excellent way of putting this over.

"Tunes and Topics," with four women and three men, with very pretty special scenery, closed the show and is one of the best girl acts seen here this season.

HIPPODROME, CHICAGO.

Chicago, Jan. 19.
Kremka Brothers opened the show with some snappy comedy acrobatic stunts and gave it a good start. "Mid-West Girls," No. 2, not seen at this show. Hector, a small white poodle dog, assisted by three more dogs, went through an extraordinary canine routine, a man talking throughout the act. One of the features of the act is the man telling the dog to go to the balcony and instructing him how to get up there. The dog leaves the stage immediately and soon appears in the balcony, barking. The act is out of the ordinary canine novelties, and could take almost any spot on the pop bills.

Davis and McCoy, the man doing boob character, but later getting away from this, and a woman of excellent appearance but not much voice, tried hard to keep in stride with the bill, but couldn't. The man opens with several minutes of talk, later interrupted by the woman, then into some more chatte this getting faint laughs. For a finish the man sings a parody, the woman accompanying him, playing weakly on an accordion. Failed to come back for a bow.

Jansen, Bomsky, Irene and Company, the "company" being a blonde girl assistant, and a plant brought up from the audience, followed and suffered accordingly. They do some magic, conjuring and illusion work, most of this exposed by the would-be comedian, whose attempts at comedy are sad. They carry a lot of paraphernalia with which to accomplish their tricks, none of the tricks being startling. The last trick consists of Irene escaping from a big can filled with water, making her entrance through its top. This didn't even get a hand. Ward Bros. came on and had to wake 'em up, which they had a hard time doing, but succeeded finally. One does English comedy, and his description of a baseball game kept the

crowd in good humor. They finish with a sure-fire jazz yodel, bringing them off the applause hit of the bill. Hamlin and Mack, a singing and dancing skit in fullstage, with a special cloth, draped "eye" closed, and though it would make a good act for the middle of the bill, is not pitched right for a close. They open each inside of a phonograph box, singing, after which they go through a routine of smart songs and dances.

KEYES IS REMOVED FROM HOSPITAL BOARD

A. E. A. Representative in Chi. Not Named for Reelection.

Chicago, Jan. 19.
J. Marcus Keyes, local representative of the Actor's Equity Association, was removed from the board of directors of the American Theatrical Hospital, at a meeting of the board held Tuesday. Keyes had been a board member for more than a year. His removal was accomplished through the medium of a nominating committee appointed to choose board members for the American Theatrical Hospital for the term beginning Feb. 10. The committee was polled before its action was ratified on the one issue of Keyes.

The consensus of opinion of the entire board was that Keyes should not remain as a director. His removal, and the attitude of the rest of the board toward him, grew out of the action of Keyes several months ago in promoting an alleged benefit for a club house for an actor's club, in which the official name of the A. E. A. was ostensibly used for the purpose. No signs of any club has since appeared.

The Keyes benefit ran opposition to the American Theatrical Hospital Benefit, held around the same time. Keyes turned his program over to a professional solicitor to whom he gave 50 per cent. of the proceeds. The solicitor advised advertisers to steer clear of the Theatrical Hospital affair and turn the patronage over to the Equity benefit, which in two instances was done.

One of those with whom the Keyes solicitor did business notified the hospital he had telephoned Keyes about the matter, and Keyes had replied the Theatrical Hospital was of no help to actors, and was "a private graft." At that time Keyes was one of the American Theatrical Hospital directors.

The meeting at which Keyes was removed was the first held since then. Before the session started, the caucus committee named a nominating body, pledged not to present the name of Keyes for a place on the hospital directorate. Dr. Max Thorek, head of the hospital, is not a director.

TOM MOORE ARRESTED.

Chicago, Jan. 19.
Tom Moore, the vaudeville actor, for years of Tom and Stacia Moore, has been in the county jail here for the last ten days or so. He was arrested while playing the Hippodrome and charged with issuing a worthless check for \$20. Moore was attached a few weeks ago on a similar check for \$150 by his agent, Jack Fine, and assigned his salary. When arrested at the Hippodrome, Moore had played two days.

Protested Attachment.

Chicago, Jan. 19.
Wilbur Cushman was attached this week at the Hippodrome on a commission claim by his agent, Jack Fox. Cushman wired the N. V. A. protesting the claim.

Evelyn Watson closed her tour with the Ted McLean Players after a year on the coast, and will enter vaudeville with a sketch.

Dick Green, head of local I. A. T. S. E., is making a hard battle against pneumonia. He has been laid up for a week.

Arthur Conrad, western revue producer, has affiliated with T. Dwight Pepple and will produce the next Cadillac Revue for the Pepple office.

HART TIES UP ALL BEE PALMER'S STUFF

Agent Attaches Shimmier for \$6,000 Claim.

Chicago, Jan. 19.
Bee Palmer, the shimmying headliner, now has something to wiggle out of if she can.

Max Hart, the agent, attached her scenery, clothes and trunks, asking \$6,000 for commissions and managerial services. Miss Palmer shrugged her shoulders—with feeling—and said, "Hart must be crazy." She added he had been her agent, and that he had lent her a few little things, but had allowed her to use them. She is playing the State-Lake and hastily procured clothes and a house set.

"TOOTS" IN TRIANGLE.

Chicago, Jan. 19.
Mrs. Charles M. Hahn, formerly known as "Toots" Clark in vaudeville, has sued her husband for divorce, charging him with over-friendliness with Mrs. C. M. Becker. The Beckers shared an apartment in Evanston with the Hahns. The suit followed a hair-pulling match between the women after Becker had sued his wife and named Hahn.

TRUNK TRADE O. K.

Chicago, Jan. 19.
Oscar Herkert, of Herkert & Meisel, St. Louis, trunk manufacturers, who are to open a branch factory in Chicago, says business is booming and that the firm may shortly open another factory in New York.

Co-respondent, Mabel Bedwell.

Chicago, Jan. 19.
Mrs. George Jessell (Florence Courtney), named a Mabel Bedwell as co-respondent in her divorce against George Jessell, filed here. Mrs. Jessell is one of the Courtney sisters.

Blossom Seeley Records.

Chicago, Jan. 19.
Blossom Seeley has called off all vaudeville dates and goes east to make records for the Columbia, after which she will play Eastern dates.

Sophie Back at Circle.

Chicago, Jan. 19.
Sophie Tucker will return to Reisenweber's, New York City, opening there on Washington's Birthday, as soon as she completes her local vaudeville tour and cabaret work.

ENGAGEMENTS.

Bird Millman, "Midnight Frolic."
Ell Dawson, replacing David Adler, "Welcome Stranger."
Herbert Waring, "The Green Goddess."
Howard Lang, "Wake Up, Jonathan."
William Kerschell, "Tip Top."
Violet Henning, "The Night Cap."
Tot Quarters, "Midnight Rounders."
Sam Hines, Charles Halton, Ann Austin, Charles Brown, "The Haunted House."
Vivienne Segal, "Three Kisses."
Tom Powers, "Cognac."
Mary Jeffery, Jack Rafael, Horace Newman, "The Haunted House."
Edwin Nicander, "Tangerine."
Elaine Arnt, Billy Mason, John Keefe, "Jim Jam Jams."
Gosman Twins, Harry Laughlin, Harry Carroll vaudeville revue.
Miriam Folger with Sam Shannon.
Edith King, for "Cognac."
Cortez and Perry, Jeannette Dietrich, "Midnight Rounders."
Stewart Sisters, "Jim Jam Jams."

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ASSOCIATION BARS YOUNG; ALLEGES COLLUSION WITH PAN.

W. V. M. A. Agent Shares Apartment With Jack Fine, Pantages Booker—Young May Stop Agenting.

Chicago, Jan. 19. The Benny Young Agency was notified Monday that it was off the floor of the W. V. M. A.—Keith-Interstate.

This disbarment was the culmination of a series of incidents as a consequence of which the "franchise" of the Young agency had been hanging by a hair for weeks. About two months ago Young was suspended, but regained his welcome when he assured the heads that he was not interested in the First National Booking Association. Since then, John J. Nash says, he has been given information that Young not only was interested, but was the principal director. Another infraction named is that Young shares an apartment with Jack Fine, a Pantages-Loew booker, and that Young has been handling many of Fine's acts and Fine many of Young's acts on their respective floors by a secret arrangement which was tantamount to each having a booking entree into the other's field.

It was positively stated that the House of David Band controversy, which ended in Young's band touring the Pantages theatres, had nothing to do with the agent's dismissal, as Young was not the agent in that instance, but the manager or owner, and as he gave the Orpheum Circuit a chance to bid on the strength of a tentative acceptance by that circuit signed up the band to a play-or-pay contract which he had to carry out.

Young, though one of the newest, was one of the best known of the association bookers, owing to wide advertising and a personality which has built up for him a tremendous theatrical acquaintance. Not content to be a ten per center only, he has booked Chicago's biggest cabarets and handled large companies and high priced stars therein, as well as organizing the David band. His booking manager, Max Halperin, attended largely to the floor work and was popular there, being told after the severance of relations between Young and the booking offices that he would be persona grata if he made another connection. Halperin declined, electing to go with Young.

It is conjectured whether Young will continue as an agent, but if he should so desire it is said he has been offered privileges by Pan. Loew, Webster, Correll and other

independents here. He has about 30 working acts on his string.

Young categorically denied the announced charges, stating he and Fine, both bachelors, shared apartments to divide expense, and, while friendly socially, never discussed business and never "worked-together." He said he was accused of the P. N. B. A. connection because Arthur Esberg, who was vice-president of that short-lived concern, is now associated with him as a partner in the Marigold Garden entertainment venture. Young was far from bitter. Nash also stated that the office had the friendliest feelings toward Young, but could not consistently permit him to continue booking because of his alleged understanding with Fine. Fine is very close to the Ascher offices. The Aschers now have the West Englewood, which is immediate neighborhood competition to the Empress, an association-booked house, and that is believed to have caused the Young-Fine pot to boil over.

Young never really had a franchise. He was invited on the floor by Mort H. Singer a year ago last summer on a showing that he could bring new faces into local vaudeville. For a time he remained as he proclaimed himself, "A New Agent for New Acts," exclusively, but gradually developed into a general booking agent with old and standard as well as new offerings. He represented Sophie Tucker, Ted Lewis, Mary Bailey and many other cabaret stars as well, also retaining an interest, though relinquishing all management, in the ticket brokerage bearing his name. Young is one of the liveliest "mixers" in these parts, personally extremely popular.

W. & K.'S CHICAGO OFFICE.

Chicago, Jan. 19. Wagenhals & Kemper have opened Chicago offices with James F. Kerr in charge. The producing firm at present has a sensational hit at the Princess with a special company of "The Bat." The company was organized in New York, but rehearsed here, opening "cold."

The manner of putting the show over with special publicity and plenty of billboard advertising has put new life into the Princess. Patterson McNutt, who is handling the publicity, prevailed upon the critics to withhold the disclosure of "The Bat." The Princess, which has been at times a money loser, is at present doing the unheard of business of \$20,000 weekly.

HARRY FRIEND, MANAGER.

Chicago, Jan. 19. Harry M. Friend, formerly a well-known newspaper man of Chicago, has entered on a theatrical career. He has gone east as representative of several authors, among them Opie Read, who just finished a new play.

Friend recently returned from England, where he sold Mutt and Jeff cartoons, introducing these famous figures abroad. Friend proposes to manage authors and handle screen rights.

NEER ON HONEYMOON.

Chicago, Jan. 19. Homer Neer, manager of the Springfield office for Gus Sun made a flying visit accompanied by his bride, to Chicago. They are on their way to the coast, where they will spend a honeymoon.

SPORTS

A little inside dope on the wrestling game came to view the other day while a small gathering was messing about with coffee. One in the group was a former wrestler and when the forthcoming bout between Caddock and Lewis was mentioned he opened up with considerable information regarding the mat athletes not generally known—though suspected in many quarters.

The former active strong man pointed out the proof of his statements by the number of freak bets he had won and stated that his winnings were solely due to his inside knowledge of the game and comment that had been whispered to him out of the ozone by cohorts who indulge in the Greek pastime.

When questioned concerning a recent contest as to whether he thought it was on the level or not, he unhesitatingly branded the affair as a fake, holding up these incidents as the basis for his conclusion—that at one time during the match the loser had an armlock and scissors on his opponent that no one in the world could break out of if the applicant had wished to enforce it—and that the betting was 2 to 1.

Said the former wrestler, "What has been done, many times, but cannot exactly be classed as a frameup is for two men to enter a contest under an agreement to wrestle for a certain length of time and when that is up the best man is to win." This, he went on to say, was done regularly when the game was in its infancy here and the building up process was on. It was the policy of giving the public a run for its money with often it being understood that the two men would wrestle for, perhaps, an hour and 50 minutes or two hours and ten minutes before both battlers would cut loose with the end coming within five minutes after the real action had started.

There is no doubt of the popularity of wrestling in New York and there has been none since the days of the tournaments held at the Manhattan opera house but that it is a game where the greatest stalling can be done with the least possible chances of detection is also admitted. Therefore it should move those who are behind the mat contests to keep the sport clean and if it is found necessary to make the men drag it out over a stipulated period, at least allow the finishes to be on the level.

According to report, Governor Miller has an idea on boxing matches in New York state, that may go into effect when the Governor reduces his proposed consolidated sports commission to a working basis. It is that all bouts shall be limited to 10 rounds, without decision, leaving that to the newspapers if there is no knockout.

While the 10-round no-decision bout may not be as popular as the present system of rendering a decision, when no knockout occurs, the Governor is said to have an excellent reason for his conclusion, which at least foretells Gov. Miller either has been well informed or knows whereof he speaks that is, that decision bouts give a chance to the gamblers to get in their work.

It may be an odd coincidence but it is nevertheless true that a certain clique of gamblers have not lost a bet on any fight around New York since the Walker law became operative. The nearest this clique came to losing was on the one battle, when they switched a few rounds before the finish of that fight, and by giving large odds, with a draw barred, hedged off enough to pull them out even.

Patrons of fights, or the smartest of them, have commented upon three or four very peculiar decisions in the local ring of late weeks. Present fighting seems to approach closely the race track betting, where it is usually believed necessary to locate the wise money and follow it. That may be likewise requisite in fight matters, but the "wise money" in fights is harder to locate.

Variety is not a sporting paper and this department is maintained more for the information of travelling professionals, who are interested in sports as a rule and like to know what is doing in that branch in New York while they are away. Accordingly, those who may return are advised to be careful of making bets on fights from New York unless they

have sufficient and proper information to base wagers upon.

Prize fighting in New York state just now doesn't seem so far above what it formerly amounted to. There is plenty of propaganda in the papers but that runs for Sweeney as often as for anything else. Newspaper stuff looks as a rule and in the majority on no different plane than it did at some time in the past, concerning fights.

If the Governor wants no decision bouts, there is a way to handle that which will satisfy the fans and force the fighters to be on the level, also their managers and the promoters. That is to make the maximum length 15 rounds, no decision, with the alternative of any number of less rounds. It will oblige fighters who are on the square to take on the maximum number, 15, with the probability a knockout ordinarily will happen within that length or leave no question for the newspaper man to decide upon the winner, meanwhile cleansing the ring of stallers. It would be impossible for a fighter to successfully lay down before a knowing audience for 15 rounds. If main bout fighters agree upon 10 rounds or less, immediately there would be a suspicion something was wrong.

The current fight promoters appear to proceed on the hogging theory, gouging the public for the limit when they think they have a card, and holding out soft prices as an inducement for a flop set of bouts. Outside their fight clubs the promoters like to pose but inside they are much as they were.

Any time Benny Leonard boxes the bout is worth going miles to see and the great lightweight champion showed that once again at Madison Square Garden last Friday when he punched Ritchie Mitchell "to pieces," the referee stopping the bout in the sixth round. It was a battle that never will be forgotten by those at the Garden and it was acclaimed as the most sensational fight in years.

A truly thrilling, gripping, smashing first round that in itself was worth the heavy admission toll sent the crowd into a frenzy. Leonard went in to finish his man right from the bell. Three times he knocked Mitchell to the canvas and it looked like curtains for the blonde brawler from Milwaukee. Suddenly Mitchell whipped a left hook to Benny's chin and the champion went down. He didn't slip to the resin. He hit the mat with a thud, sitting down heavily. Amazed, he sat there for a second, looked over at his corner, smiling reassuringly to Billy Gibson, his manager, and Charlie Leonard, his brother. Gibson was moving his arm in unison with the referee. Leonard got to his knees and was up at the count of eight, at the screaming command of Gibson. The round was nearly over and Benny weathered it out. He knew he had been properly walloped, however, and later admitted he came near losing the championship.

Mitchell went to his corner with his right eye closed and thereafter the lamp never opened. When the fight was over both eyes were shut. During the second and third rounds Mitchell got to Leonard with rights and once the champ got in close and clinched. Leonard from then on fought more to his style. He boxed like the master he is. Repeatedly he hooked lefts to Mitchell's body and the blows had a vicious snap. This brought down the challenger's guard and like a flash Benny hammered to the face.

No sooner did the champion discover Mitchell to be tiring in the sixth than he tore in like a wildcat as he always does when he has his man in trouble. He rammed both hands to Mitchell's face, his terrible one-two punch landing with lightning rapidity. The westerner stood trying to defend himself in a neutral corner with only the ropes holding him up. A right smash turned him and he crumpled to the floor. Up at the count of nine Leonard again

went after him. Down for a second time and still a third. Mitchell arose but the referee stepped in between. It was the sixth time Leonard had felled him in the battle.

It was the class of Leonard that won the great fight. It was his own carelessness and overconfidence that resulted in his being knocked down for the count. Benny routes his battles, tiring his man, waiting for the right time and then never failing to rip in for the finish and never letting up. This time he figured that having knocked out Mitchell in seven rounds four years ago, he could repeat in one. When Mitchell was down the third time in the first round Leonard motioned for him to get up before the count was half through. That was not nice, and a few seconds later he got a receipt for it, Mitchell knocking him flat.

When it was all over, Leonard's brother, Charlie, jumped to the ring. Benny whispered to him and Gibson saying he didn't know what blow had sent him down. He walked to Mitchell's corner and told him he was a great fighter. Mitchell later said it was carelessness that cost him the fight. The chances are the men will be rematched.

The affair was under the direction of Anne Morgan, head of the Committee for the Restoration of Devastated France, a movement that dates from the war. It is said the profits to the committee will reach \$90,000. There never were so many white shirt fronts in the Garden for a boxing show before. Society was out in numbers and debutantes sold programs. The Broadway bunch and the leading sporting men added to the illustrious gathering. Tickets were sold at \$25 each, although the boxing commission has limited the top price to \$15. It was a charity session, giving the excuse for the boost. Leonard received \$40,000 for his appearance and Mitchell drew down \$20,000.

The semi-final was a fizzle and the referee took the patients out of pain by declaring the bout no contest. The principals were "Razor" Reider and a youth named Michaels. The former is a son of "John, the Barber," who has been touting the kid as an opponent for Johnny Kilbane. John's hopes went glimmering on the showing of his son. Michaels appeared to be getting the best of it in the fifth and sixth rounds, when the dancing match was stopped.

Babe Ruth is \$40,000 loser as a result of his recent barn-storming trip to Cuba, according to stories circulated via the underground.

Those in the know say Ruth was "taken" for the above amount by the well known "pay off."

For the benefit of the uninitiated, the "pay off" is a smooth confidence swindle that has been brought to the acme of perfection by certain grafters who have found the Pearl of the Antilles an ideal spot to demonstrate its infallibility as a separator of coin of the realm from the pockets of anyone desirous of fast action at the race track.

"The mob," after "building up" (Continued on page 27.)

"ELI," The Jeweler

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BURLESQUE DRESSING ERA SIGHTED FOR NEXT SEASON

Less Numbers for Choristers—More Expensive Materials—Expected to Improve Appearance of Production—"Sporting Widows" This Week at Columbia as Sample.

The signs of the times in burlesque are that next season on the big wheel (Columbia) there will be less "numbers" to a show with choristers, but more expensive dress materials.

This statement was brought out Monday while "The Sporting Widows" was going through its first matinee performance at the Columbia, New York. It's a John G. Jermon produced show. In one number all of the choristers paraded down a staircase in bridal costume. It made a stage picture. A burlesque producer near by commented upon it.

"This show has but six changes of costume," so Jermon told me, and doesn't that look it?" he said. "There's a wealth of dressing that says something."

"Next season you will see me doing the same thing. Less numbers and more expensive material in the costumes. I think it means a lot for the looks of the performance and you need not be surprised to see it generally adopted. I have decided eight changes should be the limit, but have each one of the eight count."

THE TEMPTERS

Jack Conn, a promoter.....Brad Sutton
Adam Souze, an escaped convict.....Charles Burns
Daredevil Ralph, an escaped convict.....Ted Quick
San Toy, a chink.....Leo Zorn
Reilly, a cop.....John Doe, a spender.....Ted Quick
Miss Vandergilt, society leader.....Miss Percie Judah
Elsie Cash, her friend.....Babe Lopez
Isabelle Cheatum, a debutante.....Gertrude Ralston
and
Abe Cohen, the plumber.....Bert Bertrand

"The Tempters" at the Olympic this week ranks as an average show, with the usual mixture of good and bad points that goes with that classification. Last season the show was operated by the late Chas. M. Baker. Lew Talbot produced and is playing it this season, through a leasing or sharing arrangement with the Baker estate. Bert Bertrand is the featured comic this season again. Another holdover is Gertrude Ralston, last season the prima, but this season the ingenue. All the rest of the cast are new. The scenic equipment is from last season's show, with nothing new added.

Mr. Bertrand is a Jew comedian of the standardized type in make-up, wearing the conventional crepe beard and derby hat. His method is considerably more modern than his make-up, distinctly up to the minute. He is a good dancer and sings well enough to get away with a comedy song. Here and there during the show Bertrand shows flashes of first-class comedy form, but for the better part he sticks to the cut and dried laugh-getting routine that has been the stock in trade of the hundreds of Hebraic comics that have preceded him in burlesque and vaudeville.

A "book" is programmed, with Bertrand credited with authorship. It's the usual fiction, consisting of bits, numbers and specialties. There are laughs in both sections, but just laughs, the comedy never reaching the stage where it produces anything that approaches the riotous. It's a clean show, neither Bertrand nor any of the cast resorting to even "spice" or ginger. Bertrand also produced the numbers. All passed nicely, but like the comedy, none rose above the average.

Charlie Burns is the second comic, doing a modified sort of "Dutch" with small black mustache and dialect after the regulation. Brad Sutton, straight, also does a character or two excellently. Sutton stands out in the first part, where he puts over a very legitimate bit as a "dope." This is played seriously in the main, with suggestion of travesty interpolated occasionally. Bertrand also shows to advantage in the dope scene. Miss Ralston likewise contributing to making the entertaining. She has the only voice in the show—a pleasing soprano.

Percie Judah, a statuesque blonde who is strong of look. I. the prima. Miss Judah has about four contralto

tones that are tuneful, but when her voice breaks to soprano, it is light and wavery. She wears clothes like a Broadway prima, this asset making up largely for vocal deficiencies. It may be that Miss Judah's songs are not pitched in the proper key to suit her vocal limitations. That, however, is a matter for the show leader to look into.

Babe Lopez, the soubrette, has a wisp of a voice, a cute lisp, and is of the chunky pony type that makes a nifty appearance in tights. She dances fairly, but puts over the numbers with a willingness that evidences a sincere desire to please. Ted Quick and Harry Candon other male members of the cast. There is a sort of jazz band specialty in the first part. They get a fair amount of jazzy melody out of the conglomeration of "instruments." Babe Lopez does a "Daddy" jazz number here, in cabaret style, assisted by the "band," and gets it over.

One thing is immediately noticeable—the eight girls in the front line of choristers. They're all young and all good looking. The 16 choristers on the whole are also a comely lot, and speedy workers. Two of the most tempting "Tempters" are Beatrice Beryl, the trim blonde and "Pony," and Billie Hahn, the shapely brunet, who appears with her in the panel scene.

The costuming is up to the average. With Bertrand and a cast that is individually good, it seems odd that "The Tempters" is not a better show. The answer seems to be the material and the lack of another woman of the soubrette type, in addition to Miss Lopez, to put pep into the numbers. Miss Ralston and Miss Judah each fill their respective niches nicely, but neither dances to any extent. The scenery does not show the wear and tear of two seasons, that might be expected, the show holding up well from a production standpoint.

Tuesday night is Amateur Night at the Olympic. The house was not quite capacity, but good for the cold evening. The amateur section produced plenty of laughs, but was a bit tamer than last week, the "acts" as a whole being too "good" to bring out the comedy remarks from the audience. The comedians that the extremely "bad" acts did the previous Tuesday night. It is a settled thing, however, that "amateurs" are a box office draw at the Olympic, remarks about the house, before the show proper started, disclosing that many had come expressly to catch the "amateur" entertainment. *Bill.*

TRANSFER CO-OPERATION.

Burlesque Men Talk of Organizing Trucking Business.

A move was started this week among owners of burlesque road shows to organize a co-operative transfer company, to handle the shows' baggage at the various stands on the wheel route. Baggage handling and scenery transfer prices have leaped to nearly triple what they were two years ago. It is pointed out that if each producer comes in on a co-operative transfer company the amount invested in trucks and equipment would be saved in one season.

The move primarily is intended to check the profiteering tendencies of the transfer companies, and the sponsors believe sufficient outside business could be obtained from other lines of show business to make the plan pay and even clear a little money for its promoters.

Letters will be sent out this week calling a meeting of burlesque men to talk over the matter.

SOUBRETTE SAVES HOTEL.

Omaha, Neb., Jan. 19.

Jackie Wilson, a soubrette appearing in a local tab act, and Jim Elliott, appearing in the same act, discovered and extinguished a fire in the Millard hotel here.

Young McIntyre III.

Wm. J. McIntyre, son of Jim McIntyre (McIntyre and Heath), comedian, with "Some Show" (American) has been ordered by his physician to take a six months' rest to build up his health.

Mr. McIntyre leaves the show this week. His successor has not been named as yet.

SPORTING WIDOWS.

M. T. Head Al K. Hall
Fulter Proones, his friend, Bob Startzman
Doctor Dopey George Weiss
Maida Moley June Le Veay
Iva Nut Gertrude Beck
Iva Nother Eugenie La Blanc
Phil Foute Frank Joslin
Light Dome Jack Babson
Waken Harry Ward
Grandmother Anna Ellis
Grandson George D. Weist
Granddaughter June Le Veay
Grace Margaret Ellis

Jacobs & Jermon present their 1920 edition of the "Widows" at the Columbia this week, featuring Al K. Hall, the elongated loose, putty-nosed, funmaker who has developed into one of the best recent comedians in burlesque.

Hall is surrounded by a cast that doesn't set the woods on fire and he deserves a world of credit for holding up the comedy end; in fact, making it overlap so that the minor deficiencies of the cast don't become important.

Another factor that excuses personal shortcomings in some of the members is the excellent production, both as to costumes and scenery, that Jacobs & Jermon have given the show. The book also is a strong factor for which Douglas Leavitt, also A. Douglas Levitt, also Abe Levitt, is credited with authorship.

The piece is titled "Simple Simon, Jr.," but the title has no bearing on the first part of the show. Doctor Dopey's Sanitarium is the background for scene I and Hall makes an immediate impression as M. T. Head, a "nut" in his first number, "Bimbo," a pick-out affair. After that it was easy sailing right through to the race track scene, from which the burlesque derives its title. In this scene Hall, as the owner of Simple Simon, Jr., a race horse, substitutes for his jock, who is ill, and wins an imaginary race by lapping the field, as described by George Weiss, the corkslinging juvenile straight.

Weiss, in addition, is prominent in a specialty with June Le Veay, the ingenue. They do a double song routine with Weiss at the piano, getting three numbers across to big returns through Miss Le Veay's sterling soprano voice, and the young man's salesmanship, which offsets his vocal limitations.

Other specialties are the Rex Trio, a passable male singing combination and a slinging and dancing offering of Eugenie Le Blanc. Opening in a sweater and skirt for an indecipherable tough lyric, the soubrette makes a quick change in view to knee-length dress and cap and follows with some hard shoe stepping and "hoch" steps that just passed. She should eliminate any attempt at any style of dancing that requires graceful carriage or kicking.

Hall, in his dancing specialty, assisted by the Seven Jazzers, four cornets, two trombones and a horn, opens as the leader of the musical aggregation and then hops to his hard shoe hoofing. He stopped the show in this bit and also made a distinct impression in another scene with an impromptu snake dance travesty.

Most of the business was new, several scenes registering strongly, one in particular deserving special mention. It was in "one" labeled "Entrance, Jamaica Race Track," a drop in "one." Hall and Bob Startzman, who did a tramp character throughout, are trying to beat the gate. The gate man has a badge hanging on his coat which Startzman unspins and transfers to his own, getting in. He returns a moment later and slips Hall the badge, at the same time asking for a return check, which is refused, whereupon he decides not to come out. Hall pins the badge on, and after passing the gate man, drops the badge at the latter's feet, telling the doortender he has dropped his badge. The latter picks up the pasteboard and thanks the "crasher," who proceeds into the race track. Weiss handles a "tout" role in this and the next scene in clever fashion.

The costume flash of the show was scene VI in act II, "Peacock Alley," a full stage arrangement, with a staircase which the choristers descended for a fashion parade, all beautifully gowned as brides, pages and bridesmaids. The comedy touch here came near the finale, with Hall as a "dame" making his descent attired similarly, his face hidden from the house by an ostrich fan.

The chorus of 18 are a good looking bunch and average up with the wheel standards. Some of the girls worked as though recent additions, but the troupe as a whole slid through the numbers in fairly graceful fashion.

Gertrude Beck, a shapely blonde girl, with an average singing voice, made a pleasing figure in tights and handled lines acceptably, with Miss La Blanc trying to register in the soubrette role and not quite making the grade.

The rest of the males were Frank Joslin, Jack Babson and Harry Ward, who handled minor roles and did a specialty as the Rex Trio.

Another scene worthy of mention was "An Old Fashioned Home," with the choristers attired in hoop skirts and the scene depicting the interior of an old home with a drop showing a winter scene with a church in perspective.

The vocalizing here was especially good, the old time songs sung by Weiss and Le Veay getting solid

MUSICAL STOCK IN K. C. TRIES OUT NEW PLAY

Company Presents a Local Writer's Offering.

Kansas City, Jan. 19.

The Hi Jinks Musical Comedy Co. will offer as a feature for its sixty-sixth continuous week at the Empress theatre, commencing tomorrow, "We Want a Divorce," written especially for the company by Margaret E. Echard, a Kansas City playwright.

The Hi Jinks company is headed by Al and Lole Bridge and has proven that musical stock at popular prices can be made a winner here.

Some weeks ago it was announced that the organization had changed its name to the Popular Musical Comedy Co. on account of a complaint made by Arthur Hammerstein, who owned the title "Hi Jinks," but the advertising still features the title in question with the exception of the display matter in one newspaper where "Popular" is used instead of "Hi Jinks."

DROPS AVENUE, DETROIT.

American Shows Can't Repeat in Detroit.

The Avenue, Detroit, drops out of the American wheel route Feb. 6. Irons & Clamage, the lessees, will play burlesque stock in the Avenue beginning on that date. The American show will continue to play the Cadillac, Detroit, for the rest of the season. Next season they will go into the Avenue again, the latter replacing the Cadillac, which will be dropped.

At the beginning of the season and for several weeks after, it was found profitable for the American wheel to have two houses in Detroit (Avenue and Cadillac). About Nov. 15 or so business began to drop in Detroit, the slump in general mercantile conditions affecting all local theatricals.

Up to a week ago none of the American shows repeated in Detroit, a different show going into both the Avenue and Cadillac each week. As a result business was not materially affected in either house. Last week, however, the American wheel routings reached the point where it was necessary to begin repeats of shows at the Avenue, that had played the Cadillac earlier in the season and vice versa.

The break created on the American route by the falling out of the Avenue, between the Empire, Cleveland, and the Academy, Pittsburgh, will remain an open week for the present.

ANNOUNCEMENTS STOPPED

No "Next Week's Attractions" from the Stage.

The Columbia Amusement Co. will send out instructions this week to all house managers on the Columbia circuit to the effect they are to forbid any advance agent, company manager or member of any company hereafter from making any sort of verbal announcement or otherwise from the stage with respect to "next week's" attraction. The reason for the order is because of the practice of several agents speaking from the stage and telling the audience their show is "the best show in burlesque," etc.

WASHINGTON HOUSE REOPENS.

The Capitol, Washington, the new house built on the site of the old Lyceum, will open as an American wheel stand Sunday, Feb. 13 with Jacobs & Jermon's "Grown Up Babies." The Lyceum was gutted by fire a year ago, and at first it was the intention of the District of Columbia Amusement Co. to reconstruct it from the ruins standing. Later it was decided to put up an entire new structure, which resulted in the Capitol.

The capacity will be 1,800.

BURLESQUE CHANGES.

Three Jolly Bachelors, Merrigan and Howarth, joined the "Mads of America."

returns. The Rex Trio offered "Miss the Old Folks Now," but sounded a trifle flat, doing much better in their later specialty, with the ensemble harmonizing.

The entire company in this scene were in period attire and the good looking set as a background made it a welcome diversion for a burlesque aggregation. *Con.*

CONTINUOUS FLOPS AT HAYMARKET, CHI

Second Burlesque House Reverts to Original Policy.

The Haymarket, Chicago, stopped the continuous show policy plan Monday, in operation there as an experiment, in conjunction with American wheel attractions, since Dec. 18, or thereabouts. The Haymarket, like the Bijou, Philadelphia, where the continuous idea was tried out for two or three weeks, and dropped last week, played five vaudeville acts and a feature picture, in addition to the burlesque, starting at 1 p. m. and running through until 11.

It was found after a trial neither of the houses did sufficient extra business to warrant the added expense. In the instance of the Bijou, Philadelphia the location being off the main artery of traffic, was ascribed as the reason for the non-success of the continuous idea. No one at American headquarters seemed able to figure a reason for the flop of the continuous at the Haymarket, except that the audience just didn't come in at the supper show.

Both houses will continue the former regular two-a-day burlesque policy with the American shows.

While the vaudeville was dropped this week the feature picture was retained at the Haymarket, the show opening with the film. The vaudeville and supper show however, is definitely out.

COLUMBIA BUSINESS GOOD SINCE HOLIDAYS

Burlesque Wheel Universal Reports Patronage Holding Up.

The business on the Columbia wheel of burlesque, since the holidays, has held up with the spirit of that period.

Last week, the second following New Year's, was no exception, it was said, the flood of patronage being universal at all of the Columbia's many stands.

BEDINI GETS SUMMER SHOW.

It was definitely settled by the Columbia officials this week that Jean Bedini would produce next summer's "Summer Show" at the Columbia, New York. The show will be principally made up of the present "Peekaboo" company on the Columbia wheel, but with a new book and added people in the cast.

Among those already engaged for the Bedini Summer Show are, Cliff Heckinger and Landell Sisters. They were placed through Harry Bestry's office.

BOOSTING "AMATEUR NIGHT."

Sam and Dave Kraus, managers of the Olympic, New York, playing the American wheel shows, are three-sheeting a notice for their "Amateur Night" recently in Variety. The poster will carry announcement of the event, a page reproduction of the Variety notice, and will be posted throughout the city.

ILL AND INJURED.

Helena Warren of the "Dance Shop," San Francisco Orpheum, broke a blood vessel in her leg last week while selling papers for a benefit from a police patrol wagon. Miss Jeanette Hackett, who is featured in the act, doubled in the role.

"Little Miss Vamp," at the San Francisco Orpheum, suffered the loss of one of its members when Jean Lane sustained a broken kneecap. Tessie Darling, formerly with the Morgan Dancers, who has been residing here, replaced Miss Lane.

William Vidocek (Haynes and Vidocek), a vaudeville agent for the past year, is reported very ill. LeRoy Hartt (LeRoy and Mabel Hartt) is ill in St. Louis.

A. M. Bruggeman, owner of the Empire, Hoboken (American wheel), has been seriously ill for the last two weeks with spinal meningitis in St. Mary's Hospital, Hoboken.

A member of the Morates Troupe, doing aerial gymnastics, fell from the rigging while the act was playing the concert at the Casino, Brooklyn, Sunday night. The curtain was rung down, it being the last act. The man is reported not seriously injured.

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Billy Halligan sailed Saturday for England. Just why, Bill didn't know before he started. Walter Percival and Sam Mann left on the same boat. That is how it happened. The previous Monday Bill came in from the Coast, where the Woods show he was with had closed. Thursday Percival mentioned to Halligan about sailing and suggested Halligan go along. Bill had no idea what he would do when he got there, but before leaving had secured a stateroom with parlor and bath at the minimum rate. Percival mentioned Halligan could bunk in with himself and Mann, but Bill said he couldn't travel without a bath. To make good on that statement, he "fixed it."

The long pending action of Mme. Morrell, professionally known as Fred de Grassac was disposed of last week, when the Circuit Court of Appeals confirmed the decision in her favor won in the lower courts. The case has been hanging fire for about five years. Mme. Morrell started action against Harry D. and Robert Smith, alleging they tried to oust her from the rights of one-third of the royalties for "Sweethearts," a musical play. Judge Manton handed down the decision affirming the judgment in favor of Mme. Morrell to the sum of about \$2,000, which money has been held in escrow since the original action. Nathan Burkan represented Mme. Morrell.

Alexander Carr was due to sail for England, Thursday, (Jan. 20), to present his act, "April Showers," over the Moss Empire circuit, for the remainder of the season. Wednesday there was some difficulty in locating Carr's passport, though assurance from Washington had been received that the actor would be able to sail. The Emperor landed here Tuesday, and despite that fact the officials claimed the liner would pull away from the pier as scheduled on Thursday, which constitutes somewhat of a record.

At a meeting of the Playwrights Club, to be held at the Hotel McAlpin this evening (Friday), a new play will be read by Miss Chalmers, the author. The title has not been announced. The meeting previously had been arranged to be held in the rooms of the Society of American Dramatists and Composers, 148 West 45th street.

A letter, written by Dorothy and Joseph Foley, children of Joe Foley, vaudevillian, requests members of the profession to try to locate the actor. He left with an act booked by Ed. A. Wilson just before Thanksgiving and was last heard from in Rome, N. Y. There, it is said, he wandered away from the theatre where the act was playing and has not been heard from since.

A marriage license has been issued to Fred Roycroft, musical agent, and Evelyn Sorlin, vocalist.

Charles J. Winninger, actor, has been discharged from bankruptcy.

Wolpin's Bakery and Restaurant Inc., 1216 Broadway, has settled with its creditors on a basis of 25 per cent. Its liabilities were \$30,250.

Sol Meyers, last season manager of "Social Follies" (American Wheel), has been appointed manager of the new Rialto, Allentown, which Max Spiegel is building in that city. The Allentown Strand will seat 2,800 and will play a policy of pictures and concert similar to the Strand, New York.

Virginia Fissinger will be featured when "Jim-Jam-Jams" takes to the road despite Elaine Arndt will have the leading role. The new company is rehearsing now and is scheduled to open Feb. 7.

Harry First, special representative of the stock brokerage firm of J. C. Taberner & Co., will have charge of its branch office now located in the Romax building at 245 West 47th street.

TOMMY'S TATTLES

By THOMAS J. GRAY

President-elect Harding, the new stage manager for the White House, says he wants his entrance simple. He says he wants everything about the place simple. He'll find that most of our Senators and Congressmen have always been that way.

The first "Blue Law" put before the New York State lawmakers calls for a "Shaveless Sunday." Is Bert Levy in on this?

The new Governor of New York State says that the Volstead act must be enforced. What was that Volstead act?

English steamships leaving New York advertise: "The bar is open after you pass the Statue of Liberty."

If Harding's idea of making things "simple" should be taken up, we may see—

Acts that take no bows.
 Acrobats that do not try to sing songs.
 Dog acts that do not have monologs.
 Monologists who do not recite.
 Sister acts that do not wear false curls.
 Comedians that do not call the audience "folks."
 Agents that send "paid" telegrams.
 Scenery that has something really clever in front of it.
 Actors who do not take off kid gloves on their opening speech.
 Girl acts with funny comedians.
 Actors who write to people who review them.
 People on the stage who put a "patent leather" shine on their hair.
 Singers of songs who don't ask the audience what they want.
 House managers who really come back on the stage and encourage the actors working on the bill.
 Black face acts that do not take off their wigs.
 No trapdrums.

Automatic telephones soon in New York. They will give telephone users a chance to swear at themselves.

Those navy officers lost in the balloon must have felt like an act on the small time. They landed and went big, but did not know where.

One navy man hit his pal because his wife published one of his letters. If vaudeville agents published the letters they receive—well!

Congress wants to cut down the navy. Guess they saw one of those "sailor" female impersonation acts.

Wonder who lets our navy be put in such a bad light?

The army holds another good record. It is away behind in female impersonators.

President-elect Harding wants a good farmer on his Cabinet. Why not pick out a good "rube" comedian?

Did you save any laughs during "Thrift Week?"

INSIDE STUFF

ON LEGIT

No one appears to have heard the outcome of the arbitration matter placed before the Equity by Nora Bayes against Julius Tannen. Tannen had a run of the play agreement for the Bayes show. Miss Bayes barred him out of the theatre, after having taken Tannen's own material for an understudy, thereby presumably saving around \$500 weekly in the salary list.

Tannen is said to have agreed to arbitration. The Bayes complaint from accounts was that Tannen did not report to the theatre one evening at 7:30, as his contract called for, though Tannen was on hand to pick up his first cue, missing none of the show.

In submitting arbitrators, Tannen had Brock Pemberton on his list. Miss Bayes is reported to have asked who Pemberton was. One could almost tell how long Miss Bayes had been off Broadway, as since she left Pemberton has placed two big hits there, which are still running. She also wanted to know who Bugs Baer was when Tannen suggested Baer could do something for "The Family Tree," which he did.

But the reason behind the Bayes-Tannen row seems a dead secret between them. One story says Tannen sort of put it over on the star, who discovered it later on, much to her annoyance. The story says Tannen rewrote considerable of himself into the show. His entrance occurred late in the first act, on the line of Miss Bayes' "Where's Tannen? You can never be certain whether he will show or not." Tannen wrote that in, also wrote in dialog referring to himself twice before that, previous to his initial appearance. So when Tannen did show, he had firmly implanted himself with the audience and usually got a larger entrance reception than the star. When Miss Bayes finally became convinced Tannen was a great writer for Tannen, the breach started that afterward developed into Equity arbitration.

"Sally" is held solely by Flo Ziegfeld, Jr., according to information. Ziegfeld is reported to have offered his partners, A. L. Erlanger and Charles Dillingham, an interest in his forthcoming production that would star Marilyn Miller, but Erlanger and Dillingham walked out on the proposal, leaving Ziegfeld with his best piece of property as his sole property. Being his sole property, "Sally" becomes Ziegfeld's best through having not split over it, and it's the outstanding hit just now among the Broadway attractions.

The Eddie Cantor show, "Midnight Rounders," now in Boston, keeps up its amazing gait. It's Cantor's first starring engagement, and he is under a Shubert contract. The Shuberts made a separate agreement for the "Rounders" with Cantor. His three-year contract with them calls for \$1,400 weekly. For "The Rounders" they gave him 10 per cent of the gross and 20 per cent of the profits. As Cantor played to nearly \$90,000 in three weeks at Philadelphia, when the show first started out, that meant more afterward than it did before.

Cantor gave Al Jolson a great race in Philadelphia, Jolson following Cantor in. While Jolson, with "Sinbad," went ahead of the "Rounders" highest gross over there, the Jolson show, "Sinbad," had the advantage of an extra holiday performance and an increased scale.

Cantor will likely remain in Boston for eight weeks, anyway. He is doing around \$25,000 weekly there. His show may not come on Broadway before next season.

A peculiar case of splitting up show money was in evidence recently in Baltimore, when three musical shows, all with reps, did less than \$40,000 on the week, with the best gross of the three \$14,000.

The recent story in Variety about the "baby scene" in the "Follies" being edited when the show opened in Chicago, and W. C. Fields replaced

in the scene by Bernard Granville (Ray Dooley playing the baby), seemed to spread the impression Mr. Fields had been at fault.

The incident came up through a review of the piece written in a Chicago daily. That has an inside story, also from information, but no bearing on the present subject, which is Fields' repulse in the profession. Flo Ziegfeld is particularly desirous of having the impression corrected through his regard for Fields. Ziegfeld says in the seven years Fields has been with Ziegfeld shows there has never been an action committed by him that Ziegfeld would not want his youthful daughter to see. The same goes for Fields before he went with "The Follies." Always a humorist of standing, his work while in vaudeville was noted for its cleanliness. No one who knew Fields would suspect him of anything else.

The chances are that when Ziegfeld, now in Florida, returns to New York and learns of the impression in some quarters, though that impression may have been inspired, he will issue a statement in vindication of Fields, if that should be thought necessary, which it isn't.

There's a new legit show out that expects to reach Broadway quite shortly. It will have to be wholly reproduced in equipment before making the big city. Everything else is reported as favorable, but it is said the production end couldn't outfit a turkey burlesque troupe. It is accounted for on the presumption the producers fell down on the money end just recently before leaving New York for the opening stand, with the production still held in New York by the makers, awaiting the remainder of the balance due.

Here is news for the hatters. A new playwright is offering to buy hats for every man in the world, if his play is not a success. The author is Frank Kleber, and he resides in New York. His play is entitled "Men of Fame," a historical comedy-drama of the Napoleonic period. The scripts Kleber is sending about are perfectly typed on pages about five by seven inches, with color plates and complete directions for production and costuming.

Mr. Kleber's preface, which follows, shows that he is something of a certain playwright. He says: "The author as a Pretender to the Throne of Shakespeare has made in this play the greatest attempt at originality in literature since the days of Adam and Eve. It is a character play of fact and fancy; the historical characters are humorously drawn with a light touch and with sincerity and understanding."

"Every word in this play is backed by thought, and no cheap heroics and quick drama will be found in it; but life, practical idealism, and charm. The play follows regulation dramatic lines only to turn from them, and so making a play novelty can learn from."

"It is equipped with an adjustable appeal from the lowest to the highest brow. If a flaw of any kind can be found in the play, I will buy every man in the world a new hat, and a good one at that, which I think is a fair guarantee of its worth."

G. M. Anderson is no longer a member of the Producing Managers' Association. The circumstances which caused the P. M. A. to eliminate him were in connection with the stranding of his "Frivolties." It is said. Four other members in addition were reported "out."

Legitimate stage producing today doesn't seem so much of a matter of money as of nerve. One firm with shows now out is preparing to send on another to rehearsal, without having paid the bills due for the others.

INSIDE STUFF

ON VAUDEVILLE.

The reinstatement of Rose & Curtis to the Keith office booking floor did not actually occur until Monday last, though published in Variety last week as having happened the previous Wednesday. It was that publication that caused the postponement or whatever it was of the firm's return. Agents when ordered off the floor for matters pending investigation by the office are not supposed to talk about those matters, especially to newspaper men. When Rose & Curtis were suspended, Variety carried a detailed story, leaving the impression so much detail could only have been obtained from a member of the suspended firm.

Wednesday of last week when Rose & Curtis were informed they could return to the Keith floor, they were told to drop in the Keith office Friday (Jan. 14) for the final confirmation. They were also advised to cease "giving out interviews." That Friday morning Variety carried the story of their reinstatement, with the supposition following Variety had secured the news from one of the firm, since the Keith office had not announced the reinstatement up to the time Variety went to press.

As a matter of fact, neither Rose nor Curtis was concerned in either of the stories Variety printed about them in connection with their Keith office suspension. They were reinstated when this was made clear to the Keith people. Variety published its story last week by inference, often happening about Variety's press time when it becomes too late for positive confirmation. The inference had been taken through certain underground channels by which news travels, and as these channels had proven correct in the past, there was no reason to doubt them about the Rose & Curtis matter.

When the matter of Rose & Curtis' delayed reinstatement spread among the agents, it gave them a scare over saying anything regarding news matters that they usually have knowledge of. The Keith office, though, had nothing against Rose & Curtis for legitimate news items; it was only its impression Rose & Curtis had spoken of their reinstatement before it actually took place.

Up to now there is no rule in the Keith office against agents giving out news matters in connection with their acts, but it might be said Variety has heard the Keith office dislikes agents mentioning salaries when these items are given out. It may also be said an agent seldom gives the amount of salary to a Variety reporter. That is often picked up elsewhere, and only as often published when the person involved is of some general importance, or the matter of salary is essential to the story.

The "inside stuff" re big time and small time agents has been shrouded in darkness up to now. There is no question but there have been big time and small time agents "standing in" together, but just when or how is never known. The blanket suspicion though falls on the innocent as well as the guilty, so it behooves the big time agents to watch themselves in the handling of small time acts when transferring them to the big time.

The customary way for the small time act, seeing an advancement to big time in prospect, is to go to his small time agent, tell him the facts, and offer to continue the regular weekly commission if not interfered with in his big time quest. That gives the act two agents, small and big time. The increased salary expected on the big time is looked forward to as ample to cover the cost of the small time agent, although after a few weeks the act, then a big timer, frequently grows weary of paying two agents. It has been known where an act has had to pay three agents in this way, for, excepting on the big time, an agent is allowed to place an act under contract.

The undisputed fact that a small time act going on the big time invariably secures an increase of salary leaves the suspicion among the big time executives the agents "stand in" to force up the price.

Off-side booking on the big time dates back to the early days of the agents booking with the Fox office, to fill in open time for acts, then denying it when questioned. From that to the small time, placing acts there for hide-away weeks, and again to dealing with small time agents under an understanding, for the booking of turns, either way, was a simple matter. The agents were not fooling anyone, but they just couldn't be definitely caught at it; that is, the big time men couldn't fix it on the (Continued on page 13.)

EQUITY CHARGES OVER CHORUS GIRLS

Chorus Equity Actual Complainant to P. M. A.

The Actors' Equity Association filed charges against the Shuberts Thursday last week, charging the firm with discrimination in violation of the strike agreement of Sept. 6, 1919, and asked the Producing Managers' Association to expel the Shuberts from membership. The claims were presented to Sam H. Harris as president of the P. M. A., and a detailed story was given out at the A. E. A. headquarters to reporters from the daily newspapers called in by A. E. A. officials.

The P. M. A. called a meeting Friday to consider the representations, and a committee from the A. E. A. was then asked to the managerial association's offices. A general denial was made by the Shuberts, and the matter was set over for final consideration until Thursday (yesterday).

The charges of discrimination against the Shuberts relate to members of the Chorus Equity Association and holds no charges by any member of the A. E. A. itself so far was brought out at the meeting.

It was alleged riders were attached to the contracts given Chorus Equity members setting forth that where there are over eight performances in any week the chorister is to receive \$5 additional instead of the usual one-eighth of a week's salary. Though there might be several extra performances there would be nothing paid over the extra \$5. It was further alleged that when choristers made complaint against the rider contract they were discharged, which gave basis for the claim of discrimination.

The closed-shop angle was mentioned. From one source it was stated the A. E. A. committee disclaimed any intention of such an issue to the charges against the Shuberts. Another manager present said the committee from the A. E. A. made no answer. One manager asked the A. E. A. committee if the suggestion of expulsion of the Shuberts was not an opening wedge for the "Equity Shop."

When the A. E. A. committee was asked why the matter had been given to the newspapers before being acted on by an arbitration board the answer was that it (A. E. A.) had been misquoted in other matters and it was thought best to give the story out for protection. It was later conceded the A. E. A. was within its rights by not asking for arbitration of the matter prior to publicity because of the fact that there is no arbitration clause in the Chorus Equity agreement and the P. M. A. (a separate agreement from that of the A. E. A. and the P. M. A.). The reason the arbitration clause was not inserted in the Chorus Equity agreement was designed to eliminate waits by choristers on salary claims.

The agreement between the P. M. A. and the A. E. A. does not provide for the expulsion of any member of the latter association and likewise carries no provision for expulsion from the P. M. A. The agreements calls for disciplining any actor violating the terms of the agreement and disciplinary measures would attach against a manager by the P. M. A. if found guilty of violating the terms.

The Shuberts, in making denial of the allegations, promised to show their books in defense. A meeting of the Shuberts and an A. E. A. committee with representatives of the Chorus Equity was held early this week. This will precede the meeting between the A. E. A. and the P. M. A. on Thursday.

Last week's meeting was of the arbitration committee representing the managers and the A. E. A. The P. M. A. committee is Arthur Hopkins, William Harris, Jr., Arthur Hammerstein, A. H. Woods, Edgar Selwyn, Alfred E. Arons.

The A. E. A. committee is John G. Emerson, Frank Gillmore, Dorothy Bryant (executive secretary of the Chorus Equity), Paul Dulzell and Paul Turner, the latter counsel for the A. E. A.

The Equity is reported to have some other matter in connection with the Shuberts that may or may not come to light, following the disposal of the Chorus Equity charges.

THE LION IS THE ONLY THING IN
EVA TANGUAY'S

ACT THAT IS TAME.

DEARTH OF GOOD PLAYS WORST IN 35 YEARS. PRODUCERS SAY

This in Spite of 1921 Plans Shelved and Current Activities Curtailed—England Has Famine of Stage Material and Falls Back on Revival of Old Successes to Fill Need.

With the present theatrical year half gone, and plans for the ensuing season being tabled, the producing managers of the country report a play market more barren comparatively, than it has been during its 35 years of existence.

Foreign conditions are even worse, England leading in the famine, as the presence on the current boards of London of no less than eight revivals, some of hoary vintage, attests. The other continental producing centres are almost in total eclipse, save France, which is struggling bravely for emergence from its black war blight, but so far only lamely succeeding.

The managers' production sheets for next season do not, so far, tally up a round score of plays, and of these 75 per cent. are adaptations or of foreign make. The American producer says the native playmaker is laying down "cold, that London will give us very little material for several years, and the other countries less.

Among old friends in today's list of playbills in London are "Charley's Aunt," aged more than a quarter of a century; "The Private Secretary," another antique, and "A Midsummer Night's Dream," which goes back a little further. Revivals of more recent memory now playing there include "Fedora," "Peter Pan," "Milestones," "The Garden of Allah" and "The Great Lover."

The resignation within the week from the Theatre Guild producing combination of Emanuel Reicher is due directly to the empty play safes of the affiliation, "Hawthorne," with which the guild designed following Shaw's "Heartbreak House" at the Garrick being voted a cripple after a good close-up by the guild's board, and nothing good enough ap-

PLAY IN FRIARS.

Three-Act Piece at Frolic for William Wood.

For the first time in the history of the Friars a three-act play will be given in the Monastery on the occasion of the first frolic of the season, dated Feb. 7. The frolic will be in honor of William Wood, manager of Keith's Hudson, Union Hill, N. J., a stock theatre.

The piece is called "Show Me," written by Sydney Toler, who first gave it the title of "Growing Pains." It was twice played by the stock company at the Hudson and is regarded as having a chance for regular production. Admission to the frolic will be free to club members. Guests will be charged \$5 each.

Sunday night next the Friars will tender a beefsteak dinner and dance in the Monastery to Marilyn Miller and Leon Errol, co-stars in "Salvy." Women will be permitted to attend.

NEW GAITES SHOW.

"Take It from Me" Backers Behind Venture Slated for Spring.

Joe Gaites is preparing a new musical show designed for opening in the spring. He will have the same backing supplied for the producing of "Take It from Me," Messrs. Goetschius and Simmons, wealthy steel men, of Pittsburgh, and a doctor of chemistry who resides at Great Neck, L. I., form the trio of Gaites backers.

CONTINENTAL "SUNDAYS."

The Palais des Art Bureau has taken over the management of Lydia Lipkowska, a soprano; Piatro-Borisoff, violinist, and a Jewish cantor. The bureau is a new organization formed to promote "continental" Sunday concerts, described as musical recitals of the lighter kind and not operatic.

The bureau is incorporated, and has for its backers Ivan Rankoff, Gustav Nassauer, V. A. Delfinsky and Jennie Carp.

pearing in plays submitted and honeycombed.

Managers are professing optimism and denying a famine probability, but the facts remain, the playmaking field has never been in so anaemic a condition.

Plays were piled high on managers' desks in the days of even 10 years ago, the days of Clyde Fitch, when Fitch, William Gillette and Augustus Thomas were vying in this country with the products abroad of James Barrie, Haddon Chambers, and Henry Arthur Jones. Prolific was the word in those heyday years of the writers named, with "Too Much Johnson," "Mrs. Leffingwell's Boots," "The Truth," "Secret Service," "The Earl of Pawtucket," "Nathan Hale" and "Beau Brummel" coming from the native playwrights with little interim.

The plaint of the native play producer is that the newer crops of native playwrights are lazy. They point to the flash-in-the-pan activity of Eugene Walters, Willard Mack and Max Marcin, and the famine season: between, Walter being now in pictures, Mack back in vaudeville and Marcin turned producer. The producing managers make the flat charge America has no longer a playwrighting guild in the same sense other countries have, and refer to the last ten years' list of plays produced in this country by American writers, lists that show only the sporadic reappearance of the same name, lists that offer no native parallel.

The complaining managers aver

FOKINE STAGING.

May Go to Paris for Beretta—Has Dancing School.

Fokine, of Fokine and Fokina, the ballet dancers, who is considered the brain behind the advanced Russian ballet school, may go abroad next summer to stage an entire production for Raphael Beretta to be presented in Paris.

The dancer is probably better known to the profession for having arranged the ballets in "Aphrodite" and "Mecca." Undertaking the direction of an entire production is deviating somewhat from his usual procedure, which is that of handling ensembles and ballet numbers.

Recently Fokine opened a school of dancing on 72d street, to which he will apply most of his time, though that will not interfere with his concerts.

H. B. Marinelli is handling the negotiations for his venture to Paris in the interests of Beretta.

KLAW'S OPENING SHOW.

Possibility of "Ghost Between," as Attraction.

John Milton is reported to be the logical man who will succeed Taylor Holmes in the leading role of "The Ghost Between." Holmes is declared to be definitely out of the cast.

The piece seems certain for the Belmont when ready to open in New York, but there may be an extension of time for postponing the initial performance if a possibility presents itself of being able to combine both the opening of Marc Klaw's new theatre with that of the "Ghost."

DILLINGHAM'S CORPORATION

Albany, N. Y., Jan. 19. Charles B. Dillingham is one of the directors of the Mason Opera House Corporation, just incorporated. Jules E. Maestbaum, of Philadelphia, and Joseph J. Bickerton, Jr., a lawyer, of New York city, are the other directors.

The corporation will engage in the general amusement business. The capital stock is \$50,000, and the company begins business with \$15,000. Of the 500 shares of stock, par value \$100, Dillingham holds 112, Maestbaum 3 and Bickerton 1.

our playwrights attack the field as they might a stock gamble, as an avocation, not as a profession. Pinero and Galsworthy of the alien school, they accept as the nearest approach to the inspired cults that have made the art of playmaking an enduring museum.

Summarizing their charges of native apathy, the managers say pecuniary returns were never so attractive for the writers, and reel off records of royalties running in not a few instances to a half million dollars, with quarter million authors' takes not uncommon, and authors' bits of a hundred thousand on a single play noticeable here and there, at the scale of 5 per cent. of all receipts to 7½ and 10, "The Merry Widow" scaling a half million for the authors, "Madame Sherry" a quarter of a million; "Florodora," ditto; "The Sign of the Cross," a half million during 10 years presentation, and "Buddies," a present day hit, already checking up more than a hundred thousand for its writers, besides "East is West" and other latter day successes.

The writers confronted with the native managers' strictures plead guilty on all counts, but say the managers err when alleging the playmaking field is as profitable as ever. The authors' come-back sticks accusing fingers at the wiped-out 5,000 small towns of the country good for royalties before the fillums prairie-fired the aforesaid hamlets, villages, towns and small cities, and specifically says the only real money for a playmaker in this country nowadays is when he can get a real piece on Broadway and stick it there, and to support this contention they point to the more than half hundred plays produced at the outset of the present season that were in the storehouse by Xmas.

SUNDAY BAN OFF 'LINCOLN.'

Special Concession in Cleveland—Does \$24,000 on Week.

Cleveland, Jan. 19. Drinkwater's "Abraham Lincoln," playing at the Euclid Ave. Opera house last week, gained the distinction of being the first regular attraction permitted to play here on the Sabbath. The Mayor, at the behest of prominent citizens, gave his consent for the performance.

"Lincoln" played 12 performances here, including a Saturday morning show and the Sunday. It drew \$30,121 for the week at \$2.50 top.

Last week's "Lincoln" business in Cleveland established a new record for any William Harris, Jr., attraction. The biggest week's gross of any H. H. Harris attraction was \$24,000, gained by the "Lion and the Mouse."

NEW LEAD FOR TROY STOCK

Troy, N. Y., Jan. 19. Dorothy Beardsley, leading woman with the Mortimer Snow Stock Co., closed Saturday. Her place was taken this week by Maude Richmond, a big stock favorite in Troy. Miss Richmond has been in a vaudeville sketch for some time.

She was formerly with the Park Players at Utica. Mortimer Snow is making a game fight to stick, although he is far from well. Business is picking up. "St. Elmo" is the attraction this week.

"CHU CHIN" A PULLER.

Omaha, Jan. 19. Record business of the season at the Brandeis, Omaha's only legitimate house, was marked by "Chu Chin Chow," which did \$28,000 in eight performances.

The house record for a week is held by Fred Stone, who drew \$32,000 with ten performances in "Jack O'Lantern." Stone played ten performances in the week by crowding in a third supper hour show on Saturday.

"Chu Chin Chow" charged \$3.50 top, while Stone's top was \$3.

REFUSE TO PAY \$3 FOR SHOWS IN KANSAS CITY

"Mary" and "Chu" Both Suffer—Others Cut to \$2.

Kansas City, Jan. 19.

Last week was a disappointment financially in theatrical circles. It was figured that "Mary," headed by Edna Morn, Guy Robertson and Lois Josephine, at the Grand would do big business, but the show failed to draw even fair sized audiences. One critic, after giving the attraction, people and songs a very commendable write-up, closed with:

"It is a very acceptable \$2 show—offered at \$3 for the best seats."

At the Shubert "Chu Chin Chow," also asking \$3 for the choice seats, failed to touch its last season's record at the same prices. At the Wednesday matinee with the top price \$2 the house was sold out.

The situation has the managers guessing, as they are at a loss to understand why these two attractions should fall off so badly. The only plausible reason advanced is that the people here are tired of musical shows and will not pay \$3.30 for a ticket.

Commencing Sunday the musical proposition continued, with the prices reduced at both houses. "Hello, Alexander," with McIntyre and Heath, is at the Shubert at \$2 for the best, and the Grand has cut the price to \$1 as the top price for the Georgia Minstrels, reserving both balconies for the colored patrons.

Joseph B. Glick, resident manager of the Shubert, announces prices at his house are down to stay and that there will be no more \$3 scale.

Glick has advocated a reduction in prices for some time and has proven the people will fill the house, for a good attraction, at \$2, but will not stand for more.

SUES TO ENJOIN BAYES.

Ackerman Asks Court to Ban "Family Tree" Program.

In addition to the attachment proceedings brought by P. Dodd Ackerman against the Nora Bayes show in Pittsburgh, Ackerman has brought an action against Miss Bayes asking that the Supreme Court issue an order restraining her from circulating programs announcing the performance of her attraction, "The Family Tree," at the Lyric, containing the name of any scenic artists, builder or producer except that of P. Dodd Ackerman Scenic Studios, Inc.

Ackerman alleges in his complaint he made a contract with Nora Bayes whereby he agreed to build and design the scenery for "The Family Tree" for \$16,000; that he accomplished this for the stipulated sum and she agreed to advertise the fact in programs. Instead of which, he says, the program links the name of John Brunton Studios with the Ackerman Studios. Ackerman claims the Brunton Studios had no part in the building of the scenery and that Miss Bayes has no right to publish Brunton's name as having made the scenery together with that of himself.

Ackerman alleges Nora Bayes became slow in her payment to him and that by reason of it he attached her show in Pittsburgh, and that she, to retaliate, has made a change in her program which he now seeks to enjoin. H. S. Hechheimer is Ackerman's attorney.

\$17,000 FOR "MEANEST MAN."

George M. Cohan will leave the cast of "The Meanest Man in the World" Saturday, due to a combination of an indisposition and pressure of production activity. He will be succeeded in the lead role by Otto Kruger.

The piece played to its biggest eight performance gross last week, going within a few dollars of the \$17,000 mark.

DITTRICHSTEIN'S SEASON ENDS.

Boston, Jan. 19. Leo Dittrichstein will close "The Purple Mask" at the Plymouth Feb. 5. The star will return to New York to complete a new play designed for another player.

He will be succeeded here by Nance O'Neil in "The Passion Flower."

Quits Acting for Direction. Bud Murray, former juvenile at the Winter Garden, and husband of Gladys Turner, has abandoned acting for stage direction as a member of the Winter Garden staff.

DRAMATIC STOCKS AT EBB; FALL FROM 175 TO 75 NOW

At the Peak of Permanent Organizations, Before Pictures, Hits Were Worth \$500 a Week—Now Prices Are From \$100 to \$250.

Stock production has fallen off 25 per cent. this year, with royalty rates cheaper than they have ever been. Seventy-five spots throughout the country represent the sum total of places where playgoers, famishing for the stimulus of acted plays and rollicking musical pieces, may satisfy their cravings. Philadelphia, Bridgeport, Chicago, Cleveland, Denver, Minneapolis, Montreal, Rochester, San Francisco, St. Louis, Salt Lake City and Boston are the only outside cities included in the stock activity. Yonkers, N. Y., and Union Hill, N. J., appear among the smaller places listed, and New York City itself, in the turn-over of the old 14th Street, is represented.

At the peak of the stock policy, before the sudden advent of pictures, there were 175 stock companies, stationary or touring. The gross royalties paid play owners for producing rights at that time netted as high as \$30,000 per week. Now the royalty figures don't gross half that, the weekly rental prices ranging from \$100 up for the use per week of successes, to \$150 to \$250 for big and extra big hits. In the old peak days prices of \$500 for the use per week of a hit easy of production was not uncommon. Last season Manager James Carroll, of the Warburton, Yonkers, stock, offered Edward Hart, the Sanger & Jordan stock play manager \$1,000 for a week's use of "Turn to the Right," but the offer was refused.

"GO EASY MABEL," FARCE.

Picked for Mabel Normand; May Go to Florence Moore.

"Go Easy Mabel," a new farce to be produced by A. H. Woods, may be assigned to Florence Moore, who is returning from the coast with "Breakfast in Bed."

The piece was originally designed for the stage debut of Mabel Normand, the picture star, supposed to have been signed by Woods last summer. It is now a question whether Miss Normand will try the speaking stage.

Plans call for Miss Moore to try out in the piece in the spring, but it may be saved for Broadway until next fall. It was written by Charles George.

JOLSON REOPENING JAN. 31.

Resumes Tour with "Sinbad"—Going to Coast.

Palm Beach, Jan. 19. The tour of Al Jolson in "Sinbad" will resume Jan. 31, opening at Providence, R. I. Jolson is here taking a rest. The show temporarily closed after its Philadelphia engagement.

Following a few Eastern, mostly return, dates, Jolson will start toward the Coast, reaching San Francisco during April, and may not close his season before July.

BARRYMORE MAY RETURN

Children with Star in Cincinnati.

Cincinnati, Jan. 19. Still ill here, Ethel Barrymore, removed from the Hotel Sinton to Christ Hospital, may return to New York. The star's three children are with her.

Immediate future dates, including Cleveland for Miss Barrymore in "Deceit," have been canceled.

TWO COMING FROM LONDON.

Alfred Sutro's "The Choice," now playing in London, with Gerald Du Maurier heading the cast, is to be seen here next season.

The big South Sea love romance, "The Blue Lagoon," by Norman McCowan and Charlton Mann, will also be brought over, the Shuberts producing it, both imports being effected by Walter Jordan.

Guess the Lady's Name Who Rides the Lion in

EVA TANGUAY'S

ACT.

LAY OFF IN HOLY WEEK "GRANTED" BY EQUITY

Council Makes Another Special Exception to Rule.

Last week the Actors' Equity Association made further concession regarding lay-off rules for attractions when it was determined to permit shows not to play Holy Week. The concession came without solicitation from the managers. It was in the form of a resolution which was transmitted by the Producing Managers' Association to its members:

"Owing to theatrical conditions this season a lay-off during Holy Week be granted, presuming that a majority of Equity members of any company favor such a lay-off, but that any rehearsals during said lay-off be counted as performances."

The wording of the resolution is not clear, the word "presuming" not having been interpreted by the managers so far.

Managers point out that Holy Week generally is regarded as a signal for the end of the season. It has occurred that where a company insisted on playing Holy Week the attraction stopped, the demand automatically shortening the season. Where Holy Week was not played attractions have been able to continue three or four weeks more or sometimes longer.

This, of course, applies to attractions not in the hit class and those in the midst of a run. Holy Week this season comes unusually early, falling March 27. Forced closings at that time would leave a time gap to the arrival of summer weather.

It is the third time the A. E. A. has changed the strict lay-off provisions. Around the holidays it was announced attractions would be permitted to lay off the first four days Christmas week (Christmas fell on Saturday), and later extended the "privilege" until February.

MacGREGOR'S OPENING DATE

Edgar MacGregor would like to open his "Dislocated Honeymoon" by Feb. 22. To do so, Mr. MacGregor expects to almost immediately start rehearsals.

Julian Alfred will do the staging. Alfred, with Robert Milton, is putting on the Carle Carleton piece, "Tangerine," written by Philip Bartholomew.

FOUR MATINEE SHOWS DUE IN FEBRUARY

Grace George Among Them. French Farce Another.

Four matinee attractions are listed for February, all special productions.

Grace George will offer "The New Morality" at the Playhouse three or four afternoons weekly. The piece was written by Harold Chapin, who was killed in the war and who wrote "Art and Opportunity" and "The Marriage of Columbine."

"The Tyranny of Love," for which a house is not yet selected will have Georges Plateau and Cyril Keightley in the leads. Henry Barron will put it on. The "Love" play is a French farce.

Houses have not been settled on for the showing of "Poe," a play written by B. Iden Payne, who will stage it, and Thomas Wood Stevens (the Selwyns) have a play similarly titled, written by Samuel Shipman. The fourth special afternoon piece is a play taken from the Italian.

CENTURY ROOF SHOW JAN. 27.

The new Century Promenade midnight revue is slated to debut next Thursday night, the roof premiere being arranged to follow that of "In the Night Watch," which will open in the Century downstairs Wednesday night.

The cast of the new revue has Olga Cook, Jessica Brown, Ethel Davis, Lorraine and Walton, J. Harold Murray, Tot Quarters, Rayfield and others. There is no new nine o'clock show planned for the Century roof at present.

Preparations are being made to send the Century Promenade Revue,



IRENE FRANKLIN

Presents

BURTON GREEN

After a Knockout Victory Over King Pneumonia in

VAUDEVILLE

New Songs and Dialog

This Week (Jan. 17), Cleveland Ohio—Next Week (Jan. 24), Buffalo, N. Y.

Toronto, Montreal, Providence to Follow Then

PALACE THEATRE, NEW YORK

WE SHALL SEE

PLEA FOR \$5,000 TO CARRY ON CARTER CHARITY PLAN

Memorial Fund Needs Sum to Help Disabled Soldiers—20,000 "Casuals" in Metropolitan District Enjoy Clubhouse Now in Operation

DRAMATISTS RESOLVE AGAINST CLOSED SHOP

In Meeting Pass Resolution Protesting Against It.

In the Dramatists' Guild of the Authors League of America, Inc., meeting last week at which resolutions were adopted protesting against the proposed establishment of the "Equity Shop," was replete with many incidents. Both actor and manager had in the past attempted to restrict them in the government of their own affairs, was the feeling.

Chairman Owen Davis opened the meeting by emphasizing that the subject before the Guild that day was one of the greatest import to the dramatists.

Directly after Mr. Davis had concluded reading his statement, Avery Hopwood requested it be accepted by the Guild as its principle. Louis Hirsch seconded it. Fanny Cannon thereupon objected to the adoption and John Emerson followed, moving that Mr. Hopwood's original motion be postponed until after the reading of the report of the Equity shop committee. After some discussion Emerson's motion was put to a vote and lost. Hopwood's motion was put to a vote and passed.

From the tenor of that vote taken it had the effect practically of making the meeting very partisan in spirit.

Cosmo Hamilton acted as secretary in the absence of Jerome Kern, and read the report.

Immediately with the conclusion of the reading another member of the "Emerson faction" jumped up and objected to the acceptance of the report. Following this Emerson again said there was no reason for not accepting the report, because it did not bind the Guild to any action. It was a unanimous vote which carried the report.

During the meeting Mr. Hirsch asked Mr. Emerson how the Guild's committee had misstated "the facts," referring to the report. Davis called Hirsch's attention to the fact that the question involved was not a question of "misstatement" of facts. It was whether or not the committee had drawn a true judgment from the facts presented. Gene Buck also called the attention of those present to the fact that the real point at issue was whether the Equity shop if put in force would put too much power in the hands of the Equity council. The point was emphasized by one of the members that at the time of the strike Gillmore, Wilson and Turner had all said that the Equity did not desire a closed shop, and that the Equity had given a written statement to this effect to a committee of the Authors' League. It was pointed out that the main reason advanced at this meeting why Equity wanted the Equity shop was in order to take care of stranded companies. Mr. Hirsch said that he thought this could be taken care of other than by the Equity shop.

Letters in the course of the meeting were read from absent dramatists of eminence.

"HITCHY KOO" KEEPS ON

Playing Philly This Week, With Nine More Weeks Booked.

"Hitchy Koo" did not close at Newark, N. J. last Saturday, as Variety reported it would.

The Raymond Hitchcock show opened Monday in Philadelphia, to remain three weeks, and is booked for seven weeks beyond that stand.

NEW ORLEANS PANS "MABEL"

New Orleans, Jan. 19.

"Up in Mabel's Room" is attracting little notice here this week, excepting from the reviewers who gave it a beautiful panning.

Report says unless business picks up within the next few weeks, the show will close.

The Frank Carter Memorial Fund, growing out of a plan conceived by the late Frank Carter, husband of Marilynn Miller, to support a club near Times square for disabled soldiers and sailors, is making an appeal for funds to carry on the worthy work.

The plan has been partly carried out. A building has been selected at 230 West 50th street, close to the Polyclinic hospital where there are many "casualties," and where the disabled men from the Brooklyn Naval Hospital may find recreation. It contains rest rooms, reading and billiard rooms and a cafeteria. The house has been open several weeks and has done a fine service to the 20,000 disabled men estimated within the metropolitan area.

A sufficient sum is needed to insure its continued operation during the coming year and its sponsors are hoping to raise \$5,000 for that purpose.

A benefit will be given in February.

Meanwhile contributors may send checks to Mabel R. Beardsley, 80 West 40th street, New York. Checks or money orders should be made payable to Frank Carter Memorial Fund.

"IRENE" GIRLS LET OUT.

Eva Puck and Gladys Miller Receive Two Weeks' Salary.

Eva Puck was declared out of "Irene" Saturday, without previous notice, but receiving two weeks' salary in lieu of that. Gladys Miller, who played opposite Miss Puck, also finished at the same time. The King sisters replaced the former members Monday night.

The cause of the girls leaving could not be ascertained. It is said a member of the cast had taken a violent dislike to one of the girls. Miss Puck and Miss Miller have been with "Irene" since its opening here and the play is in its second year here.

REVIVING "ROMANCE."

Shuberts Reported Interested with Doris Keane.

"Romance" will be revived here with Doris Keane, final arrangements having been made this week. The Shuberts are interested in the revival, although the piece was first put on by Charles Dillingham. It is understood that Miss Keane controls the rights of the play.

"Romance" is due to open out of town early in February with four or five weeks on the road being played prior to Broadway. The Maxine Elliott, when the piece first shows here, is mentioned to get "Romance." The play ran several years in London, being a smash there as compared to its run here.

PRAISE DALE'S PLAY.

Los Angeles, Jan. 19. Critics are unanimous in their praise of Alan Dale's "Nobody's Fool," which opened Monday at the Mason, starring May Robson.

Gus Pitou is the producer. It is in every sense a New York production.

ERROL OUT AND IN.

Leon Errol was forced out of "Sally" at the New Amsterdam for three performances with a heavy cold and high temperature. Mr. Errol left the show Wednesday matinee and returned Friday night. Phil Ryley substituted for him. Ryley plays the role of "Admiral Travers."

STAR PLUM GUESSER.

Boston, Jan. 19. Miss J. Gunn, a member of the Henry Jewett Players at the Copley, won \$500 (cash) for guessing the number of plums in a pudding.

"The Meanest Man in the World" Would Stop at
D. D. H.

SHOWS IN N. Y. AND COMMENT

"Afgar," Central (11th week). Jumped up to over \$19,000 last week, an increase of around \$4,000 over the previous week. Automobile show visitors credited for brisker pace.

"Bad Man," Comedy (20th week). Showing its class consistently with the pace steady round \$12,000. House moderate in size, with figures about capacity.

"Beggars' Opera," Greenwich (4th week). Not sure if this show will continue long. Doubtful whether American management will try it in Canada, though English success of revival makes chances there potentially good.

"Broken Wing," 48th Street (7th week). Climbed again last week, with the gross going over \$10,000. Looks good until the spring and may stay longer.

"Cornered," Astor (7th week). Auto week may have figured in the upward jump in takings, which were nearly \$15,000 last week. A good figure for this style of mystery drama.

"Dear Me," Republic (1st week). Opened Monday night. Grace La Rue and Hale Hamilton starred. Has a good chance.

"Del," Belasco (5th week). Drawing much attention and is playing to capacity business. Got \$17,600 last week. Production costly; will take a season to recover outlay.

"Enter Madame," Fulton (23d week). Entire lower floor \$3 last week because of auto show, and extra matinee Tuesday took the gross to \$17,500. While agency demand off slightly, box office trade increased. Easy for balance of season.

"Erminie," Park (3d week). While the second week's gross did not reach the figures hoped for, it went to around \$20,000, which is big money for this house.

"First Year," Little (14th week). Comedy smash which looks as good as a two-season stay as in first weeks. Another \$12,000 gross tacked away last week, with the demand still big.

"Gold Diggers," Lyceum (68th week). Climbed slightly last week, the takings going to \$13,840 at \$2.50. Consistently hitting capacity pace.

"Good Times," Hippodrome (24th week). Visitors drawn to the auto show aided in sending the takings upward last week. Played to \$64,000, with the night attendance being up strongly.

"Greenwich Village Follies," Shubert (21st week). Like the others this revue picked up in pace last week, then over \$18,000 was drawn. Around \$2,000 better than previous week.

"Her Family Tree," Lyric (4th week). Management well satisfied in business. Last week the box office drew \$15,000, a jump of \$500 over the second week. Current week figured the critical week.

"Horvode," Ca (20th week). Around \$18,000 last week, the increase measuring up in the same proportion to other musical shows.

"Irene," Vanderbilt (61st week). Capacity pace still attains with this musical wonder. Played to \$15,700 last week, with standees still in evidence.

"Ladies Night," Eltinge (24th week). Strength of this force shown in scale increase. Takings around \$14,000 rate it with the comedy successes. It was one of the season's arrivals.

"Lady Billy," Liberty (6th week). The Mitz show is standing up strongly and getting better support than first predicted. With nearly \$18,000 in last week it looks like a run will be made.

"Little Old New York," Plymouth (10th week). With better than \$11,000 last week, prediction that this comedy will run into spring seems safe.

"Lightnin'," (123d week). The run leader, though well in its third year, has inserted an extra matinee. At \$2.50 nightly and \$1 Saturday, it got \$14,142.50. Capacity for this wonderful box-office draw.

"Mary," Knickerbocker (14th week). With the auto show crowd in town, this hit went to \$24,000. Still rates with the leaders.

"Mary Rose," Empire (6th week). Got \$13,200 last week. Lower floor business good. Matinees very big. In total the new Barri piece only fairly good. \$3 top. Second last about seven weeks more.

"Meanest Man in the World," Hudson (15th week). Established a new record for this show for eight performances last week with \$17,000. Lacking a few dollars George M. Cohan out of east. Otto Kruger will succeed him Monday.

"Mecca," Century (15th week). Had a good week with the auto show crowd. "Goes" and "Am, Chicago, Tuesday. In the Night Watch" succeeds no. Monday night.

"Miss Lulu Bett," Belmont (4th week). Jumped \$1,100 last week

over pace of previous week. Last Saturday got \$1,700 gross, as against \$500 for New Year's Day (also a Saturday). Management predicts show catching on.

"Prince and Pauper," Apollo (12th week). Moved over from Booth Monday with run made indefinite. Arthur Hopkins announced Lione Barrymore in "Macbeth" for this house next month. Faversham show may then move to Selwyn.

"Passing Show of 1921," Winter Garden (4th week). One of the real hits on Broadway. Night business last week was capacity, bringing the gross to \$30,000.

"Rollo's Wild Oats," Punch and Judy (9th week). This little comedy is holding a steady demand, and for the size of the house is playing to fine business.

"Sally," New Amsterdam (5th week). \$35,000 claimed for this musical smash last week. No let up in demand, with all performances playing to standing room. Top of house going clean as well as the lower floors. Rates as the norm.

"Skin Game," Bijou (14th week). Picked up last week, with around \$8,500 drawn. Is an exception among English plays tried here this season.

"Samson and Delilah," 39th Street (10th week). Management claiming this attraction will remain until spring. Pace last week held up to the \$10,000 pace of former weeks. Gross is very good for this house.

"Spanish Love," Maxine Elliott (24th week). Over \$11,500 for last week. Had made a good run of it and should continue until Easter.

"The Bat," Morosco (22d week). Clicking off to better than \$18,000 weekly, with the grosses going nearly a thousand better at times. Is the undisputed leader among the dramas.

"The Green Goddess," Booth (1st week). A new melodrama starring George Arliss. Produced by Winthrop Ames. Opened Tuesday night after three good weeks in Philadelphia.

"The Tavern," Cohan (17th week). The steady advertising campaign out of town showed returns last week, with the auto visitors here. Takings went to better than \$13,000, a jump of \$1,500 over previous week.

"The Mirage," Times Square (17th week). Agency buy has aided, with takings fixed now at around \$12,000. Management will keep it in until spring.

"Thy Name Is Woman," Playhouse (10th week). This small-cast drama can earn a good profit at \$7,500 weekly, which is about the pace. Four persons in company.

"Tip Top," Globe (16th week). With the scale lifted to \$4.40 nightly all of last week and the matinees at \$3.30 this musical smash went to over \$31,000 last week. Around \$6,000 better than normal. Increase in prices because of automobile show.

"Three Live Ghosts," Bayes (17th week). Pace big as in the fall, with \$9,000 last week.

"Tickle Me," Selwyn (23d week). Has about four weeks to go; will open the new A. H. Woods house in Chicago late next month or early March. Nearly \$17,000 last week.

"The Champion," Longacre (3d week). Boosted the pace of the premiere week, the second week showing marked jump in going over \$13,000. Demand strong and run in sight.

"Transplanting Jean," Cort (3d week). Work of stars adds to chances. Went close to \$11,000 second week.

"Wake Up, Jonathan!," Henry Miller (1st week). Mrs. Flske in a new play offered by Sam H. Harris, the third for that producer now on Broadway. Notices favorable, with the work of the star lauded.

"Woman of Bronze," Frazee (20th week). Run of this drama indefinite. Business has held up to good figure for house. Over \$10,000 again last week.

"Welcome Stranger," Cohan & Harris (19th week). Bulging of scale to \$2.50 top claimed to have increased number of patrons drawn. Gross at \$15,500 last week tends to prove it, though actual money figure increased only about \$500.

"Way Down East," 4th Street (21st week).

"Over the Hill," Broadhurst (16th week).

MACK DRAWING BUSINESS.

The stock engagement of Andrew Mack at the 14th Street theatre broke the house record for receipts under the present management last week, Mack's first there. He plays "The Road to Kennard."

This week Mack is starring in "Jack Shannon" and next week "Molly Dear" will be presented.

The theatre management has informed Harry A. Shea, Mack's representative, if he can secure a cancellation of Mack's vaudeville dates, they will hold Mack at the 14th Street for four weeks longer.

CHICAGO BUSINESS STILL GOING STRONG

Colonial Grosses \$40,500— Others Above \$20,000

Chicago, Jan. 19.

Business still hitting on all fours. Three theatres, Powers, Woods and Princess around \$20,000, with the Garrick at \$29,000 and the Colonial doing the high record business of \$40,500. Estimates for the week:

"The Son-Daughter" (Powers, 3d week). \$19,000, with a heavy play on the lower floor.

"Follies" (Colonial, 4th week). \$40,500. A little grumbling on account of the high prices, \$4.95 lower floor, with the scalpers getting as high as \$7.70, still doing capacity business.

"The Hottentot" (Cohan's Grand, 6th week). Making money at \$14,000, largely due to the star, William Collier, and the clever advertising campaign being waged.

"Smilin' Through" (Cort, 13th week). \$14,100, considered very good for length of run.

"The Half-Moon" (Illinois, 2d week). A good matinee and upstairs business, getting by with \$15,000.

"Way Down East" (Woods, 5th week). \$18,900 at \$1.50 top. Figured sure fire for seven weeks more.

"The Famous Mrs. Fair" (Blackstone, 3d week). Getting the elite of the town. Another \$15,000 show, with no Sunday performance.

"Guest of Honor" (La Salle, 7th week). Holding its own at \$10,000 in small theatre.

"His Honor Abe Potash" (Central 6th week). \$7,800. Giving way to "The Charm School" Jan. 24.

"The Bat" (Princess, 3d week). Spectacular hit, \$20,400. James F. Kerr in personal charge of the show, with Patterson McNutt doing the publicity. Show will easily last into the summer months.

"As You Were" (Studebaker, 2d week). Got across nicely with not \$200 difference between its first and second week, \$15,000.

"Happy Go Lucky" (Playhouse, 11th week). Shows no drop in attendance and looks like a neck-and-neck race for length of run with "Irene" and "The Bat." Has never gone below \$10,000, and with special matinee has touched \$14,000.

Absolute capacity is \$13,500 with usual eight performances. This week \$12,400.

"Irene" (Garrick, 7th week). \$23,000. Advance sale tremendous.

"Macushla" (Olympic, 1st week). Business for Olcott very light. Only one more week to go, with Fanchon and Marc Revue "Satires of 1920" due to open Jan. 23. A great deal of interest is attached to this revue, as it is a western product, this being its first Chicago showing after hanging up plenty of records on the road, now in its second year.

LITTLE NEW IN BOSTON.

But One New Show Listed to Come In.

Boston, Jan. 19.

Nothing doing for the "first nighters" again this week, making the second week running when the town has been without a change of attraction at the legitimate houses.

Some changes scheduled for the immediate future, with a new musical production, "The Love Bird," due at the Shubert; Ed. Wynn Carnival at Colonial; Rock's Revue, Wilbur; Warfield in "Peter Grimm"; Tremont, and Boston Opera house opened again for "Maid of the Mountains."

"FLAMING CROSS" CASE

The cast of the company formed to play "The Flaming Cross" came up for consideration before the council of the Actors' Equity Association Tuesday. The show was presented in Baltimore the week before Christmas at the Colonial, lasting no longer. The troupe was brought back to New York by Henry James, a newcomer in the producing field.

Salaries for the week were unpaid, so the claim of the 11 members in the company were for two weeks. Prior to the show leaving New York, James is reported having put up a bond guaranteeing the salaries and transportation.

It is reported the A. E. A. council stated it was not acquainted with the facts. The bond provided by James is said to stipulate a payment of something like \$60 monthly. The A. E. A. agreed to pay salaries Wednesday and refund to itself by collecting the monthly amount provided for by the bond.

"The Flaming Cross" was written by a man named Parkes. It is based on a modern revival of the Klu Klux Klan.

NEWS OF THE DAILIES

Mrs. Marjorie Blossom, widow of Henry M. Blossom, author of "Checkers" and numerous other plays, was married Jan. 17 to E. C. Jones, New York banker, and was booked to sail Thursday for a honeymoon in Europe.

Denying a report "Cornered," with Madge Kennedy, would give way to a film at the Astor. Henry W. Savage issued a statement the play would be kept on until the end of the season.

"The Haunted House" received its try-out at the Orpheum, Harrisburg, Pa., Jan. 17. "Cognac," another new one, will be put on at Greenwich, Conn., Jan. 21.

Absorption of the Albany Argus by the Knickerbocker Press leaves Albany, N. Y., with one morning newspaper. W. C. Haskell, who conducted a column on the Argus besides acting as publicity director for the Proctor interests in Albany, will devote all his time to the latter.

English amateur boxers, representing the Army, Navy and Police, defeated American representatives of these forces in a special show at the Hotel Commodore. The Britons took every event. Hugh Brown, light-heavy champ of King George's army, knocking out Ben Davis, Indian champion of the Seventh Division, U. S. A.

Among her first acts as boss of the Chicago Opera, Mary Garden appointed herself censor of publicity. She held conferences during the week with Charles L. Wagner, former manager of herself, Galli-Curci and John McCormack. It is reported he may be her executive assistant, but this may be blocked by Galli-Curci, who sued Wagner for \$230,000. Ben Atwell and Herbert Johnson, former executive director, are among others mentioned as possible appointees to assist Miss Garden.

J. Bernard Dyllan, who died Dec. 26, left \$2,000 to be divided among Eddie Foy's children, and also made bequests to the Actors' Fund, Elks Lodges in New York and San Francisco, and several Catholic institutions.

Pat Kyne, manager of Reisenweber's, arrested with three waiters this week on the charge of selling liquor to a detective, is going to make a test case of it, alleging the arrest was made because he defied Police Commissioner Enright's 1 o'clock closing order. He denies liquor is sold at Reisenweber's. Tuesday Kyne was discharged, but a waiter was held.

A marble bust of Jenny Lind, made in Rome in 1848, was placed in the New York Aquarium (old Castle Garden), Jan. 17, where the singer made her debut in America.

"It was so easy I wondered why I had spent 20 years on the farm," said Mrs. Cleopatra McGory Hurtzman in confessing she had been the leader in 50 Chicago hold-ups. The young woman, who formerly was a dancer in the "Days of '49" carnival show, told how she flirted and then lured her victims to rooms where her husband and a gang of strong arms would rob them.

George F. Hinton, business manager of the Globe, recently decorated by the government of France, has been made a lieutenant-colonel in the N. Y. National Guard.

Lionel Barrymore is to open at the Apollo Feb. 17, in "Macbeth," with Julia Arthur, who played the role opposite his father, appearing as "Lady Macbeth."

"The Aviator" and "The Shrapnel," two futurist dances, were introduced in Paris recently. They seem to be impossible, except as stage numbers, but their creator offers them as substitutes for the fox trot and shimmy. In "The Aviator," for instance, the girl wears gauze wires starts by lying face downward on a carpet and then leaps upward into the air. It is not stated where her partner comes into the dance.

"From Power" will play Neri. Lionel Barrymore's role in Archibald Hopkins' road production of "The Jest."

"The Rose Girl," book and lyrics by William Cary Duncan and music by Anselm Goetzl, had its tryout in Atlantic City Thursday.

Jacob Ben-Ami, star of "Samson and Delilah" at the 39th Street will play in Yiddish at the Jewish Art theatre Jan. 23, with Clara Adler appearing opposite him in "The Idle Inn."

Everhard Beverwijk, a blind piano virtuoso from Holland, will make his American debut at a concert in the Hotel Astor Jan. 23.

Owen Johnson, author of "The Sakumander" and son of the U. S. Ambassador to Italy, is engaged to marry a New York girl. It is his fourth matrimonial venture. His second wife having been Mme. Colina, an opera singer. She divorced him in Reno 1917.

President Wilson has decided to let the people see he is recovering his health by attending a theatre, and a Washington manager has already made special provision for him, erecting a ramp or runway to the Presidential box on the mezzanine floor to save the President the wear of climbing two flights of stairs.

A benefit for the Jewish Hospitals Association was given at the Hippodrome, New York, with Cantor Josef Rosenblatt as the feature, assisted by the Cantors Association of America and the Bohemian Trio.

Cecil Ready, 28, an actress and lyceum reader of Syracuse, was married Jan. 15 to George M. Oyster, a millionaire, 72 year old, who immediately made her his heir and settled on her \$1,000 a week. They are honeymooning at Miami, whither they traveled on a special train.

Albert Coates, English director, who recently conducted three concerts of the New York Symphony, has been selected as associate conductor to Walter Damrosch. He will be here for ten weeks of the 1921-22 season.

Three girls, whom the police accused of doing a "supershimmy" in a Greenwich Village cafe entertainment, were arrested with the woman manager of the place.

A lone robber entered the treasurer's office of the Comedy, where "The Bad Man" is playing, and demanded the theatre's cash. Ida Edgecomb, the girl treasurer, refused, and he knocked her out with his cane. He got away with about \$100.

The theatre district traffic regulations recently put in operation in New York will not be in effect Sunday night.

Bee Palmer, served with a writ of attachment in Chicago as the result of a suit filed against her by Max Hart for \$3,000, denied she owed him the money. Her wardrobe and scenery were attached.

It has been discovered that Guille-Lavigne, an old-time dancer, who was the star attraction for years at the Paris opera house some years ago, has been so reduced in circumstances he now peddles newspapers outside the theatre where he once was a sensational draw.

As a preliminary to organizing a society for the foundation of a Children's Theatre in New York, a special performance of "A Winter's Tale" will be given at the Little Theatre in February, under the auspices of the New York Kindergarten Association.

In Mississippi the Supreme Court has ordered a male which ignored a train's warning and tried to stop the train with its forehead was guilty of suicide. In Kentucky, "Old King," its most famous fox-hound, was shot dead from the Blue Grass State when found guilty of sheep killing.

Albert Perry, playing in "Heart-break House" at the Garrick, was run down by an automobile at 43d and Broadway Tuesday night and injured so severely he was taken to a hospital.

Rev. John Straton Roach, New York Baptist minister, who has gained notoriety through his attacks on theatres, dancing, cabarets and things in general, has a fight on his hands in his own church. He is said to oppose the re-election of three

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(Continued on page 24)

NEW "CINDERELLA" PANTOMIME THRIVES AT COVENT GARDEN

Forced From Drury Lane by "Garden of Allah's" Success, It Is a Triumph—Other Magnificent Spectacles and Shows in London.

London, Jan. 20. Forced to abandon the production of London's leading pantomime at the Drury Lane owing to the capacity business of "The Garden of Allah," Arthur Collins decided on the bold step of reviving last year's "Cinderella" at the great opera house across the way.

Whether or not this breaking away from tradition will be a financial success is yet to be seen, but there is no doubt as to the show's artistic triumph.

Revival is not exactly the proper term for the production. Everything is fresh except the story. That only belongs to 1919-20, and the whole is as brilliant a spectacle as the producer has yet staged.

The old fairy story is more or less rigidly adhered to, the music by James Glover (no Drury Lane show without him) is as tuneful and uniformly good as ever. The book, of course, greatly topical, shows that while presenting a brilliantly dressed and staged spectacle those responsible for the show have not forgotten that pantomime is looked upon by thousands upon thousands, young and old, as primarily constructed for laughing purposes. This is an important fact too often forgotten by pantomime producers.

Marie Blanch, as the handsome Prince, and the air of graceful romance fits her like a glove. Kathryn Hillard, who plays Cinderella this year in place of Florence Smithson, presents just the picture in our minds from childhood. She sings well and her playing is delightfully fresh and natural.

Among the comedians Seth Egbert makes much out of the heavy-weight Baroness, while his brother Albert keeps the pot boiling as an altogether useless, except for laughing purposes, an unhandy handy man. These two clever comedians never allow a dull moment while they are on the stage. Lily Long is a tower of strength and eccentricity. Mabel Green is a melodious and graceful Dandini.

Other members of the strong supporting company are Arthur Conquest, Harry Claff, the Pender Troupe, Fred Ginnett and company and the Drury Lane girls. The old-fashioned harlequinade is played by the veteran clown, Whimsical Walker, and a clever company of mimes. The scenery is as perfect as scenery can be and the transformation and mechanical devices better than ever.

"Babes in the Wood"—Lyceum.

The Lyceum pantomime has built a reputation for being among the best and brightest in London, the Melville Brothers never forgetting that pantomime is a show for children of all ages, nor have the many regular patrons of the house anything to complain of this year. Walter and Frederick Melville have done their work as thoroughly as ever, and the result is an all-round first-class show chockful of melody and wholesome fun.

"The Babes in the Wood" gives great latitude for beautiful and gorgeous staging and the scenery is as good as anything in the metropolis. Chief among the many fine sets are "The Dream of Fairyland," "The Magic Pool," "The Home of the Butterflies" and a magnificent palace set. There is also a striking "Garden of Allah" set.

Ballet has received much attention, with M. Wania as the principal dancer, supported by Lottie Stone's Troupe and the Lyceum Grand Ballet. The book by Louis Andrews is excellent, but deviates little from other versions of the "Babes." It of course incorporates the legend of that merry footpad, Robin Hood and his Merry Men, to say nothing of Sweet Maid Marian.

The production is one of beauty and in considerable mirth.

Among the funsters are Cicely Maxwell and Kathryn Dixon, delightfully natural as the Babes; Lily Edwards, a strapping Robin Hood, who makes much of "Swanee" and "Lil' ol' London." Nan Stuart is graceful as Maid Marian and sings well, her "Everybody Loves a Lover," bringing down the house. She also scores with "Bubbles," sung with the Babes.

The fearsome Robbers lose none of their laughter-getting powers in the hands of George Jackley and Gus Sharland. Frank Bertram is excellent as the Dame. Billy Danvers is a host in himself as the Baron's son, Maudsluke. Fred Morgan gets every ounce out of the wicked Baron, and the rest of a clever cast, not forgetting a young and pretty chorus, work hard to make success certain. The performance finishes with a harlequinade in which Jimmy Comerford appears as the Clown.

The musical side is greatly strengthened by a clever glee party appearing as the Merry Men.

"The Babes in the Wood" will be seen twice daily, and there is every reason to believe this production will rival any other Melville offering in public popularity.

"Aladdin," Hippodrome.

With a host of authors, composers, dancing masters, and other experts toiling in the making of the Hippodrome's great pantomime, Londoners had every right to look forward to and to expect something out of the ordinary in Xmas fare—were not Aladdin's lamps burning outside the theatre days before the show opened?—and the production proved at once that they had got all and more than they had expected.

James W. Tate ("That") the composer of much of the music; Gus Solka, responsible for the staging; Julian Wylie, the producer; Laurie Wylie and Maxwell Stewart, the authors of the book and Clifford Harris, Valentine and Donovan Parsons, composers of the lyrics, all went out on the job wholeheartedly and the result is a great success. The authors have stuck closely to the legend of "Aladdin" but with a more careful regard to continuity in plot than we are accustomed to in Christmas shows.

The Hippodrome's "Aladdin" is genuine pantomime and not a camouflaged vaudeville show or revue. A novelty is introduced by way of prolog when the Clown appears with his time honored "Here we pass through a series of scenes gorgeous in their beauty or 'rib tickling' in their humor.

The Chinese note is naturally of primary importance in such a fine production, even the curtain is replaced by lacquered doors which slide away to disclose each scene. Among the best of the scenes are the Magicians Cave, the Courtyard of the Palace, the Cave, the Garden of Jewels, the City of Pekin, a particularly fine scene; the Great Wall, and the Laundry—this last is a great stage-managerial effort with its hundreds of bubbles rising from many tubs.

Chief in the long cast are Lupino Lane as Pekoe and Nellie Wallace as the Widow Twankey and the fun never flags while they are on the stage, while special mention must be made of Lane's remarkable "trap work," an art which appears to be rapidly dying out. Their big joint effort is "The Big Kiss" which, accompanied by an eccentric dance, gets the house.

Stanley Turnbull is a dignified Emperor, or as dignified as pantomime exigencies will allow him to be, and Wallace Lupino makes much out of the Chief-of-Staff. Elsie Prince, the 17-year old principal boy, proved that for once press agents need not necessarily belong to the High Order of Anagnyns, while Phyllis Dare is excellent as the Princess. Their duets are delightfully rendered but it is a pity Miss Dare is so much bigger and obviously older than her slim "boy" lover.

The Hippodrome is in for a big success which will in no way be hindered by the Xmas surprise sprung on the audience by a benevolent management. This took the form of the astounding discovery that, after many years of weary waiting alcoholic drinks of many colors and of divers lengths and strength could be procured at the bar. This miracle had been quietly wrought by the management for sacking the London County Council's vaudeville house license for the more humane theatre one of the Lord Chamberlain.

"Robinson Crusoe," King's, Hamersmith.

Always a popular story around which to hang a Christmas entertainment, J. B. Mulholland has chosen the pantomimical version of de Foe's romance for his ninth seasonable production at the Kings. Although much extraneous matter is introduced the author of the book never loses sight of his main story and it is easily followed from the departure of the doughty mariner from Hull, through ship-wreck and adventure on the desert isle, until the final scene is reached and the curtain falls after some hours' wholesome fun, good music, and dancing. An innovation is in the shape of a prologue in which Daniel de Foe sings of his ancient story and offers it for acceptance to the audience. The scenery is excellent, among the best of the acts being Port of Hull and the Jungle.

Breaking away from pantomime tradition, a break-away which won't find favor in the eyes of every one, Crusoe is played by a man, Robbery Layton. Instead of the shapely lady we have been accustomed, but the part is well played, a thing which cannot always be said of its feminine delineators some of whom have to rely mainly upon their "shapeliness" to get the goods over. Mr. Layton is also the de Foe of the prologue. Elsie May is the Polly and as she appears in "tights" during a good part of the show, while disguised as a sailor, those who miss the curves and rounds in the principal boy will doubtless be somewhat appeased. She is excellent and possesses a good voice which is heard to great advantage in among other numbers, "Swanee." (Laddie Cliff has much to answer for this year.) Tatton Hall is a humorous dame, while Ernie Preston makes much out of the villainous pirate, Will Atkins. All the other principles are up to the high standard set in the casting of a "King's Own" pantomime. The incidental music is good and there are more vocal numbers than usual.

"Dick Whittington," Kennington.

Of the half-dozen stories, some supposed to be founded on fact, that provide the nucleus for most Xmas shows, none is more popular than the story of the "prentice boy who, running away from false accusation and a harsh master, rested on Highgate Hill and there heard the message of the bells, 'Turn, turn again, Whittington, three Lord Mayor of London.'

This present production by George Shurley has nothing to fear from comparison with its predecessors. The whole show is excellent and perfectly balanced. Naturally enough the Highgate Hill scene takes an important place in the scenic arrangements and the artists have turned out a rarely beautiful work, in which golden corn stands in stacked sheaves from which crimson poppies emerge for the purpose of ballet. The Tanglewood Lane is another effective piece of work. Ouida MacDermott is an excellent "Dick" and Dainty Doris the Alice FitzWarren. These two clever artists show to great advantage not only in individual solos but in their duets. Jack Gallagher proves himself a comedian off the beaten track. Dick Tubbs is an excellent and punctuous Dame, if somewhat conventional, and Harry Buss is well "in the skin" of Alderman FitzWarren. The Cat, to the kiddies "the" thing of the show, has a clever exponent in Stanley Lauri. Specialty dances are provided by Anna Brady and partner, while the Langham Quartet are heard to great advantage.

"The Forty Thieves"—Surrey.

After Drury Lane we are apt to look upon the old Royal Surrey theatre as being more intimately connected with pantomime than any other London theatre. The old South Side house has seen the best that the famous Conquest family could put out, and has been the cradle of many a pantomimist and comedian since famous, and we hope that Harry Burns with his "real Old Surrey Pantomime" will open up a new era of prosperity for the house whose career has been sadly chequered for many years. The show is of the good old-fashioned style, and a packed house greeted the opening performance as vociferously as ever, and sang the choruses of the different numbers as lustily as it did of yore. This version of the "Forty Thieves" is played in nine scenes, the principal ones being the Market Place, the Mountain Gorge, Al Baba's Bureau, an excellent topical scene in which the "New Rich" are handled as mercilessly by the comedians as ever Surrey villain was by a howling gallery, and the grand terrace.

It is inevitable that "Swanee" and "Bubbles" should take a prominent position in the musical side of the program, one being sung by Kate and Rosie Walters, the other by Dorothea Temple (a dashing Abdulah). Lan Whitley proves himself an experienced and excellent comedian as Hassarac, and Selig and Hart are the comic policemen of the Baghdad force. The rest of the cast is excellent and the "Forty Thieves" as shapely as ever. The pantomime is crammed full of popular musical numbers, and there is little doubt but that this "old Surrey pantomime" should draw big audiences not only from the South Side but from across the bridges.

It is as good as anything that can

AUTO SHOW VISITORS BOOST BOX OFFICE RETURNS FOR WEEK

Musical Attractions Draw Best Play, but Dramas Benefit—"Tip Top," at Increase, Grosses Over \$30,000—Hits Now Called "Hot House Grapes."

This automobile show, bringing 200,000 extra visitors into New York, sent the Broadway box offices upward last week. Hotels reported being forced to accommodate guests on cots. Theatre attendance did not reflect so brisk a trade as such conditions would indicate, but the grosses in the non-musical houses were boosted from \$1,000 to \$3,000, with the musical shows jumping from \$2,000 to \$4,000 with several successes winning higher increases.

"Tip Top," at the Globe, one of the few attractions to lift its scale for the motor crowd, jumped its normal capacity gross about \$6,000, getting over \$30,000, the nightly scale being topped at \$4.40 and the matinees at \$3.30. "Sally," at the New Amsterdam, however, easily held its lead as the top money getter with around \$35,000 in. "The Passing Show of 1921" at the Winter Garden, pulled capacity night business and stands close to the musical leaders. "The Meanest Man in the World," at the Hudson, established new figures for the run, getting within a few dollars of \$17,000. George M. Cohan withdraws from the cast Saturday and the pace of the piece after then will be watched with interest. "Enter Madame," at the Fulton, went to \$17,500, the show proving its strength at a box office and the agencies, though the call there has been slightly off.

There are half a dozen attractions having the call in the agencies who dub these shows "hot house grapes," an apt phrase indicating the extra premiums charged. The brokers have a logical excuse for the excess rates at that, saying that if they sold tickets for the "grape" shows at 50 cents advance they could never get rid of tickets for the others.

The demand leaders are "Sally" and "Tip Top" among the musicals, and with the honors at this time going to the former. "The Bat" at the Morosco leads the dramas, playing to standing room and getting well over \$18,500 week after week. "The First Year" at the Little and "The Bad Man" at the Comedy are the comedy leaders in demand, both shows doing around \$12,000 and limited only to the size of the houses.

Three new attractions arrived this week and all are regarded as having a chance, holding up the good percentage of new arrivals since the first of the year. Mrs. Fiske in "Wake Up Jonathan" was brought to the Henry Miller by Sam H. Harris, it making his fourth attraction on Broadway (the others are "The Champion," which looks like a hit at the Longacre, with over \$13,000 in last week; "Welcome Stranger," which still figures in the money at the Cohan & Harris, and "Little Old New York," which is making a run of it at the Plymouth). John Golden finally landed in New York with "Dear Me" at the Republic, it stretching his string to three (others are "Lightnin'," the run leader, at the Gaitey, and "The First Year," a comedy smash at the Little). Winthrop Ames returned as a pro-

ducer, offering George Arliss in "The Green Goddess" at the Booth. To this week's premieres is to be added a revival for high-brows with the Bramhall Players offering Oscar Wilde's "The Importance of Being Earnest." The critics were not in accord as to the merits of the Fiske piece, but Broadway touts "Jonathan" as very fine and likes "Dear Me" for a run. The Arliss piece is a melodrama slated to pull real business.

Next week's openings are three in number to date with interest centered in the Shubert production of Morton's "In the Night Watch," which bows in at the Century next Wednesday night, the way being made by the withdrawal of "Mecca" to Chicago. "Cognac," also a Shubert offering, will relight the Princess, left dark with the sudden withdrawal of "Pagans." The Century Promenade will become active with a new midnight revue on the evening following the "Night Watch" premiere downstairs.

"Beggars' Opera," the English revival importation of Arthur Hopkins, never has gotten a start at the Greenwich Village. Late last week the piece showed some signs of life and will be kept in for another week at least but it must show something in order to remain. "Miss Lulu Bett," with its last act fixed up made a vigorous stand last week. It drew \$1,100 over the rather weak pace of the previous week with the Saturday trade three times better than that of New Year's day (also a Saturday).

"Deburau" at the Belasco, is playing to capacity. The production is so costly that it is claimed a season at big business will hardly earn the expenditure. "Mary Rose," at the Empire, has slipped down, with a little over \$13,000 in last week. The Barrie piece can hardly last much longer than mid-March.

All three of this week's openings got into the agency buy list. They are "Wake Up Jonathan" (Miller); "Dear Me" (Republic); and "The Green Goddess" (Booth); though the latter does not take a regular "buy" until next week. Others on the list are "Deburau" (Belasco); "The Bad Man" (Comedy); "Mary Rose" (Empire); "Broken Wing" (48th Street); "Woman of Bronze" (Frazee); "Enter Madame" (Fulton); "Tip Top" (Globe); "Meanest Man in the World" (Hudson); "Mary" (Knickerbocker); "Lady Billy" (Liberty); "First Year" (Little); "The Champion" (Longacre); "Her Family Tree" (Lyric); (final week of buy); "The Bat" (Morosco); "Sally" (New Amsterdam); "Erminie" (Park); "Greenwich Follies" (Shubert); "Samson and Delilah" (39th Street); "Passing Show" (Winter Garden).

The cut rates are offering "The Prince and the Pauper" (Apollo); "Coroner" (Astor); "Mecca" (Century); "Transplanting Jean" (Cort); "Her Family Tree" (Lyric); "Three Live Ghosts" (Bayer); "Thy Name Is Woman" (Playhouse); "Little Old New York" (Plymouth); "Tickle Me" (Selwyn); "The Miracle" (Times Square).

be seen, and the phatocrats in the orchestra stalls need no longer fear that they will be hit by democratically hurled bottles from the gallery and meant for the musical director.

Other Pantomimes.

"Dick Whittington," at the Elephant and Castle; "Cinderella," Wimbledon; "Aladdin," Borough Stratford; "Aladdin," Royal Artillery, Woolwich; "Sinbad the Sailor," Woolwich Hippodrome; "Jack and Jill," Grand Croydon; "Babes in the Wood," Croydon Empire; "Robinson Crusoe," Finsbury Park Empire; "Aladdin," Olympia, Shoreditch; "Babes in the Wood," Tottenham Palace; "Dick Whittington," East Hame Palace; "Humpty Dumpty," Walthamstow Palace; "The Forty Thieves," Fange Empire; "Aladdin," Imperial.

Christmas Revivals.

Revivals are as popular as ever and include "Peter Pan," St. James; "Charles's Aunt," Princess (twice

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Strikes Like "Lightnin'"

dally); "The Private Secretary," Aldwych; "The Shepherdess With a Heart," Garrick (matinees only); "Where the Rainbow Ends," Apollo (matinees only); "When Knights Were Bold," Duke of York's (matinees only); "Jolly Old Dutch," Holborn Empire (matinees only); "Home of the Fairies," Metropolitan (matinees only); "Alice in Wonderland," Victoria Palace (matinees only).

Other Shows Now Running.

"The Naughty Princess," Adelphi; "Johnny Jones," Alhambra; "The White-Headed Boy," Ambassadors; "French Leave," Apollo; "The Charn School," Comedy; "A Midsummer Night's Dream," Court; "Lord Richard in the Pantry," Criterion; "A Southern Maid," Daly's; "The Garden of Allah," Drury Lane; "Trene," Empire; Old English Nativity Play, Everyman, Hampstead; "The Shop Girl," Gaiety; "Brown Sugar," Garrick; "Fedora," Globe; "The Beggar's Opera," Lyric, Hammermerith; "Mary Rose," Haymarket; "Chu Chin Chow," His Majesty's; "The Wandering Jew," New; Swedish Ballet, Palace; "London, Paris and New York," Pavilion; "The Romantic Age," Playhouse; "The Blue Lagoon," Prince of Wales; "It's All Wrong," Queens; "Milestones" (a revival), the Royalty; "At the Villa Rose" (a revival), Strand; "The Skin Game," St. Martin's; "Paddy the Next Best Thing," Savoy; "The Great Lover," Shaftesbury; "Jumble Sale," Vaudeville; "A Night Out," Winter Garden; "The Prude's Fall," Wyndham's; "Knight of the Burning Pestle," Kingsway; Grand Guignol, Little.

Closed.

One West End theatre is closed. The Scala, well—because probably nobody has the pluck to tempt fortune there, although it was announced that Arthur Gibbons and Andrew Melville would present the stage version of "Tarzan of the Apes" there as a Christmas attraction. They evidently thought better of it.

Vaudeville.

Fine programs are the order of the day at the Coliseum, the Palladium and the Holborn Empire—the three surviving West End music halls. Maskelyne and Devant have a new set of mysteries, and such out-lying vaudeville houses as are not playing pantomime have good average programs to offer their patrons.

"IT'S ALL WRONG."

London, Jan. 10.

A "musical complaint" in twelve scenes. Book and lyrics by Elsie Janis. Music by Herman Finck. Elsie Janis and others. Queen's theatre, London, Dec. 13.

Always a warm favorite with London audiences, Elsie Janis has chosen a particularly happy medium for her return to the metropolis. "It's All Wrong," originally called "a musical comedy" and now described as a "musical complaint," is excellent entertainment and was received with undoubted cordiality on its production, the actress-manager-author-composer receiving an enthusiastic welcome.

The piece is an excellent mixture of comedy and melody and is in the nature of a topical revue, but unlike most such shows it is coherent and its scenes have a continuity which does much to cover up the slightness of the story.

The twelve scenes are all excellent, especially noticeable being the Forest of Gloom, a railway station, honeymoon cottage (here it is that the lovers quarrel and part), a Parisian street, French and English restaurant scenes, a Spanish scene and a nursery scene. There is also an excellent ballet in which the Palace girls keep up the traditions of their predecessors. Toward the close of the performance Elsie Janis gives clever impersonations of Alice Lorraine, Ethel Levey, Violet Lorraine and Nelson Keys.

An exceedingly clever company supports the star. Stanley Lupino is at his best as King Discontent and many other characters, getting home with a punch. Julien Thayer proves himself the possessor of a fine voice and excels in a scene which introduces popular revue and musical comedy favorites. In this scene Elsie Janis appears once more as Peggy O'Hara, the part she played when she made her London debut at the Palace in 1914.

Arthur Margeson is the hero who searches for happiness, acquitting himself admirably in all he does. John Power, a clever revue actor, who has been away from the West End too long, appears as a fearsome Bolshevik and also in several other characters, in all of which he is excellent, no matter whether the parts be "straight" or comedy. Guy Grahame (pantomime) is another tower of strength, being exceptionally good as an English soldier adrift in Paris. The principal women, Lillian Coles (Jealousy), Yvonne Germaine, Rita Moir and Camille Ackroyd, are all responsible for good work and the smaller parts are in capable hands. In fact, the playing throughout is much better than we are accustomed to in this class of production. The music, by Herman

BROADWAY REVIEWS

WAKE UP JONATHAN.

Jonathan Blake.....Charles Dalton
Marion Blake.....Mrs. Fiske
Helen Blake.....Helen Holt
Junior Blake.....Frank Hearn
Peggy Blake.....Low Bartlett
Chippy Blake.....Nadia Gary
Bernard Randall.....Donald Cameron
Douglas Brent.....Fleming Ward
Adam West.....Howard Lang
Jean Picard.....Bridie Goodrow
Jennie.....Blith Fitzgerald

"Wake Up Jonathan" is one of those entertainments you go to see, are highly amused throughout, laugh hilariously a goodly portion of the time, and the next day when a friend asks you whether it is a good show you are apt to shrug your shoulders non-committally. It is a rather familiar tale, unfolded through the medium of clever epigrammatic dialog and enacted by an excellent cast of players, who succeeded in extracting the full value of all the speeches entrusted to their mouths.

The comedy is preceded by a fable enacted by marionettes, which serves as an allegorical prolog. The scene of the prolog represents a pre-historic cave, at which are seated a poet and a lady of those days. Along comes an aboriginal cave-man. He performs prodigious feats of strength inspired by amorous purpose, wallops the poet over the head and drags the lady off to his cave. In the second scene of the prolog the cave-man goes hunting in the jungle and returns to find the poet again singing love ditties to the woman.

This is supposed to be a pre-historic counterpart of the modern captain of industry, who is so obsessed with the making of money that he has small time to devote to his wife and family. In the play itself Mrs. Fiske is the wife, who has not seen her husband for 10 years. Charles Dalton is the husband, who has been rushing over all continents conquering the world. At the opening of the piece he has wired his wife that he is returning on Christmas Eve. By the merest coincidence the house is visited by her former admirer, who has returned from the World's War. The children mistake him for their own father, and the complications that ensue when the father actually returns are ludicrous in the extreme.

It is in many respects an ideal comedy role for Mrs. Fiske. It calls for her to utter a series of alternately witty and sarcastic remarks, which are led up to by some imitable feigning on the part of Charles Dalton. Mrs. Fiske looks younger and more attractive than she has at any time in the past 10 years. She has lost none of her delicate art in projecting the highest type of drawing-room comedy.

Charles Dalton has the role of the husband who returns after having amassed \$100,000,000 and with the firm conviction his money will buy anything, only to find in the end that his money will not win him the love and respect of his wife and children, while the friend of the wife, a poet, a financial failure, is loved by the children, and whose company is preferred to that of the aggressive father, who has done little to inspire affection.

Howard Lang is the old friend who plays the direct antithesis to the overbearing husband, and is equally effective as a foil to the ponderous Dalton. There are a number of children, who acquit themselves just a little better than we are wont to see, and as a result aid materially to contribute toward a smooth comedy performance with much of the mechanics properly concealed.

There are such risible-inclining remarks as "Mother, what is a press agent?" To which Mrs. Fiske replies: "A little animal that squirts ink when you press it in the right place." At the end of the second act at the Henry Miller Monday evening it looked reasonably certain that "Wake Up Jonathan" would score a metropolitan hit. But by the time the third act was completed the betting had shifted slightly and there was some doubt. This was due principally to the unnecessary prolongation of the third act, which might have been condensed without injuring the logical conclusion of the tale.

The piece is by Hatcher Hughes and Elmer L. Rice, and is under the management of Sam H. Harris. The next few days will decide the fate of the re-entertainment. If the first audience will be honest enough to admit they laughed throughout and enjoyed themselves to the full, there

Finck, Elsie Janis and their fellow composers, is above the average, while the scenery, by R. C. McCleery and Bruce Smith, is all that could be desired.

At certain full Miss Janis was compelled to make a speech in reply to an ovation and many calls, during which she insisted on bringing on her mother to share the triumph in her capacity as "the producer of the producer."

"It's All Wrong" is one of the clearest, cleverest and brightest shows in town, and should draw big houses to the Queen's for many months.

will be no question of the financial success. But will they? Let us see.

DEAR ME.

Willbur Ogilvie.....J. K. Hutchinson
Herbert Lawton.....George N. Price
J. Jackson.....George Spelvin
Gordon Peck.....Mart E. Halsey
Joseph Renard.....Robert Fischer
Mrs. Carney.....Camilla Crane
April Blair.....Grace La Rue
Anthony Turner.....James G. Morton
Edgar Craig.....Hale Hamilton
Shelly Willard.....Max Frick
Manny Bean.....Robert Lowe
Florence.....T. Kodam
Dudley Quail.....Baker Moore
Maid.....Eula Guy
A Pianist.....Wm. Conway

It is just a trifle more than a year ago (Jan. 1) that John L. Golden debuted "Dear Me" at Atlantic City. Bookings along Broadway were tight and the show landed at the Chicago, registering a good run. There Grace La Rue and Hale Hamilton, the co-stars of the piece, were wed. The show laid off for the summer, but resumed the fall, playing middle western territory, logical, owing up the Chicago run. Business in the west was consistently good and it is but recently Golden found a New York anchor, with the house shortage eased down.

It is the third show to have kept away from Broadway last season. "The Guest of Honor" was one. It stood up but fairly here. But "The Wo. an of Bronze," which was held out, came in and is making a real run of it.

"Dear Me" shapes up as having equally as good a chance. In the interval of the long road appearances Winchell Smith is a tidy bit of fixing. Comedy points that were hazy at the shore showing are now polished and sure fire. Just prior to opening here it was planned to call the show "Me," but a book of that name was discovered and the original title remained.

"Dear Me" takes its title from the letters written by April, slavey in a peculiar institution, to herself, always signing them "Yourself" and always employing a postscript. The place is the Amos Prentice home for artistic and literary failures. The founder's son had gone abroad to study art or something and disappeared and the father, believing the son to have died away with himself because he was a failure, founded the home. At the curtain there is a collection of likable A K's at the dinner table, waited upon by April, a lass who worked there because she felt she owed it to the home for the care it had taken of her father. Wh "fired" by the canonic Mrs. Carney, the maid—April felt that she had been freed and released—realize her ambition to become a prima donna.

Along with her goes Joseph Renard, a Polish violinist, who suffered an accident on the eve of his bow to the American concert stage (therefore eligible to the home for failures), and Edgar Blair, a newcomer to the home. Edgar is a younger man than the rest. He is really the lost son of Prentice and he had come to the home as a failure at playwrighting that he might know the people in it, but really to aid them.

Joe, April and Edgar form a trinity and the scene of their studio takes in the second act. Edgar has taken one of the failures, a man who built a little theatre and tried high-brow plays, and made a manager of him. Secretly this manager has produced a musical play, all with Edgar's backing, and April is engaged as the prima donna. Joe and the others are in on the identity of the young man; in fact, everyone is but April. She changes with success, but at the last she discovers that she loves Edgar—a failure, so she thinks.

"Dear Me" is amusing, novel in situations and excellently acted, with burden of the playing in a few hands. So far as the plot is concerned it is transparent, but being a comedy and not a drama that is no count against it.

The surprise of the premiere at the Republic Monday night was the work of Grace LaRue. Miss LaRue for the first time has been assigned a straight part, and she gets away with it with honor. There is a bit of pantomime in the last act which the new star enacts with the skill of a real artist. She looks the slavey and acts it, clearing the table at the home in a manner so true to life that it isn't appetizing. The progression of the play gives Miss LaRue the more chance to wear clothes, and she can wear 'em. Also she has several that are gems, with two peachy and colorful frocks towards the close.

There is logical room for songs and here again Miss LaRue stands up. Mr. Golden is credited with the melodies of the five numbers rendered and Miss LaRue the lyrics. The first was "Rosebud at Dawn," then "Love in My Heart," "Poy" the lyric of a New Zealand game, was a novelty "Who'll Buy My

Flowers" came late, but "Dear Me" had the prettiest melody.

Miss LaRue has run the gamut of nearly the whole field of the theatre. She has known the burlesque stage, became a headliner in vaudeville from a small beginning, developed herself as a prima donna, featured revues and now is in straight comedy. It will not be too much to expect that before she kisses her lips to the footlights she will have taken a fling at dramatics. And she is a better than even bet to make good at it.

Mr. Hamilton is a cheery Edgar though without the chances given Miss LaRue. Perhaps his foiling is as much an aid to her April as anything else. With a one-sided conversation he drew the plaudits in the second act and that looked to be about his best.

The honors of the evening went three ways. The characterization of Robert Fischer as Joe Renard was faithful and never failing and the conception of a composer seemed true as a cameo. His explanation that he was the "soul of reasonableness, but I am a musician," was a prize bit of humorous truth. The types in the home, who, by the way, all get on their feet and break up the home, were amusing, with J. K. Hutchinson as a clattering old codger having an edge. The cast includes one "George Spelvin," just as did all the plays in which Winchell Smith had a hand. That monicker is a phoney, one that Smith thinks an omen of good luck.

"Dear Me" was written by John Luther, formerly on the staff of the New York "Herald," and Hale Hamilton. It has an excellent pace because it is different and diverting.

GREEN GODDESS

The Raja of Rukh.....George Arliss
Watkins, his valet.....Ivan F. Simpson
Major Antony Crepsin.....Herbert Waring
Lucella, his wife.....Olive Wyndham
Dr. Isaac Traherne.....Cyril Eschday
Lieut. Denis Cardew.....Herbert Ranson
The High Priest.....David A. Leonard
The Temple Priest.....Donald Colman
An Ayah.....Helen Nowell

If you can imagine a fusion into one play of many elements from Belasco's "The Darling of the Gods" and Kipling's two stories, "Kim" and "On the City Wall," you have a general idea of "The Green Goddess," written by William Archer, British writer on dramatic art, and produced by Winthrop Ames at the Booth Tuesday night. George Arliss plays the principal part, as the native ruler of a remote state lost among the peaks of the Himalaya mountains, educated into a surface cynic and materialist at Cambridge, but under the skin the Oriental religious fanatic.

To Arliss goes half or more of the credit for what promises to be one of the season's notable artistic successes, for his interpretation of this curious sinister autocrat contributes a major portion of the ensemble. His subtle art made a mere picturesque melodrama into an evening of unalloyed delight at the theatre. His mature command of stage expression puts his new creation even higher than his famous Minister of War in "The Darling of the Gods."

From all angles the production is in happy accord, for Winthrop Ames has mounted the piece exquisitely. Some of his stage settings are dramatic creations in the sense of making in the background a picture that expresses in atmosphere the spirit of the story. The mounting approaches the work of a scenic in this particular. In addition a splendid cast surrounded the star. The mere reading of the names of Cyril Eschday, Olive Wyndham and Herbert Waring together in one company tells the story. Ivan F. Simpson played a cockney valet in the employ of the Oriental potentate with the finest shading of high comedy.

While the piece is a straightaway, unblushing melodrama, even to the extent of murdering the Raja's wireless operator and sending out a call for help to the nearest British post in India, a climax in the arrival of the British bombing planes to rescue the captives, it has many touches of deft humor, done in its style that compels an American to suspect that Mr. Archer got his inspiration from Kipling.

The playwright gets across many touches of faint satire on his fellow Englishmen, but still manages to glorify the Union Jack. So evident is this that one could almost swear that it was Mr. Ames' compelling hand that prevented the display of the British flag when the rescuing English aviator appears to save the captive woman and her suitors.

Major Crispin and his wife want to reach their children in a distant British station and Dr. Traherne undertakes to get them there by aeroplane. In crossing the peaks they come to earth in the territories of the Raja of Rukh. It turns out that this native ruler is an Oxonian, a person of super-exquisite tastes and mind on the surface, but a subtle, cruel Oriental under the skin. He welcomes the stranded trio with perfect hospitality, for his three brothers have just been condemned to death for murder by the English across the border in India, and he plots vengeance.

He has learned the news from his secret wireless, and he proposes that

the British, whom he hates for their oppression in Asia, shall give a head for a head. The three British subjects are made captives in the royal palace and learn that they will die at sunset next day, when the Raja's three brothers are to be executed. The major discovers that there is a wireless in the palace, and by killing the cockney valet, gets to it. He is shown sending out the message for help, when the Raja discovers him and shoots him as he sits at the sending key. The major dies, declaring that his message did not get through.

This makes the traditional third act climax, leaving another act of suspense. Dr. Traherne and the Major's wife, who are in love with each other, are dragged to the temple late in the afternoon. Their execution is set at the moment yonder beam of light fades away. The Raja is to be master of ceremonies. Sitting before the deity of the temple, "the Green Goddess," the Raja proposes that if the major's wife will submit to him he will free the man she loves. The doctor seizes him by the throat, and in consequence is dragged off for torture.

Along with the woman the potentate renews his offers for safety: on the price specified terms, and she consents as weird murmurings come from the torture chamber—recollection of "The Darling of the Gods" thrusts itself upon the auditor at this point. But the suspense is short, for the machine gun fire and the entrance of a British aviator solve the difficulty. Dear old England wins again, Britannia rules the waves, and the major having been shot, the lovers look to a vista of happiness, while the curtain descends on the Raja ruminating in defeat, as an Anglo-Indian cynic with mixed philosophies and religion, "Well, perhaps it's just as well, she probably would have been a nuisance anyhow."

The bizarre tale is well told and the melodramatic devices, such as the placing of the captives next to the wireless room, are forgivable by virtue of an interesting play told convincingly and holding suspense at tiptoe from the beginning up to the final moment. A lot of the subtleties got past the first-night crowd, but there is enough of story strength, independent of the finer tones of grim humor, to make the play at the Booth a substantial box office winner.

Out of Town Review

HUSBANDS FOR THREE.

Minneapolis, Jan. 19.

"A woman marries when she can't get a man when he can't help it." Around this general assumption, together with one to the effect that a girl can have anything she wishes, even a husband, if her mother desires it sufficiently, is built "Husbands for Three," a new three-act comedy written by James Gray and initially produced at the local Shubert.

The play is full of epigrams and platitudes. There is little else. A rather clever first act is followed by a mediocre second and a commonplace third. Groups of individuals sit around the living room of a summer home and talk. Situations are created to fit epigrams, characters are occasionally made inconsistent because of a witty line.

"Husbands for Three" is utterly lacking in action. Some dramatists, especially some of the Continentals ones, have written for us very excellent plays without much of the supposedly essential quality of action; they, however, while often engaging in mental gymnastics, touch something more than the mere fringe of life and of character. This play is essentially artificial; it is high comedy, but lacking in that element called human. There are a couple of three sentimental speeches in the last act, the best of which is spoiled by an absurd simile.

Jean and Paula Duncan are very willing to have their widowed mother find husbands for them. Mrs. Duncan, charmingly played by Teresa Dale, proves as attractive as her daughters, for the two prospects whom she is working upon for her daughters, and they propose to her instead. Eventually, the young men claim Paula and Jean. An old suitor of the mother conveniently makes his appearance and the three have husbands.

Lucile Husting and Marie Gale as the daughters were delightful, although Miss Husting was obliged to make plausible an impossible character. John Dilson as usual overplayed. Ivan Miller assumed the romantic important part. Melville Burke and Donald Campbell were responsible for the production and staging.

Judging by advance press notices, "Husbands for Three" was supposed to be a bit daring, just a bit shocking, a bit Shavian in theme and line. Doubtless the author felt just as wicked while writing the play as the self-allegedly "emancipated" woman of modernity feels when she has her hair cut and takes up Russian cigarettes.

John.

JACK BENNY.
Monologist.
14 Mins.; One.
5th Ave.

Jack Benny has a violin and talk. Mainly talk. He handles himself as though having played small time, though his talk material is new. When Benny said he had stopped smoking as smoking is now too effeminate, he waited for the expected laugh which was not as hearty as he looked for, so he repeated the gag. Later when nearing the finish and the right exit, he pointed to his name on the card, while playing the violin, and saying, "Jack Benny. That's me. They couldn't get my right name on it."

His talk is along the lines of his girl, who lives in Philadelphia, with an idle brother and a father, who died, Benny said, the same evening he was to take his girl to the theatre. On account of the death of his girl's father, he added, they were late for the performance. The 5th Ave. audience thought that was funnier than the smoking gag, which about sums up the 5th Ave.

In outline of turn, Benny has been a student of Ben Bernie, it seems. He talks much like Bernie, but has none of Bernie's gags. His violin playing is negligible for results. He holds the instrument in the regular way, under the neck, whereas Bernie holds it carelessly, often against his body, which Green of Green and Myra, on the same bill, must have intently observed, as he played his violin along that style.

It wasn't vaudeville to have two violinists on the same bill and have both of them recall Bernie, although Bernie may not mind it. It certainly did not help Benny. But Benny seems able to help himself. He has gags, presence and assurance. His only worry just now may be how he is going to follow Bernie if he can make the big time. The answer seems to be for Benny to throw away his violin while Bernie is using one, and try another method of working in his talk, if he doesn't care to become a monologist, outright.

The Delmar time can handle Benny, also the Orpheum Circuit, and the other bookings in between and below, but while Benny looks good enough to make all the time, he can't make the best as at present framed up.

Here's a gag all talkers may take. It was brought from the Coast by Bill Halligan and released for their benefit just before he sailed. It is: "An optimist is a bartender still paying dues to his union."

Sime.

ERNIE REAM.
Songs and Talk.
13 Mins.; One.
Colonial.

Doing more or less of a monolog that smacks of England, with variations on the piano, Ernie Ream is offering a "single" that, right now, is guaranteed to slow up any vaudeville performance. All the "gags" concern a named Irishman. They are delivered in a halting manner and failed to arouse anything but the slightest response.

Then there are a quartet of abbreviated songs about on a par with the stories and worth as much. Mr. Ream is in dire need of an entire change in material and a shortening of running time, as 13 minutes, with his present vehicle, made the Colonial audience decidedly restless, with an even chance that at any minute they would cut loose.

Mr. Ream's appearance was above reproach, but his routine is what one might term "flatfooted," and there is considerable question as to just how he managed to slip in on the Colonial bill.

PALI DASSI and Co. (2).
Animal Act.
12 Mins.; Full Stage.
Jefferson.

Pali Dassi is evidently an European. He is costumed in baggy trousers and red wig and is assisted by two buxom girls in Dutch bonnets and knee-length dresses.

Some juggling of a toy balloon by one of the girls and Dassi is followed by a series of "back flips" performed by a French bulldog.

The comic enters juggling a broom on a stick and reveals they are joined by reversing them.

Three Kewpie Dolls on an apparatus are next utilized by another dog, which leapt frogs over the three.

A three-high with the dog doing a hand stand as top mounter followed by a boxing match in which a pony is included, concludes.

It is an interesting turn for either end of the smaller bills but lacks the novelty or strength to close a big time show with an degree of success.

Con.

JUNE ELVIDGE and Co. (6).
Melodrama sketch.
21 Min.; Full Stage (special set).
Orpheum, Memphis.

Memphis, Jan. 19.

June Elvidge, picture star, opened her Orpheum tour here in "The Crystal Gazer," by Albert Cowles, under management of Joseph Hart. The turn is set in a tent in the Sahara desert. Miss Elvidge appears as a disguised avenging sister, assuming the role of a crystal-gazing fortune teller to lure on the man who betrayed and murdered her younger sister. For this purpose she wears a red velvet head-dress which hides her shaven dark hair until time to whip off the covering and let it fall loosely about her.

Miss Elvidge looked lovely, sinuous and alluring, with and without the toque. Her diction is so clean and staccato that the lines of the sketch seemed to make sense when she spoke them, a high compliment to her mesmeric powers. The lines never even seemed to have sanity the rest of the time. The sketch is a disordered and muddled blood-and-thunder, with no consistency, plausibility or coherency. Bits are dragged in with unmerciful disregard for the verities or even probabilities.

Surrounding Miss Elvidge and bringing her back in the flesh, the sketch has a mission and may be forgiven all its crudities and literary felonies. Only an Elvidge or a Suratt could survive in such grotesque and hollowly bombastic drivel. Miss Elvidge unbosomed dramatic feeling, power, loveliness of manner and delivery as well as of person, and charmed the wide-eyed southerners. At other points, some of them, the ones apparently aimed to be the most climactic, even this yokel audience laughed.

Henry Gurvey, as a "Mad Mullah," contributed about a minute of fine acting. The rest of the support was either negligible or culpable. Carlo de Angelo played an Arab all the way through with an unequivocal Wop accent and patent leather shoes to match. Herbert Delmore looked great as a man detective (also disguised as a desert guy) but fell down in his acting through exaggerated striving after dramatic punch. The villain, played by Oscar Briggs, was as well done as the role deserved. In one line he made the house gasp, when, confessing that he killed the girl after wronging her, he said, "I found out she was in trouble." The rest of the lines were about equally subtle.

With a draw and an electric personality in Miss Elvidge, the sketch will serve its purpose, though it is a shame she couldn't have had one up to her stellar self.

Lat.

ANGER and ADELON.
Songs and Talk.
12 Mins.; One.
American Roof.

Young man, as well dressed rube, and girl, in sport dress, have an exchange of talk, varied by some excellent coon shouting by the girl. Otherwise the young woman acts as feeder for her partner. She is a plump pony in type and rather a too forcible worker. At that she is the strength of the combination.

Their talk is for the most part threadbare and non too dainty, as witness the gag of new inventions make fingers unnecessary for piano playing and a string of similar changes of the day, with the catch line at the finish "but the stork works the same old way." Even the Eighth avenue crowd didn't find the talk uproarious, but they liked the girl's singing.

Rush.

GRACE HUGHES.
Songs and Piano.
15 Mins.; One.
Harlem O. H.

Grace Hughes is probably from musical comedy. She is a good looking, beautifully formed girl with the carriage of a \$3.50 leading woman, an eye-filling picture.

A male pianist is carried. The singer opened with a classical number that allowed her colorful soprano plenty of opportunity for tone shading and runs.

The second number sounded new through her delivery and was followed by a blues, delivered with faultless jazz technique. The transition from the stately prima donna manner of the opening number to the near-shivery undulations of the saleslady, was a startling contrast, cleverly executed.

Miss Hughes' closing number was a specially written conglomeration of the song hits of the current musical shows, interwoven into the main song theme.

Grace Hughes looks like a find for vaudeville.

Con.

GLADYS MOFFATT.
Songs.
13 Mins.; One.
Broadway.

If Gladys Moffatt were not quite so conventional—piano, piano player, colored lamp shade and chair. She opens in a dim light, wearing a hat. The turn is about half over before the audience really knows Miss Moffatt as she is, a very good-looking girl with auburn hair and a real charming one in appearance when smiling.

Miss Moffatt sings a range of numbers, from pop to rube and yiddish, and has a voice to do it with, besides a certain personality that too infrequently asserts itself. She also holds in on the vocal thing, not pressing her voice, to the disadvantage of the numbers. A ballad and a good one was about the only song for voice extending.

The pianist has a moment while the girl is changing, and the moment seems too long. He just plays a couple of pop melodies and starts to bow before the applause starts.

Miss Moffatt looked so much better in her second gown that she might find out what is the matter with her first; also use the stage in the full light and wear her hats only on the street. The girl seems to be there. If replacing the rube number, the turn will run better, and there's a chance for her on big time, with or without a pianist.

When "girl singles" first commenced to sing character numbers they got along with the orchestra, and advanced. If that be true, why wouldn't the same plan be advisable for other beginners of today, though Miss Moffatt is no stage beginner.

Sime.

HUGHES and NERRETT.
Talk and Songs.
16 Mins.; One.
58th St.

The straight man of the old time side walk conversational team used to playfully swat the comedian with a folded newspaper, whenever he wanted to insure a laugh, following the comic's delivery of a get back. This was modified in time to pushing by the straight, the newspaper being dropped, as years went by. Hughes and Nerrett, two men doing a comedy singing and talking turn, however, go the more or less vigorous slapping and newspaper swatting of the old timers several degrees better. When Hughes, the comic of this combination, pulls a get back, gag or nifty, Mr. Nerrett, the straight, knocks Mr. Hughes flat on his back. Once or twice Mr. Nerrett failed to reach his partner with the knock down wallop, and Mr. Hughes took the falls himself without any assistance.

Mr. Nerrett is a tall robust chap, with blonde hair and the physique of a white hope. Mr. Hughes is slight of build, with a marked facial resemblance to Charlie Chaplin. He wears a battered derby, and Chaplin mustache, but does not imitate the film comic in any way. The talking routine holds quite a few old wheezes. They get laughs out of all of their material however, the knocking down process, although a bit rough, producing sure comedy results. Mr. Nerrett sings pleasingly. While Mr. Nerrett is warbling a ballad, the comic enters several times, making a change of comedy head gear for each entrance.

This is the type of clowning done by the old time comedy quartets. At one point in the act, the comic is out front, having dived from the stage into the orchestra aisle to escape the straight's knock down pushes. The team landed at the 58th St. Both possess ability to handle a newer line of talk than that now used. The old bits can remain, as most of the present generation never saw them and those that do have forgotten them. The rough stuff holds a lot of comedy possibilities, which the team succeeded in realizing fully. Right now the act is set for the pop houses, where it can't fall down.

Bell.

STENARD DUO.
Xylophonists.
11 Mins.; One.
American Roof.

Opening the show, this boy and girl made small impression and faded out gently. They have a short routine of duet, solo and several duets at the finish.

The pair are nice looking, boy in Tuxedo and girl in bright chiffon debutante frock. The offering has nothing novel and no variety. It belongs where it was placed this week and probably will remain there until the young people develop something like showman-ship Bach.

"NOBODY HOME" (6).
Comedy Sketch.
23 Mins.; Spec. Cyc. and Drop.
Harlem O. H.

A semi-revue with the comedy evolving around some old business and situations. Father and mother are away when son decides to give an impromptu banquet to three females. Son acting as toastmaster is criticizing the old gent. The latter has returned unexpectedly and is getting an earful. He bawls out the youngster. Introductions follow and pop becomes interested in one of the girls.

Mother returns and the males hide the girls, one of whom has fainted. From here on the skit sticks to the well beaten traits: The girls wander in and out of rooms, and pop places a screen around them at each appearance. A couple of specialties mildly delivered are worked in while the girls are entertaining the old gent prior to mother's arrival. The father is a good Hebrew comedian who does as much as possible. Likewise mother is a good character woman also handling an accent. The youth is an excellent juvenile, the light-weights being the girls.

It's a sure fire small time comedy frame up and will entertain that type of audience.

Con.

SEARLE ALLEN and LYMAN.
Comedy Sketch.
14 Mins.; Full Stage.
Harlem O. H.

Searle Allen was last with the late Ed Howard. His present vehicle calls for a female partner. Miss Lyman is a personable looking opposite.

The act carries an idea. Allen reports to take a 30-day domestic course to conform with a new law that requires all parties contemplating matrimony.

Miss Lyman is a relative of the professor. Allen, after a comedy song with a reminiscent melody written around topical subjects, is read the rules and the objective of the course. He interrupts the explanations with humorous remarks.

He finally proposes and leaves the room to begin the course after her insistence upon same. In the interim she phones her relative to excuse him as she is going to marry him. The prof consents, with Allen returning, in a house apron, carrying a doll upside down for tag line, "How the deuce do you get this on?" referring to an intimate part of an infant's wardrobe.

The act is well written and cleverly played. The lines sparkle at times. Both people take full advantage of the comedy opportunities. The idea is an exaggeration, but allows ample opportunity for the comedy that follows. At the Harlem they howled at the dialog and gags. It's sure fire for the intermediate houses and should go right along without layoffs.

Con.

THREE WALKERS.
Novelty Bar Act.
9 Mins.; Full Stage.
American Roof.

The novelty of the Walkers' turn is that they work with the double bars leading to a casting upright and cradle and a trapeze hanging below the cradle.

The act has straight worker, clown and trickily dressed woman. The woman hangs from the cradle like a catcher, but in reality stalls and throws the trapeze to the workers at the right time. The feature trick is a giant swing and fly-away from the outside bar, across the second bar with a twist-somersault catching the traps, going back to the second bar and finishing the routine with a fly-away and double to the mat.

Aside from this trick the straight and clown do nothing but the familiar stuff, simple, but smoothly handled. It held 'em in at the American.

Rush.

THREE FALCONS.
Ring Gymnasts.
5 Mins.; Full Stage.
23rd St.

Male trio of gymnasts in fast ring routine. Two men, straight, making neat appearance in white flannels and jerseys with V-shaped necks. The comic sports an Eton jacket and collar.

The work of the two straight men is good, but it is the performance of the comedian that stands out. This chap made his stunts look easy, but most were difficult. His tricks on the uprights also amused. Once he mounted an upright to the top of the rigging, like a monkey and about a list.

A new opening turn that ought to catch the big time butts.

Bell.

GREAT CARMO.
Alhambra, Paris.

Paris, Jan. 13.

The Australian conjurer, Carmo, with a company of 30, has been playing at the Alhambra for the past month. He remains for another fortnight, until the opening of Sarah Bernhardt, after which he probably goes to Brussels.

For the latter part of his engagement he has put on a new show which is perhaps the best of his series, he having given three different programs since his debut at the Alhambra.

He has booked a violinist, Lucien Goldy, who enters by the auditorium while a change of sets is being made on the stage. The troupe of Carmo comprises Arthur Jewitt, Mildred Gordon, Rika Housan, Geo. Tester, Clarence Edmunds, Wm. Pemberton, David and Wm. Ray, Cessie Barlow and Marg. Coleman.

Kendrew.

JEAN BOYER.
Songs.
8 Mins.; One.
5th Ave.

Jean Boyer is a youthful girl, who mugs, does nut-dancing and sings, first appearing as a boy, when she is at her worst. Her best is the mugging with side kicking. Her work at those times resembles a combination of Charlotte Greenwood and Eddie Foy, suggesting the girl, either at home or elsewhere, first gained the vaudeville idea from impersonations of both, possibly also Al Jolson, as likewise suggested by her song in the male impersonation.

The girl won laughs by her eccentricities of working. That is mostly an elaboration of nuttisms in vaudeville has grown accustomed to that from "eccentric comedienne." Miss Boyer used "Bimbo" and "Jazz Baby" as the best mediums to exploit her conception of stage comedy. They did well for her with the Fifth Avenue audience but she doesn't look strong enough alone for big time. The medium time can use her, single.

Miss Boyer should have a partner, male or female, someone she can contrast with. A girl doing straight against her might be the best. Then she would not have to work so hard and likely accomplish more in a pure fun making manner. At present Miss Boyer is forcing herself, through being alone and making changes for each number. Instead of being eccentric or nutty at the 5th Ave., she seemed more grotesque.

Rather nice looking in her proper person, Miss Boyer requires some direction. There's entertainment in her but to make it vaudeville, it will have to be written, not wrung, out of her.

Sime.

BURKE and DURKIN.
Songs and Piano.
22 Mins.; One.
Palace.

James Burke and Eleanor Durkin offer a singing and piano routine, consisting of singles and doubles. The couple present a classy appearance. That is their chief asset. Miss Durkin wears two stunning costumes, one an all red affair and the other black velvet. Mr. Burke is in Tuxedo, which he carries like a fashion plate. Opening with an Irish song, with Miss Durkin accompanying on the baby grand, Mr. Burke follows with a kid story. A comedy number about a young man who longed for a mustache next and then "Nobody Knows" as a double. Then an imitation of Bert Williams, singing "You Can't Shake Your Shimmy on Tea," by Mr. Burke a fair impersonation. "Speak, Speak," a comedy double with dialog interpolated, for closing.

The couple have more the appearance of concert entertainers than vaudeville artists. Playing will undoubtedly give them the vaudeville touch and air now lacking. As it stands, the turn is hardly for big time. A long tour in the three a day houses, with the invaluable experience that goes with first, should round out their entertaining capabilities. No. 2 at the Palace, the act had the disadvantage of a slender and arriving house. The act ran too long. It could be chopped five minutes to advantage. One bow was taken at the finish.

Bell.

(Additional New Acts page 20)

Ziegfeld Can Use
D. D. H.

IN LONDON

After all the Palace may be saved for the stage and that Sol Levey's ambitious picture house plan will not materialize even at the eleventh hour, although all was ready and the capital subscribed. At any rate pictures will not come to the big house just yet and they are already over-due. The days of the Swedish Ballet are numbered, the show never was a huge success, and after Jan. 11 vaudeville will once more reign in the theatre, which was originally built as a home for English Opera. Enquiries among those who should know point to Sir Harry Lauder as the opening "star" attraction, additional color being given to this surmise by the interest William Morris has developed in the theatre.

"Maison de Fous" ("The Mad House") is the "swan song" of the Swedish Ballet, it is also a dis-tasting entertainment, which will only appeal to the decadent. A girl going to her first communion strays into a lunatic asylum. There she is beset by a crowd of maniacal waltzers, bullies and musicians. In terror she turns to a man who appears less mad than his fellows, but he is the worst and presently strangles her. This pretty little effort is framed by a black back cloth, across which straddles the huge, naked, wholly bestial figure of a man-beast. The music is on a par with the story and the scenery.

Sir Martin Harvey's knighthood came as somewhat of a surprise. Everybody knew that a theatrical honor in the New Year was more than probable, but few thought of the creator of "The Only Way," who is seldom seen in the West End of London. Sir Martin did much hard work for the troops during the war.

The only disappointing thing about the Drury Lane production at Covent Garden was the audience itself, and this was expected. Covent Garden, except on fancy dress ball nights, is as decorous as St. Paul's Cathedral and the very top-notch of snobbish respectability. Laughter loud and unrestrained, is the height of vulgarity, while applause of the tumultuous and hearty type would be considered a disgrace, and so it was on the night of "Cinderella's" opening. True some people, foreigners doubtless, who had not yet learned to take their pleasures with well-bred sadness, behaved as panto audiences have behaved from times immemorial, but the majority of the audience came dressed as though for a Command performance.

After having spent some years here and ventured over in the dark days of submarine and mines to gladden London in "The Lilac Domino" Josephine Earle has returned to New York to play in the new Carl Carlton piece, "Tangarine." Since her first appearance at the Empire she has become one of our foremost "British picture stars," appearing in no less than six of the big Gaumont "Westminster" productions.

Viola Tree's production of Shakespeare's "The Tempest" at the Aldwych seems the most interesting theatrical event in the immediate future. The end of the month has been tentatively fixed for the opening, and Henry Ainly, fresh from "Peter Pan" at the St. James, will be Prospero; Louis Calvert, Caliban, the musical comedy favorite, Winifred Barnes, Ariel.

Recently the V. A. F. discovered an enterprising gentleman just in time to prevent him taking a troupe of girls to Scandinavia at a weekly salary of £3. In another case, which recently came to their knowledge, girls were stranded in Holland, and in a third case a girl was stranded in Coblenz. Bogus management of any sort should be a criminal offense and in cases where the girls are taken abroad and deliberately stranded the guilty parties should be treated as felons.

Working together for the benefit of all the V. A. F. and the A. A. have persuaded the Ministry of Health to issue instructions to licensing authorities that before licenses or renewals of licenses are granted for theatres and music halls they must be endorsed by the local sanitary authorities to show that the buildings have a clean bill of health.

Are the Ziegfeld Follies coming to London at last? On several occasions London has heard of C. E. Cochran's desire to present the famous company at one or the other of his theatres, we have even heard them spoken of in connection with the opening of the New Oxford theatre, but something has always seemed to go wrong with the arrangement. Now we hear that another manager will present "The Follies" in June.

"Dance" already produced very successfully by Gilbert Miller at the Gaiety, Manchester, will go into the evening bill at the St. James during

the present month. Alexander Christie, who has not been seen in London for some years and who has just returned from America, will be in "Marguerite Arnault."

Acting under doctor's orders, Richard Walton Tully, author of the successful "Bird of Paradise," is recuperating on the Riviera. He hopes to find a West End theatre available for his production of "Keep Her Smiling" in the spring prior to his return to America to produce "The Right to Strike," which he will present in conjunction with his European associate-manager, Perc. Burton, who, also acting under medical advice, is adjourning to Algiers at once.

At the Everyman theatre, Hampstead, Ellen Terry made one of her rare public appearances and spoke the prolog to the old English Nativity play.

The inquests on the dancer, "Babs" Taylor, and her associate, Kelly, resulted in verdicts of wilful murder and felo-de-se against the man. During the inquest some unsavory evidence as to the dead woman's mode of life was given, and Reggie de Vuille, the man who was convicted of supplying cocaine in the Carleton case, was mentioned. Apropos of this tragedy it is interesting—at least to the superstitious—to notice the connection in several recent stage tragedies. "Babs" Taylor and Hallye Whayley, who recently committed suicide in Paris, played with the late Gaby Deslys in "Suzette" at the Globe. All three actresses were friends of Mrs. Luscombe, who was burned to death in New York.

So we are to have a Jewish theatre in the West End, and the opening will probably be in February. Ernest C. Rolfs, apparently already recovered from his recently reported reverses, has formed a syndicate with Paul Davidson for the establishing of such a theatre permanently.

ACTORS' FUND SHOW TO-DAY.

The Actors' Fund benefit will be held to-day (Friday, Jan. 21) at the Century theatre. Owing to the length of the program the doors will open at 1:30 P. M. The show starts at 2 o'clock and runs until 5:30.

The show includes the George M. Cohan "Mary" company in a new travesty, "Fancy This"; Margaret Anglin, Holbrook Blinn, Dorothy Donnelly and Bruce McRae, in a new one-act drama from the French, "The Recoil"; Florence Reed, Frank Bacon, Edmund Breese, Lowell Sherman, Frederick Truesdell, Walter Walker and Henry Stephenson, in a novelty entitled "The Triangle"—there will be a sketch specially written for the occasion, called "Love and Kisses," introducing Sam Bernard and Helen Ware. This will include scenes with Norman Trevor and Gilda Varese, Grant Mitchell and Ann Andrews, Frank Craven and Roberta Arnold, William Faversham and Claude Eames, George M. Cohan and Marion Coakley. The couples mentioned will enact a scene representing the title.

Louis A. Hirsch will accompany Janet Velie and Jack McGowan in "The Love Nest." "Imitation" another sketch, will include Alphonse Ethier and a supporting cast. Other stars listed are: Nora Bayes, Fred Stone, May Irwin, Ada Mae Weeks, Charles Judels, Savoy and Erennan, Lionel Braham, Lowell Sherman, James C. Marlowe, Frederick Graham, Horace Braham, Charles Winniger, Alfred Gerrard, Frank Reicher, Frederick Tiden, "Ports of the World," represented by twenty-eight young society buds, assisted by Harry C. Browne and one hundred sailors from the Navy Yard; Julia Arthur will appear in a unique prolog, by Charles Hanson Towne, Ford Darbey's Orchestra from the Zeigfeld Follies and the Six Brown Brothers from "Tip-Top."

M. E. CHURCH IN PICTURES

(Continued from page 1.) that they have not yet been incorporated in the list. No one could be found, however, who had heard of a Chaplin picture having been approved or even viewed.

Among the actors and actresses who do appear are William S. Hart, Lillian Gish, Charles Ray, Robert Harron (now deceased), Gloria Swanson, Elliot Dexter, Wallace Reid, Mary Miles Minter, Shirley Mason, Robert Warwick, Marguerite Clark, Bryant Washburn, Roscoe ("Fatty") Arbuckle, Forbes Robertson, Dorothy Gish and others.

It may surprise some to find "Fatty" Arbuckle included and "Charley" Chaplin left out. The Sunday school youngsters, doubtless, will be glad not to find themselves deprived of the redoubtable William S. white

Mary Miles Minter may compensate somewhat for Mary Pickford's temporary absence.

No Theda Bara films are listed. Among the pictures which receive whole or partial endorsement are: "The Greatest Thing in Life," "Alarm Clock Andy," "Something to Think About," "Homer Comes Home," "The Toll Gate," "The Love Flower," "Shepherd of the Hills," "Excuse My Dust," "Over the Hill," "Old-Fashioned Boy," "Sweet Lavender," "Girl of My Heart," "Easy to Get," "Behold My Wife," "Always Audacious," "All of a Sudden Peggy," "It Pays to Advertise," "The Life of the Party" (Arbuckle), "Red Hot Dollars," "Paris Green," "Hello, Trope," "Guile and Women," "The Courtship of Miles Standish," "The Sin That Was His."

Film companies whose productions are among those approved by the censors are the Famous Players, D. W. Griffith, Lea-Bel, the Fox, Goldwyn, Argonaut, Associated Producers, Harry Levey Film Service Corporation, Church Film Corporation, Realart Pioneer, Charles Urban, etc.

D. W. Griffith, it is stated, is preparing a special production for the use of the church.

AUSTRALIA.

(Continued from page 7.) season at the Palace, this city, with "Outcast," previously done here by Muriel Starr. The play gave an opportunity of seeing Miss Tempest in a role entirely different from the line she has been following.

Marie Ilka has signed a contract with the Fullers to play in drama. She will open at the Palace, Melbourne.

Lee White and Clay Smith leave for London this month.

Gustave Slapowski is directing the orchestra at Her Majesty's.

Charles Cuviller's haunting melodies had much to do with the big success of "The Lilac Domino" at the Tivoli Dec. 18. The libretto is by H. B. Smith. His skill consists in sustaining the love interest amid the funny doings of an underplot, in which two penniless scamps "suffer" painless extraction at bac-carat" of money borrowed from the hero, and continue to have a good time at the expense of others. The story opens at a ball at which the masked Georgine, dainty in lilac and silver, falls asleep under intoxication. Awakened by a kiss stolen by her admirer, the Hon. Andre d'Aubigny, she escapes from the snare to meet him again in social life while yet he is not sure of her identity with "the lilac domino." The check on the path of true love springs from a conspiracy between Andre and his penniless pals that one of the three marry the Cleveland heiress (Georgine) and keep his pals in funds. Before Andre is sure of his loved "lila domino," the plot is told to her by a Spanish violinist, leading to a splendid finale of scorn, sorrow and protestation.

The misunderstanding is cleared up in the last act, which was padded with clever ballets and solo work. Jealous Dodge as Andre and Rene Maxwell as Georgine were the featured players, and each made a personal success. Ivy Shilling had a great reception for her dancing. The orchestra was under the baton of Robert Keers. A. H. Majilton produced.

INSIDE STUFF ON VAUDEVILLE

(Continued from page 11.)

agents, like the production bookings they have been doing—but everyone else knew all about it.

Some of the big time-small time bookings are in proper form, but not too many for big time agents to guard themselves from implication in "deals" with small time agents. The prima facie facts are always against the agents, whether they wall, moan or cry.

Beth Berri, at the Palace, New York, Monday matinee, slipped and fell while dancing. For a moment the house thought Miss Berri had seriously injured herself, as she left the stage, but within a few moments returned, when the audience warmly welcomed her. Miss Berri completed the turn and to good returns.

Up-State vaudeville, when meeting opposition, has had recourse of late to Variety. It first occurred some weeks ago in Schenectady, when one of the theatres there playing vaudeville quoted from Variety in a local paper advertising, to offset some statement made by the other house.

Last week in Amsterdam it was repeated. The Rialto in that town billed "Shubert Vaudeville," playing five acts and a feature twice daily for the last half. Variety got in Amsterdam and had a story saying Shubert's vaudeville was "cold" for this season. The Rialto's opposition reproduced the story in the Amsterdam daily to discount the use of the Shubert billing against it.

According to a story, a near riot occurred at a theatre on Long Island last Sunday when a member of a dancing act jumped over the footlights following differences with the stage crew.

The yarn says the man objected to the withdrawal of the orchestra just before the "supper show," and, at the completion of his act, attempted to explain to the audience that artists couldn't do themselves or the patrons justice when only a pianist was in the pit.

After the speech he ran about of the stage manager. The latter is reported as having remonstrated with the dancer and a mix-up followed, which terminated in the dancer running out on the stage and jumping into the orchestra.

From there the tales differ, one version having it the audience took up a defense of the dancer which included back-stage clashes with the house crew. Another version has it the theatre officials had the dancer arrested for inciting a riot.

OBITUARY

HATTIE LAWRENCE.

Hattie Lawrence, of the Lawrence Sisters, aerial artists, died at the Morristown Hospital, Morristown, N. J., Dec. 9. Miss Lawrence, who retired some years ago, was 54 years old.

The deceased and her sister, who were stars a generation ago, were among the first women to do flying trapeze leaps. They traveled for several seasons with Barnum & Bailey's circus and also were under the management of Tony Pastor for years. Hattie Lawrence's husband was Nicholas Kassel.

Hattie Lawrence was the first woman to make a balloon ascension, descending at the Fair Grounds, London, in a parachute. She began

in-law of Mr. Daly. In 1867 he joined Mr. Daly and later became his business manager, holding that office until Mr. Daly's death in Paris, Jun. 1899. After Daly's death Dorney managed Ada Rehan and—subsequently served in the same capacity for James K. Hackett.

TONY VERNON.

Tony Vernon died at his home, 1113 Third street, S. W., Canton, O., Dec. 14 last. Formerly in vaudeville as Tony and Flo Vernon, the deceased retired eight years ago, engaging in the furniture business, having two successful stores at his death.

Mr. Vernon came here from England when quite young. A widow, daughter and two grandchildren survive. He had two brothers, still living, in England.

MARGARET ANDERSON.

Margaret Anderson, for 21 years literary critic of the Louisville Evening Post, died Jan. 16 as the result of burns sustained two weeks previously, when her clothing caught fire at an open grate. She was the author of "The Breaking," the poem read to American soldiers here and abroad as justification for America's participation in the war.

HENRY REINHARDT.

Henry Reinhardt, the Fifth Avenue art dealer, who was an adviser on art matters for many stage productions, died Jan. 13 at his apart-

IN LOVING MEMORY

Of the Dear Husband and Our Dear Father

CHARLES H. LAVINGE

Who Passed Away Jan. 24, 1920

Lavinge Sisters and Mother

ments in the Ritz-Carlton Hotel, New York. He was 62 years old, a native of Milwaukee, and had been ill a month before his death.

MAJIE TYRELL.

Majie Tyrell, of the Dancing Tyrells, died Jan. 13, at her home in Chicago. Deceased was 22 years old, and left a child of 15 months, her husband, brother and mother. They came over from Australia six years ago as a dancing act.

JOSEPH O'MEARA.

Prof. Joseph O'Mera, instructor in oratory and dramatics at the Cincinnati College of Music, died suddenly in Norwood, O.

Professor Boris Piastro, a noted violinist, died in Russia, according to a cablegram received this week

IN MEMORY OF

My Dear Beloved

MOTHER

Who Passed Away Jan. 15, 1920

TOMMY LEAHY

by his sons, J. Piastro-Borisoff and Michel Borisoff, both concert violinists, now in America. He was 67 years of age.

The mother of Edward Sullivan died Jan. 15 at her home in Portland, Me. Mr. Sullivan is manager of the Orpheum, St. Louis. He was called home by wire and reached there before his mother passed away.

Anna Bloom, for seven years telephone operator for Joe Leblang at the Public Service Ticket Office, was instantly killed Jan. 12 by an

IN LOVING MEMORY OF

MRS. M. K. CAHILL

Mother of Jack Cahill

Who Passed This Life Jan. 15, 1921.

in New York City

DON ROMAINE

automobile at Third Avenue and Seventh street, New York, while on her way home.

Hensetto, barytone, collapsed while singing "Jongleur de Notre Dame" at Nice, France, and died a few minutes after from syncope. He was 30 years old.

The mother of Leon Flatau died of pneumonia at her home in Brooklyn last week.

The mother of Curtis Armstrong (Reeder and Armstrong) died Jan. 10 at her home in Pasadena, Cal.

ADLER AND YIDDISH CO. GET COAST THEATRES

Players Appear on Non-Profit
Basis in Frisco and Oakland.

San Francisco, Jan. 19.
The Yiddish Players, headed by Julius Adler, who came west under contract with H. Popkin, representative of the Yiddish Dramatic Society of San Francisco and Oakland, have taken over the Republic theatre in the Fillmore district, where they are staging plays on Friday and Sunday night of each week on the commonwealth plan. On Wednesday nights they show at the Municipal Auditorium in Oakland. No profits are derived from the show, the proceeds being used to pay expenses and, although the Friday night house last week did not prove profitable, the Sunday night performance easily made up for the earlier deficit.

The society plans to hold the company here until May 31, when it will be decided whether a new contract will be advisable.

"The President's Daughter" was the offering Friday night. It was one of those plays that is intense with emotion, having an interesting story and some good comedy. The play in four acts is based on the love of a poor shop girl for a wealthy youth whose snobbish father is too arrogant to allow the son to associate with the girl and later plots to have his son marry the girl when it is learned that she is the daughter of a millionaire synagogue president.

Julius Adler as the president made good advance reports of his art. The star of the play, however, was Madame Rosenfeld, who portrayed Lily, the shop girl. Her acting was excellent. She is attractive and the possessor of an exceptionally fine voice, having no difficulty in reaching the highest notes of a well known song, both in English and in Yiddish.

Jacob Frenk as Melch Hamkin, a litvak, supplies the comedy with the aid of Madame Frenk, who plays the part of Sara, his wife, from Galatz. The couple brought many laughs when laughs were needed to offset the drama, which became too intense at times. Frenk is very original and knows how to put comedy over to suit any type of an audience.

As Wolf Felerston, J. Shraga put over some very fine acting. He understands how to portray a heavy role and is just the man for such parts. Mme. Margolis portrays Pese, his wife, also scoring. The part of Solke, Pese's brother, who wins the hand of the shop girl, as the curtain drops, was pleasingly done by M. Rosenfeld. Moze, the youth, was portrayed by M. Rosenfeld, who, like his wife, Madame Rosenfeld, is a clever performer and well fitted for the part.

HIP, 'FRISCO.

San Francisco, Jan. 19.
The Hippodrome bill this week is average, with no outstanding features, but playing to capacity business. Bell and Eva open with acrobatics and trampoline work, in which the woman dominates. "Kaisha," with classical dances, assisted by Stan McEal in the pit and the Thompson Sisters, instrumentalists, held them in closing position and met with favor.

Barlow, Banks and Gay, two men and an attractive girl, pleased, the girl displaying an excellent voice, which gives her individual applause. Martin and Courtney in travesty bits cleverly delivered, find big favor, with a laughing song by the man standing out.

Howard and Lewis, Yiddish comic and straight, employ familiar material, but handle it well and score a hit.

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America's Finest Light Opera Company
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ENGLISH OPERA COMPANY
Jefferson De Angola and Company of 85
Musical Direction Max Bendis
Now Touring United States and Canada.

'FRISCO NOTES.

San Francisco, Jan. 19.
Death last week summoned the mother of Charles Yule, character man of the Alcazar stock company. He was replaced temporarily by Rupert Drum.

Edward Cohen, Nebraska theatrical man, replaced Ed Smith as manager of the Rialto theatre last week. He has been connected with Dan Markowitz, new owner of the house.

Edward Hoggarty, treasurer of the San Francisco Orpheum, is now assistant manager of the new Loew State in Oakland.

A maintenance allowance of \$350 a month was last week granted to Mrs. Charles J. Newman from the estate of her late husband, Charles J. Newman, former owner of the Newman College theatre.

Gardner and Revere and Barnum and Yant leave here for a tour of Australia on the Sonoma Jan. 5.

The Three Beauties, who were scheduled to leave also on the Sonoma, will leave on the Ventura March 1, one of the members being in the hospital. Their act was temporarily released at Sacramento by Ackerman & Harris to allow them to rest up and be ready for their Australian trip.

"Chu Chin Chow" opened at Melbourne, Australia, Dec. 20 with \$5, plus tax, as top. Only two of the original London cast remain.

John O'Hara is playing in the revival of the "Three Wise Fools" at Williamson's Palace, Sydney. "Welcome Stranger," with Jules Jordan as the star, follows there.

Sam Mott, aged 72, who controls the State rights of California and Nevada for the feature picture, "Shadows of the West," is a patient at the Sisters' Hospital, Sacramento, with apoplexy.

Bert Levey leaves for a tour of the East Feb. 17.

Fanchon and Marco, who open at the Olympia, Chicago, Sunday, Jan. 23, for an eight weeks' run, have been dickered to secure Art Hickman and his orchestra as one of their feature attractions for the Chicago engagement, but to no avail. Hickman has been located at the St. Francis hotel since returning from the East.

Natalie Kingston, formerly with the "Broadway Beauties," will join Jack Holland, late of Tail's revue, at the Coronado hotel.

De Gogorza, prominent baritone, has been secured by Selby C. Oppenheimer for two San Francisco appearances, one on Sunday, Jan. 23, and the other on the afternoon of Jan. 30. It is planned to stage the concert at the Columbia theatre.

ORPHEUM, 'FRISCO.

San Francisco, Jan. 19.
Singing and dancing are the features of a varied bill at the Orpheum this week, with George MacFarlane and Frances Pritchard (assisted by Ed Tierney and James Donnelly in "The Dance Duel") dividing top billing. MacFarlane, with his excellent baritone voice and more than half a dozen well-selected numbers, scored a success which brought him out for a speech. His Irish ballad went the biggest.

Tierney and Donnelly, with their nifty dancing, shared with Miss Pritchard in an unusually well presented number. The story and the introductory talk of "The Dance Duel" are far above the average.

The Breakaway Barlows opened with thrilling work on the revolving ladder and chatter which was indifferently received.

The fine appearance of Joe Lane and Pearl Harper, combined with some bright dialog, won their talking and singing ski success in second position.

Six Kirksmith Sisters scored at the finish of their act, while the Lightner Sisters and Newton Alexander, the holdover act, again held sixth position easy.

John and Bert Swor, next to closing, drew numerous laughs with the same blackface offering in which John has been seen previously with other partners.

Aside from easily holding the entire audience for closing, Johnson, Baker and Johnson, in "Practice," called forth hearty laughs with the nut antics and eccentric work of the comic.

CALIF. THEATRES SHOW POST-HOLIDAY SPURT

Advance Sale Indicates \$75,000 for San Carlos Co.

San Francisco, Jan. 19.
That business out this way has been exceptionally good despite the "after-the-holiday" spell and the poor weather season, is shown by the figures released this week. These follow:

San Carlos Opera Co. did \$45,000 in two weeks at Los Angeles. Judging from the advance sale in San Francisco it should do \$75,000 in three weeks here. The advance sale in Oakland was \$8,000, indicating a \$23,000 week for that city.

Robert Mantel brought \$25,000 in two weeks at Los Angeles, while prospects for the local engagement look extra fine.

Kolb & Dill drew \$5,000 in three nights at Fresno and \$10,000 in a week at Oakland.

"Three Wise Fools" closed a three weeks' engagement at the Columbia, this city, getting nearly \$50,000.

"Way Down East," Griffith's picture, averaged \$13,000 weekly during its eleven weeks engagement at Los Angeles.

"Nighty Night" did \$7,000 in Oakland last week.

These figures and the outlook for the coming month add strength to the claim of the managers that "business is improving in California."

LOEW'S STATE, OAKLAND.

San Francisco, Jan. 19.
Theatre-goers of the East Bay region have no more cause for hesitation in deciding where they will go to enjoy a good mixed bill of vaudeville and pictures. For a number of years only one such house adorned the busy streets of that section, and that house was the Pantages. The new Loew's State, at Broadway and 14th street, however, is such a modern theatre and so handily located that Oaklanders will no longer have to cross the bay to see the offerings of Marcus Loew in the West.

The new State, which less than a year ago was the old MacDonough, has been reconstructed and redecorated so thoroughly that not even the most ardent theatre man of the West would believe that it was once in existence as a legitimate house unless told so. Nothing remains of the old building but the four walls, and these have been reinforced. The huge pillars of concrete at both ends of the house and the ceiling and floor lend further strength to the fact that the house is one of the finest out this way. The structure fully represents a modern Twentieth Century amusement house.

A Wurlitzer organ is now being used, and will soon be replaced by a much larger one. The house which opened but a few weeks ago has been doing excellent business and the Sunday crowds have already become so large that the 1,750 seats have proved an insufficient number for accommodation.

A solid bill of comedy with Mack Sennett's "Down on the Farm" as the feature picture, Paul Ash's symphony-jazz orchestra handling the musical end and the Overseas Revue furnishing the vaudeville, made a good impression, although a dramatic picture would have fitted in nicely. Harold Lloyd in "Number, Please," concluded the bill.

Billed as the "Magic Man of Musicland and the Creator of Symphon-Jazz," Paul Ash carried away the individual honors of the show with his piano offerings along with the State's orchestra. A ruben medley and the Jaytown blues by the members of the orchestra, who were attired as "rubes," brought a good hand. The offerings were in the form of an impersonation of a "small town orchestra."

The Literary Digest, the Pathe News and the feature picture seemed to be what the audience wanted, while the Overseas Revue, which supplied all the spoken comedy, went well the work of Billy C. Welp as the buck private outstanding. A good voice, however, is woefully lacking in this revue.

HONOR SHOWMEN'S FRIEND.

San Francisco, Jan. 19.
Charles A. Nelson, San Francisco supervisor, and for many years considered the "friend of amusement" in Northern California, was honored last week by being elected general manager of the Allied Amusement Industries of California, an organization composed of theatrical men, with offices in this city.

FULTON, OAKLAND.

San Francisco, Jan. 19.
"Three Faces East," the war play of the Secret Service by Paul Anthony Kelly, scored highly with Oaklanders through the excellent delivery of the Famous Fulton Players at the New Fulton Playhouse, Oakland. Paul Harvey, the company's leading man, who possesses genuine personality, and is gifted with being handsome, portrayed the part of Valdar, the servant, Secret Service man and spy splendidly. The work of the remainder of the company, especially that of Katherine Van Buren, the leading woman, as Frauline Helene, was pleasing.

Louis Morrison portrays the part of Yeats, the Chief of the British Secret Service, delivering good dramatic punch. He brought a good round of applause for his individual efforts. As Captain Arthur Bennett and George Bennett, the statesman, respectively John Ivan and V. Talbot Henderson, also did some clever work. Joseph Bell fitted in well as Colonel Von Ritter, and later as Hewlett, the British department agent, while Lee Willard scored as Kugler.

Harvey brought scattered laughs with his impersonations of the Belgian servant. His broken English seemed to hit the mark and the entire audience took delight of the comedy in spurts, laughing heartily when the predominating drama was momentarily forgotten or pushed aside by Harvey's characterization.

Miss Van Buren is a charming leading woman, and works nicely opposite Harvey. She has youth, beauty and the other necessary qualifications of a star. The advance sale for Sunday night was sufficient to fill the house and several hundred were turned away. Like the other houses of Oakland, the Fulton is doing an excellent business.

To George E. Lask, the house's new director, much credit is due for the success attained by the company in its recent offerings. In cooperation with Miss Maude Fulton, now in New York, Lask plans to produce several of the latest Broadway successes.

LOEW'S CASINO.

San Francisco, Jan. 15.
Despite the recent increase in prices the Casino with the Will King company is doing the best matinee business in town, and as a rule a long line is waiting for the second night show. For the past few weeks the vaudeville part of the program has maintained a good average, and this week it scaled to ever higher heights, with more than the customary enthusiasm being displayed for the vaudeville offerings.

The hit of the bill went to De Witt and Robinson, who closed the vaudeville section. The small member of the team possesses much natural ability. Here is a dwarf who does not depend on freakishness for putting over a comedy song routine in a finished manner and also dancing well. Robinson at the piano and banjo gives valuable aid. G. Swayne Gordon and Co. in "Off With the Old Love," a dramatic comedy sketch, registered a pronounced success. Gordon in his familiar "sonse" character brought howls, while the emotional moments supplied by Ethel Adamson made a good impression. Robert and Demont, a mixed team of dancers, though deprived of full stage owing to arrangement of bill, working in "one" were a complete success with their dancing, in which some nifty acrobatic stepping stood out. The interpolated songs carried little weight. The Georgalis Trio, two men and a woman in a shooting act, opened the show. Most of the expert marksmanship is done by one of the men, the rest of the company practically serving only as assistants. The permanent runway in the house made his distance shooting more convenient and effective, allowing him to accomplish some remarkable shots. A former vehicle of King's revised and modernized was the King company offering in the closing spot.

A-H-L Men Shifted.

San Francisco, Jan. 19.
A switch in the management of the San Francisco Hippodrome and the Stockton Hippodrome, both Ackerman-Harris-Loew houses, took place this week when J. P. Ryan, assistant manager of the local Hip exchanged positions with Billy Quinn of the Stockton house. Quinn's health made a change in climate necessary.

RAMISH WITH GORE BROS.

San Francisco, Jan. 19.
Adolph Ramish, associated with Ackerman-Harris in Loew's Los Angeles Hippodrome, has become associated with Gore Brothers and Lesser for the construction of a new theatre on the Mercantile Place property, Broadway between Fifth and Sixth streets, Los Angeles. Capacity 4,000. The site is considered a choice one by theatrical men of the Southern city.

Coliseum Manager To Wed.

San Francisco, Jan. 19.
The engagement of Juliette Figel to Alex. E. Levin, manager of the Coliseum Theatre, was announced last week by Miss Figel's parents, Mr. and Mrs. George Figel. Miss Figel is a concert singer.

PANTAGES, 'FRISCO.

San Francisco, Jan. 19.
Pantages bill this week, though lacking balance, had some good numbers. "Private Property," with Bob Capron, Ched Freeborn and Marcia Moore, headlined. The act has more than the usual number of girls and a versatile comic in Capron. It closed well.

Walter Law and Co. have a good vaudeville vehicle in "On the Threshold," and registered. Law, formerly in pictures, acquires himself most creditably in both emotional and comedy endeavors.

Robert Swan gave the show a good start with his synopsized juggling, and Kurt and Edith Kuehn scored strongly on the man's whistling pantomime. At the finish he displayed a falsetto in a double voice number. The girl makes an impression with her violin selections.

Colvin and Wood provided some laughs next to closing in a skit entitled "Oh, Please, Doctor." The act was written by Joan Havez, and is clever, but contains some questionable lines.

Billy Small, added starter, began slowly with his violin playing, but finished to good applause with his impressions of a country fiddler.

PRODUCTION ENGAGEMENTS.

Mario Walsh and Irving Edwards for William Rock's "Sinks and Satisfactions."

Rigel Kent, lately with the Majestic stock, Halifax, has returned to the Jefferson stock, Portland, Me., where he formerly played juvenile. Ray Ellegood succeeded to the role of Donald Sawyer in "Her Family Tree." It had been stated previously W. H. Kirk was in the role.

Joe Browning for the Century Roof show.

Donald Kerr (Kerr and Weston) for "Pitter Patter," at the Walnut, Philadelphia, this week.

Norman Hackett, with the No. 2 "Tavern."

Reddy and Preston, for Robert Downing Co.

Phil Baker, "Greenwich Village Follies."

IN AND OUT.

Lloyd and Wells are out of the Fanchon and Marco revue, to open in Chicago, because of an attack of typhoid and pneumonia to Wells. The team will be replaced by Nelson and Chain.

Emma Haig canceled at New Orleans, his week to have a tonsil operation performed.

Anna Chandler, who replaced Robert Emmet Keane at the Palace Monday, doubled down to the Jefferson, holding both bookings until Wednesday, when Kramer and Boyie replaced her at the Jefferson. The male team doubled into the Chandler spot from the Hamilton.

NEW ACTS.

Bernard Thornton has returned to vaudeville in a play by Ben Barnett entitled, "Serving Two Masters." In support are Florence Malone and Ben Chivers. Thornton was in vaudeville several years ago.

Nat Nazarro, Jr., and Viola May, with male singer and band, Miss May was formerly with "Love Letters." Midgie Miller, who first went out this season with Nazarro, has since been appearing at the Hotel Walton, Philadelphia.

Frank Coombs, blackface single. Frank Williamson, who left the "Big Wonder Show" (Columbia) a couple of weeks ago, has teamed with Johnny Jess for a vaudeville turn called "Homebound Bound."

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SCENERY BY EDWIN H. FLAGG STUDIOS

"THE BIRD CABARET."

Cockatoos and Parrots.
16 Mins.; Full Stage.
58th St.

This is a big step in advance of the regulation trained cockatoo act. The stage is literally filled with a collection of white cockatoos, green parrots and parrots of gorgeous plumage, three of the latter being feathered beauties, with a mixture of colorings that fairly dazzle the eye. Besides the three parrots mentioned there are nine smaller green parrots, an odd dozen white cockatoos, a pair of cream colored cockatoos and a couple of other birds perched about the stage of a grayish color that may belong to either the parrot or cockatoo family. Twenty-eight or thirty odd birds in all. A woman puts the birds through their paces, a man assisting.

So much for the sight values, but "The Bird Cabaret" has considerably more than that to offer. There's a genuine bird comic in the troupe in the shape of a green parrot, who actually talks distinctly enough to be understood and who keeps the house rocking throughout the turn by mimicking the woman trainer's commands, imitating without a miss at the trainer's verbal request the meow of a cat, cackling of a hen, ma-a of a goat, cry of an infant and the burlesquing of the vocal tones of a person singing opera.

While one of the cockatoos was hesitating about performing a trick, the green parrot referred to nearly rolled 'em off the seats by repeating "Do it, do it." And this with an apparent solemnity of manner that made the rally all the funnier. The other nine or ten parrots meanwhile during the entire act keep up a constant medley of whistling and odd noises, which all blend together for an effect such as might be heard only in a tropical forest.

One of the cockatoos picks an American, French, Irish and British flag in turn from underneath receptacles where each is concealed, selecting each from among a dozen of similar receptacles at command, the audience naming the flag they desire picked out. Another cockatoo, claimed by the woman trainer to be 120 years old, does a series of back somersaults, and another spells Harding's name from a row of alphabetical blocks when asked to name the President-elect. Other tricks along the usual lines.

One of the best and most unusual stunts performed by the talking parrot is the singing of "It's a Long Way to Tipperary," with the words enunciated with a distinctness that is truly remarkable. It's a big time act, and not an opening or closing turn either, with more than sufficient novelty attaching to warrant its holding down an important spot in the biggest and best houses.

Bel.

MIZPAH SELBINI.

Juggling and Acrobatics.
8 Mins.; Full Stage (Special Drop).
5th Ave.

Mizpah Selbini, or Mizpah and Selbini, are far from being new to the stage. A man and woman compose the turn, that has Continental touches and the former foreign style of working.

The woman is a juggler, mostly rubber balls, though she does still walking on an ordinary wooden spade. The man is an acrobat, even at his present age, and does some surprising acrobatic feats considering that.

The turn opens with a bit of panto with the man seated beside a stand on the seashore (seashore drop), dressed as a blind man. The woman in a very short skirt walks along and drops a coin into his hat. He looks at it, then at the woman and exits after her.

Opening spot, small time. Sime.

WELLER, O'DONNELL and WESTFIELD.

Male Trio.
11 Mins.; One.
American Roof.

An unpretentious singing offering by three men in evening clothes. The whole routine is given straight and there is no strained effort to achieve comedy. That alone gives the act some distinction. The baritone made a solo of the "Bluebird" song, and by his simple, dignified, easy manner won one of the few hits in a tiresome bill.

The bass had a solo. But it died because he insisted upon trying to do a dance. A bass singer doing a polite ballroom dance is incidental to a deep-sea chanty. Usual harmony for the finish. For some reason the tenor did not do a solo Monday night and thus the audience lost what usually is the climax of a straight singing combination of men.

Rush.

"WHISKY"

Ballet.
Olympia.
Paris, Jan. 9.

Jean Nougues, composer of "Quo Vadis," has written the music of a little dancing act for this music hall, portraying the defeat of alcohol. It is the slight plot of Pierrot who is a trifle too fond of the golden water (now retailed here at 100 francs a bottle), but he is saved by strangling the spirit—a triumph of virtue. Dorian plays the reformed Pierrot. The ballet, as it is billed by Franck, is nicely mounted by Bret Koch. But it is a mere trifle.

On the same program Fred Curtiss presents an act, "The Man Who Triples His Weight," arranged on the formula of the Johnny Coulon phenomenon.

Kendrew.

HARRY and RUTH SULLIVAN.

"The Love Nest" (Comedy).
18 Mins.; Full Stage.
58th St.

The title "The Love Nest" was probably taken for this comedy sketch with a view to securing any advertising value that might accrue through being identical with that of the currently popular song hit of the same name for the musical show "Mary." Additional weight is given to that supposition through "The Love Nest" melody being used for curtain music. It's one of those husband and wife quarrel affairs, for the better part constructed in accordance with the standardized pattern, but with an opening different from the others of its kind and with an odd twist or two that takes it out of the stereotyped class.

Ruth Sullivan, playing an over-suspicious wife, starts the action by upbraiding her husband (Harry Sullivan) for two or three minutes for not coming out of a room he (Mr. Sullivan) is supposed to be in. This room is off-stage to the left. Miss Sullivan addressing her remarks to a closed door. She finally talks herself out, and after charging hubby with everything on the calendar, concluding with the customary parting shot about "another woman," she throws herself on a sofa for a good cry.

A second or two later Mr. Sullivan enters through another door (right centre), having been out of hearing throughout his wife's tirade. This constitutes a natural and funny comedy situation. Husband tries to placate wife, but despite his efforts to spread the salve she insists on battling. The exchanges include most of the sure fire veterans of the family battle routine, such as "go ahead and strike me" by the wife, when the husband shows no evidence of doing so.

The couple decide to split up, and each makes a grab for household articles and furniture to which they claim ownership. Wife tries to move piano, husband offers to help and reconciliation is effected. In replacing the various pieces of furniture about the room again, however, the scrap begins all over again. Familiar, but very well handled by Mr. and Miss Sullivan.

The sketch had them laughing their heads off at the 58th St. It's a safe bet it can make 'em laugh just as hard in any of the other pop houses. That family battle thing gets 'em just the same as it did 100 years ago. The chances are it will be getting 'em just the same 100 years hence.

Bel.

KNOR, RELL and Co.; (2).

"The Vamp" (Comedy).
16 Mins.; Full Stage (Interior).
American Roof.

No lengthy comment is necessary. The scene is laid in a lawyer's office. To him comes a supposed, long suffering wife to ask the lawyer's aid in keeping her husband, who is in the clutches of a "Vamp." She tells her sorrowful tale and is succeeded by a battleship of a woman in close fitting satin dress, "vamp"-like in general deportment. There is much talk and stale gagging of the low order of buffoonery and it is disclosed at the climax the big woman is the injured wife and the demure ingenue the vamp, a surprise ending.

There is the germ here for a clever comic playlet, but the talk in which it is now dressed kills it. Two samples will be enough. The ingenue asks: "Is Lawyer Gladstone out?" and the sprightly rejoinder, "Yes, he's out, at I don't know how much." Who writes these small time sketches? The other speech came at the curtain. It was delivered with brutal emphasis by the "vampish" wife and ran something like this: "Ain't it Hell how we women suffer?"

Rush.

BLUE LAWS Stopped by
D. D. H.

EDWARD ESMONDE and CO. (2).

Mrs. Latham's Career" (Comedy).
15 Mins.; Full Stage.
23d St.

A little domestic comedy of proper length with middle aged principals. It opens with mother in dust cap and gingham dress pounding the piano and practicing singing lessons. Pop in dressing gown and in irascible temper enters to beseech his mate to stop howling and she starts bawling because he always objects to her taking a fling at a career. She insists her voice is getting better and that she has been invited to sing at a concert, admitting under the fire of the old boy it is for the benefit of an asylum.

Pop has pictured wife's singing teacher as a long-haired male youth of the Greenwich Village type, but when a young girl in her party dress arrives and proves to be the teacher, he changes his tune and right away thinks he has a flirtation on. He also changes his opinion about liking music. A piano selection by the girl was very well done.

While mother is off changing her frock the pair get confidential. Telegrams and letters are mentioned as having come privately for mother. Old boy charges her with something. Finish the communications are from their son, about to graduate from college, and the young girl is his fiancée whom pop had voted against before he saw her.

The playlet is well done. Mr. Esmonde playing the father excellently. Act fits three a day.

Ibec.

JIM and BEE McINTYRE.

Talk, Dancing and Acrobatics.
12 Mins.; Three. (Special).
58th St.

Lights down. Introductory music with whistling of birds effect, etc., suggesting early morning in country. Slow curtain disclosing special rural set, farmyard scene, landscape drop in three, hanging piece showing house on right and large tree, left in two. What appears to be set piece of well, topped by cistern, left, downstage. Makes pretty stage picture, with convincing note of rural atmosphere.

Lights up. Miss McIntyre doing sort of Sis Hopkins character and Mr. McIntyre youthful rube on for brief dialog, leading up to acrobatic dance. Mr. McIntyre stepping and partner accompanying on harmonica. More talk, followed by jumping trick by Mr. McIntyre, a standing leap from inside well into barrel, on to table and somersaulting to stage.

Ground tumbling by Mr. McIntyre, after which he climbs to top of cistern and does rocking balance and fall along the lines of similar trick done by others. Cistern toppling, is shown to be made up tables, three high, topped by seat, highest point being about 12 feet from stage. Short double dance for finish. This should be placed earlier in the act, as fall makes natural and much more effective finish. McIntyre is competent tumbler and partner fills in nicely. Good small time opening act.

Bel.

HEATH and SPERLIN.

Singing and Dancing.
16 Mins.; One.
Jefferson.

Bobby Heath is a song writer. He is assisted by Adele Sperling and a youngster named Thompson, who works from a box.

Heath opens alone with a medley of songs he authored, one or two good for applause. He blends into his latest brain-child, a modern lyric, "They Can't Stop That," centered on the "Blue Law" idea and almost as "blue" as the proposed legislation.

The song writer has an assured delivery and a resonant voice, also a personality that jars considerably during his most self-satisfied moments.

His partner, a diminutive cute miss costumed in knee length knickerbocks "I'm Looking for an Apple." She carries an apple in her hand and finally tosses it to the "plant" who takes a generous bite before returning it.

Heath gets laughs throughout by referring to Adam in the box. The "plant" pulls down the usual sure fire returns with a solo under the spot, following which the artists on the stage had difficulty picking up the turn again.

A double closes the harmonizing passing nicely and bringing the pair back for a couple of bows and the inevitable "speech."

It's a sure fire frame up for the intermediate houses and should pass in an early spot on the bigger bills.

Com.

PALACE.

Ten acts at the Palace this week, five in each half. The show seemed a bit long drawn out in playing, although the running time Monday night only exceeded the usual 11.15 curtain by five minutes. Robert Emmett Keane, billed but not appearing, was replaced by Anna Chandler. The running order was switched about considerably. Adelaide Hermann closing instead of opening; George M. Rosener was placed next to closing instead of fourth, Miss Chandler taking the fourth spot and the Four Hassams, programmed to close, opening the show.

There were no panics, but most of the turns got over very well, with George Rosener and Miss Chandler splitting the honors and Lina Abbarbanell running a close second. Mason and Keeler, closing the first half, also decided hit with a comedy sketch titled "Oh," by Porter Emerson Browne. It's full of laughs, this latest farce of Mr. Browne's, constructed perfectly, with the action building up gradually to a funny climax and the comedy, starting with snickers, broadening to chuckles and culminating in house-rocking waves of laughter. Played in a legitimate light comedy vein at times and at others in the broadest spirit of farce, by Homer Mason, Marguerite Keeler and Walter S. Howe, the latter giving a striking example of how a "thinking" part can be made to stand out, the sketch is a model of what the modern type of vaudeville playlet should be.

The show got off speedily, with the Four Hassams, an Arab tumbling turn, doing the regulation stunts but unreeling them in lightning-like fashion. James Burke and Eleanor Durkin, second (New Acts), and Beth Beri, third. Miss Beri was assisted by two boys, one singing, dancing and playing the piano, and the other dancing and also warbling occasionally.

An Oriental dance by Miss Beri, landed for some applause, and an eccentric dance by one of the boys also was singled out for appreciation. The singer pianologed a number very well and did a ballad with the orchestra that brought him recognition. Throughout the act, however, the applause was light, but at the finish, a trio dance number, the audience made up for their previous coldness and returned Miss Beri and her partners for six bows.

Anna Chandler received a reception when her name was flashed. Sidney Landfield is Miss Chandler's pianist; but he's more than just that, doing an introductory song much above the average and assisting in a couple of doubles with a real sense of the comedy of the lyrics contained therein. A vamp number by Miss Chandler, introducing her impressions of the sirens of several nationalities, including Italian, French, Negro and closing with Yiddish, all of the dialects being particularly well suggested, and a Swedish character song for the finish were the high spots of the Chandler routine. They couldn't get enough of her, and insisted on a "speech."

The Chandler hit did a lot for the first half, brightening up that section and establishing a real vaudeville atmosphere that had been missing until her appearance. Adelaide and Hughes, third after intermission, did their usual smooth and effectively staged single and double stepping, with the toy soldier and doll revived from one of their former offerings, at the finish. Johnny Hughes registered heavily with an old-fashioned step dance of the song-and-dance type and a waltz clog. Incidentally it might be recorded for the benefit of the humorists who like to beat Flat-

DONALD E. ROBERTS and HAZEL BOYNE.

14 Mins.; One (Special Drop).
23d St.

This act has been done before, but not by this combination, which is a new vaudeville team. The painted drop is the deck of a yacht with two practical stateroom doors (which showed the effect of hard usage). The boy talks about being ordered aboard the boat by his father, ostensibly to keep him away from the girls, but really to have him take notice of the lass picked out as a bride by the mater. There is a duet, the lyric telling of someone saving her from drowning—but it was the mater who had jumped overboard to save "Minnie" and not the "hero," for whom the rescue stunt had been "am—also by father. There are one or two "old boys" in that portion. Miss Boyne sings, with the Lord he, made her a man, with Roberts replying "I'll flow." There was

of suffragette talk that sounded out of date. When the act first showed women had not gotten the vote. With the couple singing for the finish they showed best. Roberts presented a neat juvenile appearance. Miss Boyne's piquancy and a pretty point make her very likable. With a bit of fresh material in the first part this offering would be improved.

With an all new turn the team should move upward, for Roberts and Boyne pair nicely.

Ibec.

bush that Mr. Hughes learned all he knows about dancing—and that's considerable—right in the old town of Flatbush, where he was raised, practicing on the neighbor's cellar doors. Adelaide showed up the numerous toe dancers, as usual, with her unapproachable ankle work. A real class turn, with something more than just "class" as their stock in trade.

The harmonica seems running the uke and saxophone a close race for popularity in vaudeville just now. Some artists play the old mouth organ and others make a stab at it, but Joe Rolley, of Gallagher and Rolley, makes it a regular instrument, getting genuine music out of it of the odd raggy order, such as the Negroes of the far south do. The Gallagher and Rolley turn, second after intermission, scored with their talk exchange, getting laughs with some odd stuff cleverly revamped and made to appear new, but it was Rolley's harmonica playing at the finish that landed the turn over the line a winner. He's a corking black-face comic, too, this same Rolley, who should sneak into a production one of these days and start something.

Miss Abbarbanell opened the second half with "The Bride," a sort of combination of bedroom farce and musical comedy. It pleased throughout, and Miss Abbarbanell responded with an encore speech in rhyme. The theme of the act is French and not particularly wholesome, the central idea being that a bride surreptitiously receives four of her former lovers in her boudoir a few minutes after her husband supposedly leaves on a business trip. Miss Abbarbanell's voice does much to make up for any deficiencies of the vehicle.

Mme. Hermann met with the drawback of the customary traveling house, going on at 11.10. The Noah's Ark illusion, which has a whole barnyard full of geese, chickens, turkeys and dogs appearing from a cabinet representing Noah's famous box, went very well considering the lateness of the hour.

The house filled up rather slower than usual. Several of the boxes were empty throughout the night, and the standees were in a number.

Bel.

COLONIAL.

It looked like a turnaway in the lobby between 8 and 8.15, but appearances were deceiving. There was many a vacant chair later around the rear of the lower floor. Business was big, though. Three logical choices for the cause, either the Dooley revue, John B. Hymer or the price reduction, with the opinion giving it to the lowered scale.

No exceptional hit. The gathering was not demonstrative. Hymer and the Dooley boys ran even for such honors as were handed out. Also, within the money, were Burns and Frabito, who had no comedy in front of them, and did accordingly.

The Hymer act topped off the first half, and the "Come On, Red," playlet just about walked in Hymer has added a number of lines. Upon hearing the church bells ring Hymer remarked: "Listen to the blue Sunday rag." The house ate that one up. The Tom Walker episode is still 'way up for laughs and has a long life ahead of it.

Bertram and Sexton, in the No. 2 position, got by mainly because of the discretion of the audience. The boys are doing songs that depend mostly on the harmony, with also a bit of yodeling by one. In all it shapes up as a slow schedule, and provided a lull in the entertainment which made it more difficult for the next two acts to overcome—and it's a good thing they were equal to it or the show would have gone on the rocks. It may be said that one of the team was evidently suffering from a cold, and as he was the possessor of the tenor voice it got the boys in a "jam" as to their combined efforts on the slow numbers.

Camilla's Birds went away first, getting their usual quota at the finish, and in turn came Ethel MacDonough, No. 3, who fought uphill to a finale that was most certainly an accomplishment. This girl deserves a world of credit for her performance Monday night before an audience that had frozen up.

Burns and Frabito picked it up and did their share in overcoming the drop in enthusiasm. Their talk and playing were good for an encore that ended with applause in cadence from the upper portion. "Topics" introduced the latter half and continues to take wallops at the Blue Sunday propaganda to marked approval.

Only three turns in the second portion, with the Freehand Brothers closing and Ernie Ream (New Acts) opening. Ream provided the second incident of almost gunning up the evening. Betwixt and between came the Dooleys, who, with their revue, stayed out front for 46 minutes despite the knife has been used to eliminate more than one bit since at the Palace. The "hokum" still goes 'am, and if everything else flops, all they have to do is fall and the act is "in." Helen Patterson seems to be working more smoothly than when the playlet first opened, and is an asset with her dancing and appearance. The sextet of girls look well and are working nicely despite that once in a while they may be all out of step but Ellie. It's entertain-

ment all the way through, but there still remains the impression something is missing. What it is no one seems capable of explaining. However, that'll never hurt the "Two Yagranis" as far as the Dooleys and the "flash" of costumes and scenery are concerned.

RIVERSIDE.

A good average running show at the Riverside for the current week, that had Eva Tanguay out in lights for a draw. A large number of patrons ambled in on cold Tuesday night which totaled the attendance as big, but not capacity. The feminine cyclone worked with her usual vigor, delivering a sextette of songs and finished there, though she could have easily returned for another. Assisted by a youth in an upper box walling out melody on a harmonica, between changes, the act seems to have lost some of the speed that has always been previously associated with Miss Tanguay's offerings, though that cannot be classed as a detriment to the present routine. The special "drop" with the figure of a woman and lion on it caused comment while the costumes worn by the animated singer multiplied as the turn progressed.

Walking on to a reception and off with a mark of approval far above normal Miss Tanguay seems a surety.

Joe Cook, opening intermission, put the scheduled on ice for a few minutes after finishing. The triangle bit remains the howl of the act, though without it he would have done just as well. With his additional work in the Alexander Brothers and Evelyn act in the closing spot, Cook grabbed all in sight. One flash at Cook in the final stanza made the audience remain intact, with those who did wander up the aisle remaining to stand in the rear. You might label Cook "invaluable" with his present layout.

Margaret Taylor started off, followed by Ryan and Bronson, who did nicely with their songs and look good for the No. 2 position, no matter on what bill placed. The boys returned for a lyric concerning the Blue Sunday laws that was timely but approaches the "redneck" thing at the present time around New York. Up-state they may find it a little different.

Scanlon, Denno Brothers and Scanlon held their end up capably, and particularly so with their footwork. The girl, who appears as a boy to the halfway mark, caused no little surprise upon loosening her hair, but stepped right along with the boys. The quartet have worked in some rhythm of taps that any drummer, with a pair of sticks in his hand, would find it extremely hard to follow. It stood out far above the rest of the soft shoe dancing seen around recently and put them across solidly.

Bert and Betty Wheeler clowning it up and after a slow beginning were strong enough to pull up on even terms with the three preceding acts, though Bert's dancing, lost most of its effectiveness because of that which he had to follow. Craig Campbell brought to a close the first half after singing five songs, one of which was announced as having been written by Hector MacCarthy, at the piano, and was the most substantial scorer of the melodies offered. MacCarthy rendered a rhapsody of the keys, for his solo, which brought a tremendous outburst of applause and later with the song by him being credited, forced Campbell to share equally the bows with his pianist. It bordered on being a larger evening for the players than the singer, though the latter called forth an appreciation for his voice that could not be denied and no little credit is due him for the manner in which he sang his accompanist's melody. It marked the peak of his program.

JEFFERSON.

The lower floor and boxes were comfortably full at the Jefferson Monday night. The balcony and upper seats didn't make much of a showing, which tempted Bert Hanlon to remark, "I get a percentage of the seats sold in the upper boxes."

Incidentally, Hanlon walked off with the comedy hit, which seems to prove the contention that the audience here has changed. Once upon a time an act with fly and airy persiflage had no trouble flopping at this house, but the present crowd seem to "eat up" the "wise cracks." Hanlon was fourth.

Vera Gordon followed and closed the first half in "Lullaby," her sketch. The late feature of "Humoresque" needed all her film prestige and notional talents to get over the almost impossible Edgar Allen Woolf vehicle she is saddled with. It harbors a detective who chews the largest cigar in captivity and who conveniently allows the self-confessed partner on the crook row for whom he holds a warrant to leave for the opera. The playlet is full of far-fetched situations and is only saved from ridicule by the ability of the cast and Miss Gordon. She scored a personal triumph and took several curtains following L. C. maudlin finish.

General Pisano, assisted by his good looking female, gave the show a good start with his sharpshooting. The double mirror shots and the lighting and shooting out of four corners from the back of the orches-

tra were as nifty bits of marksmanship as seen in a long time. The act is nicely produced with a set of the Italian Alps.

The Chung Hwa Four were second. The act contains small time elements, but the novelty of the Oriental quartet and the Scotch comedy finish, with one showing female undergarments beneath his kilts, were good for screams here. The ensemble vocalizing passed and a specialty on the Hawaiian guitar got over big. They took several healthy bends.

Franklin-Charles Co., two acrobats and girl pianist, managed to disguise their real mission until near the finish of the turn. The men opened in "one" with a bit of singing and an acrobatic solo, followed with the girl's piano playing and soprano solo. An "Apache" with one of the males doing a "dame" got howls through the night. The taller member, Ho tossed the other about like a rag doll, some of the falls out-Dooleying the Dooleys. At the finish the men, in black tights, got down to their old stuff of hand balancing and body lifts, the flashiest trick being a back bend over a chair with a hand to hand lift to two high. They liked the act immensely. The ballad singing and near classical vocalizing of the girl slowed it up in spots.

Heath and Spierling (New Acts) opened after intermission and Toples, and scored with the aid of a plant in a box.

Rice and Ward followed and waited over. They liked Pop, and Miss Klee got them with her more or less well done imitations of Foy, Tanguay, Warfield (Yes, she got away with "If you don't want her, I want her"), and a dramatic bit directed at some stereotypical colors thrown on the scene. The finish was strong comedy, with Miss Rice and which found her last kiss knocking the old timer for a goal, allowing the curtain to descend upon his prestate form.

Anet Chandler doubled from the Palace in time to hold the next closing spot. Sidney Landfield at the piano is hitting into the act considerably more than when seen around before, having something to say in several doubles. He is also credited with authorship of several of her songs. She got most with "Bold Bad Vampire," which allowed her accent latitude, and last with a Swedish comedy idea which she announced was born that morning. An orange wrap at the opening made 14th street buzz a bit.

Pull Dassel and Co. (New Acts) tried unsuccessfully to arrest the parade.

FIFTH AVENUE.

Running off eight acts in 105 minutes made the bill the first half look speedy, though it did not start until 8:35, following picture Eddie Foy headlined, which may account for one act short of the usual.

A side announcement preceding the turn said it was the first time this Foy act had played a popular price theatre. Give Foy a chance. He played everything else he wanted to with his other act, and he will do the same with this just as soon as the bookers don't come across. If more turns had the Foy idea and the scheme of Singer's Midgits, there wouldn't be so much "big time vanity." Singer is now on the Orpheum circuit after playing the Pan circuit three or four times. Singer will be the star of the opening bill at the new Orpheum, New Orleans, next month. Pantages didn't have a New Orleans house when Singer played for him, but even so, he might have been the star just the same. Every act isn't a Foy or a Singer, and if they are not, then the bigger the act the more sense it has, it seems, for they play everything to keep working, two a day or 20 a day. They work, not for or from vanity, but for their bank account. Glory is great at the Lights club, and it may be nice to pose as a big timer, but the balance at a Freeport bank will get any actor a whole lot more, and much better credit among the Freeport trades people. And if not Freeport, then Muskegon, or the N. V. A. club, or anywhere else. Keep working. When will vaudevillians learn it?

The feature of the Fifth Avenue first half program was five acts in "one." A couple of those went back to one and one-half, but it looked like a procession of "one" turns. None used the piano, another oddity, and still another was violin playing in two of the turns, both along the same style, with the male violinists resembling Ben Bernie. The bill started off lightly, with Mizpah Selbini opening (New Acts) and Green and Myra second. The girl of this two-act sings, but without result, and the boy was one of the violin players. Their opening got nothing, their following matter not much more, mostly through the girl not really understanding how to deliver the songs she is handling, and the most perfect thing about the team was the way they stole bows at the finish.

The comedy of the early part was Alen Bronson in her Andy Rice skit, "Too Late," with Margaret Hoffman as the school teacher. First is Miss Hoffman, an ideal straight for Miss Bronson. Miss Hoffman must have had a dramatic experience of some range. She plays like stock. But she does and can play. The little comedy of the

unruly pupil who is taught to lie at home, without believing the teacher, who says truth always has its reward, may be a lesson to some parents, though put over in the fun way. Miss Bronson has some snappy lines, dead certain of laughs anywhere. She is the little kidlet she always has been on the stage and does a lot with the role hardly any one else could. A "school scene" with but two people in it seems a little bare, even if in "one" with a special partitioned "room." Perhaps an excuse for the scarcity of pupils could be that Alen is being old after school hours for a lecture. But the act is a laughing one, especially enjoyable to children, with Miss Bronson's kid and the splendid playing of Miss Hoffman giving it a sincerity that helps the humor. It's the kind of a skit that can continually be built up, for any suitable gag may be inserted at any time.

The Foy Family in the Billy Jerome act, the restaurant scene, provides Foy and the Foyites with about the best logical reason they have had for getting together on the stage. Mr. Jerome has handed the family many little laughs at the opening, and the various specialties do the rest, with Foy himself nicely holding up his end in this act. The house made them the big hit, and it must have been the Foy name that peaked the Fifth Avenue on the oldest night thus far this winter.

Next to closing were Dody and Berman, Sam and Henry, he of the Two Sams, with Berman a ballad singer of no particular method, excepting that "get it over" thing that comes from long practice somewhere. In the ventriloquist bit they do for the finish Berman is a funny "dummy," loosely swinging his arms around while wearing the Jew comic derby that helps so much to make a face look laughable. The earlier talk is Dody's Wop, with Dody getting quite a lot out of a comic shimmy number. The turn will do on the medium time, but it would do more with a substitute for the ventriloquist bit. That has been murdered in all vaudeville.

Alfred Powell and Vernie danced in a specially contained set. The setting was pretty, with a flower-bedecked dressing room cut off at the rear, where Miss Vernie changed. The act must depend upon the setting more than the dancing, and it's not strong enough for big time.

Jean Boydell, who scored with mugging, was No. 3. Jack Benny talking and playing a violin to results, No. 5 (New Acts).

In the film news weekly pictures of the balloonists, with many views of them in the Canadian snows, also a close up of Lieut. Farrell, brought not a single handclap.

BROADWAY.

"R. S. Moss' Broadway" flares up in the electric, north and south on Broadway, in front of the theatre. "Keith Vaudeville" is on the sides of the portico, easily enough seen by X-ray eyes. The scheme was to put this house, with its combination vaudeville and picture policy, over with a rush through Keith acts. But the Keith act end is quite likely still a secret on this transient thoroughfare, in a theatre just suited for a big Keith display, with its outside box office and none inside.

Unless there is a reason, the Palace or something else, "Keith" should be plastered here. Inside Tuesday night, almost as cold as Monday, the orchestra was capacity, also the gallery, with the balcony light in the rear. Not an act on the program of seven that could have possibly drawn a dollar, with "picture," "Outside the Law," naturally depended upon, since it has been placarded all over town, on the title. At 85 cents top, boxes, and 75 cents, orchestra, the house looked like money, though the Broadway is an expensive theatre to operate at popular prices under its present rental to show a profit.

The orchestra has eight places in a pit built to accommodate 20 or more. If the house wants an extra row or two of seats at any time, a space is there, way down front, unless the orchestra is increased. Just now the organ and the drummer are the only parts of it that take up the space allotted. The drummer has his bass, snare and a couple of kettle drums, with enough room left for an eight-handed poker game.

The vaudeville was just so so. The same bill at the 5th Avenue would have been followed by kinks. But the picture stood off the show. Walthour and Princeton on Likens opened, just about passing with the double riding on the single wheel at the finish. Gladys Moffatt (New Acts) was second, and should have been next to closing in this program. Mariette's Manikins do a nice manikin turn, having a couple of new ideas in that work, and the pleasant looking woman who appeared for a bow further helped the reception. In fact the manikins, as they performed on the miniature stage, could stand comparison with some of the humans who afterward appeared along similar lines.

No. 4 had Mary and Al. Clark and Mary and Ann need different material from what they are doing. They rush the woman in the orchestra onto the stage too quickly at the opening, then rate along at a fast gallop until reaching the imaginary stuff, when they slow up. That imaginary stuff will show up

any act or show. What the Clarks should do is to hold the opening and the closing song, with all new matter in between. Their present turn is not big time.

The Billy Swede Hall and Jennie Coburn "Hilda" skit with its special hotel drop was the hit of the show, with the couple having no trouble through no competition. Mr. Hall carries the skit along, but has it stretched out too long. If it isn't too long, it seems so, which amounts to the same thing. Tightened up, it would contain more speed and compact entertainment.

Next to closing were Miller and Lyles, the colored two-man act, also running slowly through their thermometer and Buffalo talk. These are different days. Miller and Lyles at one time were funny. They are not in this act, and it is their dancing-boxing finish only that holds them in.

Closing were Marie Kavanaugh and Paul Everett in a produced dancing act of curtains, with a piano player and two girls besides the principals, that returned nothing. The opening almost killed the act, each singing, with the pianist starting and doing the worst of all, though none of the others should have ever tried to sing, especially after they must have heard each other at rehearsal. Mr. Everett, if there is one person in the turn worth while, might be noticed. Two of the girls, a Doll Sisters double, dance that wasn't the Dolls, with the ballroom dancing the ordinary. Either of the couples might get away with something in a production, but in vaudeville it's different, when they all must dance and insist upon singing. Another case of curtains and a piano.

Edward Dunnigan showed their classy little two-act, which is dubbed "Revuettes." Miss Rudell is a very pretty brunet, her clothes dainty, and is 100 per cent in appearance. Dunnigan, too, is neat, and a pleasing juvenile.

Frank Gaby made a solid next-to-closing and drew an edge on the applause scoring. Gaby is using new material bits supplied by Johnny Hyman, and his routine is extended all the off-stage dummy section, which he described as the new idea in ventriloquism. In answer to one kid's demand for a story he told of a camel that traveled to England, and the kid replied it wasn't a camel, but a cat instead and its name was "Pussyfoot." The house caught the idea right off. Tuesday's papers held a yarn about "Pussyfoot" Johnson, the prohibitionist, having returned from London on the Imperator. He talked to fellow passengers and admitted the more he talked the more they drank. Said he never saw so many drinks.

George Libby and Ida May Sparrow closed the show with their song-and-dance revue in clever fashion. Libby's stepping caught the house several times, and his neat and well-appearing partner counted a real aid. "Slim" Grindell and Coryla Esther amused the house with "Silmology" on third, the man's long legs and shape being accounted for as the result of the high cost of living. Grindell stretched himself and laid a finger on the painted second-story window on the drop, asking who lived there. Big laugh.

Belle Meyers (New Acts) was second. Three Falcons (New Acts) opened the show.

FAY'S CONCERT

Frank Fay's fifth Sunday "intimate" concert at the Cort held 10 distinct acts, besides the clowning back and forth in the audience, that held those seated until well after 11 o'clock. Business was inclined to be a little off throughout the upper portion, but downstairs and on the sides there was nary a vacancy, which fact was commented on more than once by Fay.

He of the redhair was the outstanding figure of the evening, announcing from the aisle that which was to come, meanwhile crossfiring with Leon Erroll and Robert Emmet Keane, among those present. Fay later combined with Bert Kalmer and Harry Ruby for a travesty that could be best described as "just one of those things"—a playlet very much on the order of Kalmer and Ruby's 60-Club impromptu.

A dancing team announced as having been recruited from the Century Roof gave the show its start at 8:40, scoring through the woman, who is heavily built, doing cartwheels and swings with the agility of one much under her poundage. Grace Dorro, at the piano, followed with several selections rendered acceptably, though her imitations on the keys were mainly responsible for the returns gathered.

An improvised sketch with a cast made up of William Kelly, Lottie Driscoll and Ernest Lambert held enough interest for a "midnight" show, after which Lambert appeared singly for a short space of repartee. B. C. Hilliam, author of "Ruddies," did the "Long Trail" number from that place, succeeding it with a couple of original new ones, declared above par.

The Vernon Country Club Orchestra closed the first half. During it Donald Kerr was called forth from the audience to add momentum with his stepping. The band sounds like a good bet for a dance establishment, with not too much floor space. The outstanding member of the band is the lad who wails it out on the saxophone.

Fay left his show flat at this point to rush over and appear at a benefit, whereupon Manager Rogers of the Cort took up the burden of announcing. The Thompson Twins from the Ziegfeld Roof, intimated in the second portion with dancing, followed by Richard (not Robert Emmet) Keane, who sobered up the house with three dramatic impersonations—Richard Mansfield as Shylock, John Barrymore (did Barrymore ever do it?) outside of his picture) as Jekyll and Hyde, and Henry Irving in "The Belshazzar." Mr. Keane was undoubtedly the legitimate scorer of the evening and will be able to repeat whenever he wishes.

The Duncan Sisters did two new songs and a couple of old ones in the kid makeup to a reception and finale, their usual allotment. The girls still seem inclined to linger for a lengthier period than necessary.

Fay, back from the benefit, showed next with his cohorts, Ruby and Kalmer, with their impromptu revue that was the laughing high mark of the performance. Closing was Bert Earl, with his musical instruments.

Fay's Sunday nights at the Cort look to be about due for an increase in business, though no small portion of the audience came from the overflow at the Palace and Winter Garden. It's easier and more entertaining to listen to Fay kid his way along for three hours than to sit in the Garden from 8 to 11 on the Sabbath night watching the good acts repeat and the bad ones enog in

81ST ST.

For the benefit of "The County Fair," the exploitation department back of it dolled the 81st Street lobby in divers colors, streamers and banners, even dressing up the additional box-office. The fact stands out it's good showmanship to dress up a house in the manner done here. It is atmospheric in every degree, and that strikes the audience from the time they approach the box-office, and even inside, where the ushers wear gingham aprons.

Monday night's first blast of winter materially affected the business. Although it cannot be said that it was big, for the size of the show and the feature, better business would have been had with milder weather.

The bill is minus one act in the customary six, so that the Four Marx Brothers held over until closing, cleaned up everything, leaving the picture to battle on its own merits. There was scarcely a dull moment in the man act.

Running close were Gibson and Connell, in "The Honeymoon." The act is good, the dialog refreshing and delivery spontaneous.

The opening number following "Topics" was left to the Worden Brothers. With their foot juggling, speedy routine, the pair disproved the theory of a cool reception in opening. The No. 2 was assigned to Edna Dreon in "A Vaudeville Scene." It was surprising, perhaps, her first three numbers did not get the reception they merited. For some peculiar yet unknown reason the audience took coolly to her, yet her delivery is good. Something must be lacking, and just what it is is hard to point out. Miss Dreon's dressing of the act is admirable. No. 4 was given over to Ward and Green in "I Love Jokes," following Gibson and Connell. The latter turn must have taken some of the edge off the No. 4 team, but while the audience may not have exactly "loved" their jokes they fell hard and plenty for them. Of the second and how the "Pleasantly" member of the team raised a suppressing hand to the leader to cut the next note. The leader did it.

23D ST.

The bill the first half was a strong one for a split week. With a good opening the pace, with but one act excepted, was fast and the finishing portion shot away into the lead to general satisfaction. The crowd forgot the Moose Factory weather Tuesday evening and warmed its hands towards the close.

Bobby Bernard and Co. showed Hugh Herbert's new comedy, "A Regular Feller," on fourth, and the turn provided many chuckles throughout its 20 minutes. The title alone resembles that of a three-act play put out last season. Mr. Herbert has written in his own style and kept to his favorite character—the Yiddish comedian type. Bernard was in a vaudeville revue turn last season. He well earns the featuring in "A Regular Feller," for he does a type of his own. The bit at the beginning with the slavey appears to have been bettered. His adieu to the "dame" drew one of the best of the early laughs—"two blocks down is the river; drop in." Harry Murphy, as the more than 200-pound "og," who is supposed to share the small-town hotel room and single bed, which should be east and west, is the main support, and is as well chosen as Bernard. The loyalty scene is a change of pace. But the real intent is comedy, and that is excellently carried out. Looks like big time for this playlet. Running next Viola Rudell and

BILLS NEXT WEEK (Jan. 24)

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
Mama's & Rule
Hermine Shone
Dennis Sia
Clark & Arcaro
Pearl Regay Co
Ethel Levy
Montgomery & A
(Two to fill)
Keith's Riverside
Kekomp
Les Marchants
Masters-Kraft Rev
C M Dunbar
Mme Bessan Co
Wm Oakland Co
Kmda Carus Co
Radjah

CLIFF NEWPORT and STIRK

ODDS AND ENDS

Keith's Royal
Margaret Taylor
Frank Hurst
I M Chadwick Co
Craig Campbell
Rice & Ward
*Presler & Kleis
Camille Birds
(One to fill)
Keith's Colonial
Samsted & Marion
Labonal
*La Bilianita
Marie Nordstrom
Walters & Walters
Gus Edwards Co
(Two to fill)
Keith's Alhambra
Marall Felite
Long Tack Sam
Lew Dockstader
John B Hymer Co
Ernie Ream
Dooley Revue
Turner & Grace
(One to fill)
Moss' Coliseum
Mme Herman
Shang Hwa
Dugan & Raymond
Alexandria
(Two to fill)
Young & April
Margaret Young
DeHaven & Niece
(Three to fill)
Keith's Hamilton
(Request Week)
Hugh Herbert Co
Anna Chandler
Clayton & Edwards
Ford Sia
I & J Kaufman
(Two to fill)
Keith's Jefferson
Nedwin George
Yvette
Mr & Mrs J Barry
Sully & Mack
Buzell & Parker
Eva Tansey
(Two to fill)
Moss' Regent
Young & April
Harry Haywood Co
DeHaven & Niece
Margaret Young
Maxine Bros & B
*Tailorline Sia
(Two to fill)
Alexandria
Chung Hwa
Mme Herman
(Three to fill)
Moss' Broadway
*La Petite Jennie
Leightons
Raymo & Rogers
Bobby Heath Co
H & E Sharracks
Arena Bros
(Two to fill)
Keith's H. O. H.
2d half (23-24)
Wild & Sedale
Rudell & Dunigan
Dody & Sparrow
(Others to fill)
R & E Dean
Hert Levy
(Others to fill)
*F Hackett Co
Shriner & P'sons
H De Serria
(Others to fill)
Proctor's 13th St.
2d half (20-23)
Sherman & Rose
Parker 3
Sidney & Townley
Corinne Tilton Rev

VALENTINE VOX

Originator of Singing in Two Voices
Simultaneously

(Others to fill)
1st half (24-25)
John Castle
Frenell 3
(Others to fill)
2d half (27-30)
John W Ransom
June Miller Co
Alfred Powell & V
(Others to fill)
Proctor's 5th Ave.
2d half (20-23)
Eary & Eary
*John Stanley Co
Grace Hayes Co
Mack & Earl
(Others to fill)
1st half (24-26)
3 Rianos
*Jane Dillon Co
H De Serria
(Others to fill)
2d half (27-30)
The Rios
Bert Levy
(Others to fill)
Proctor's 5th St.
2d half (20-23)

Lucy Buch
Davis & Darnall
P Lindsay Co
Polly & Co
Tighe & Leedom
Osborne Trio
(Others to fill)
BIRMINGHAM
Lyrie
(Atlanta split)
Hail Springfield
Green & Parker
Rich & Lenore
Marie Lo Co
(Others to fill)
Homer Romaine
Hobson & Hearty
Mrs Gene Hughes
Hall & Shapiro
Holmes
Irene Paulin
Morris & Campbell
Sylvia Loyd Co
(Others to fill)
EASTON, PA.
Able O. H.
Commodore Tom

Peggy Brooks
Creedon & Davis
"Not Yet Marie"
(One to fill)
2d half
Aloha & Girila
A & L Bell
Marie Russell
"Dell House"
(One to fill)
CHARLESTON
Victory
(Columbia split)
1st half
Cello
Monroe & May
Night in Hawaii
Sampson & D'glas
Australian Co
CHARLOTTE
Academy
(Greensboro split)
1st half
Max Holden
Alme De Lowery
"Yachting"
Halliday & Wiggle
La Beige 2
CHATTANOOGA
Rialto
(Knoxville split)
1st half
Sealo
Lee & Lawrence
Howard & White
"4 of Us"
4 Imps & Girl
CINCINNATI

Rialto Look
GRNSBORO, N.C.
Grand
(Charlotte split)
1st half
Jennings & Muck
Spencer & Williams
Sherwin Kelly
Clark & Behan
(One to fill)
HAMILTON
Lyrie
Rolls & Royce
Chas L Fletcher
L & G Archer
Dolly Kay
"Once Upon Time"
Roeder & Dean
HARRISBURG
Majestic
Keno Fables & W
Ferro & Custer
Howard Smith Co
Nazargo & Loring
(One to fill)
2d half
The Herkoffs
George Hall
Vera Gordon Co
LaFrance & Kennedy
Bostock's School
INDIANAPOLIS
B. F. Keith's
Hughes Mus 2
Mac Joyce
McDevitt Kelly & Q
Ara Sia

Ed Davidow and Rufus R. LaMaire

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McFarland Sia
Valerie Bergere Co
Coggan & Casey
Klutzing's Animals
JACKSONVILLE
Arcade
(Savannah split)
1st half
LeDora & Beckm'n
Cleo & Thomas
H Harrington Co
Frances & Ke'ney
Bert Wheeler Co
(One to fill)
JERSEY CITY
B. F. Keith's
Dody & Berman
Marie Hart Co
(Others to fill)
2d half
*Edmundson & P
*Bob La Salle Co
(Others to fill)
JOHNSTOWN
Majestic
(Pittsburgh split)
1st half
Clown Seal
Alan Gray Co
Thornton Flynn Co
Bennett & Lee
Jos De Kos Tr
(Others to fill)
KNOXVILLE
Bijou

MOBILE
Lyrie
(N. Orleans split)
1st half
Kale & Indetta
Bernard & Search
Melodious Ch & M
Low Cooper
2 Carlos
MONTREAL
Princess
(Sunday opening)
Frank Shields
Frankley & Louise
Mary Marble Co
Sidney Grant
A & E Steadman
Jordan & Ford
Jordan Girls
St. Denis
(Sunday opening)
Nestor & Vincent
Foster & Peggy
Valente Bros
(Two to fill)
MT. VERNON, N.Y.
Proctor's
Alfred Powell & V
Hurt & Rosedale
Jed Dooley Co

Ed Davidow and Rufus R. LaMaire

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Boiland & DeVries
Musical Keltos
Swor & Westbrook
Winton Bros

MOBILE
Lyrie
(N. Orleans split)
1st half
Kale & Indetta
Bernard & Search
Melodious Ch & M
Low Cooper
2 Carlos

MONTREAL

Princess

(Sunday opening)

Frank Shields

Frankley & Louise

Mary Marble Co

Sidney Grant

A & E Steadman

Jordan & Ford

Jordan Girls

St. Denis

(Sunday opening)

Nestor & Vincent

Foster & Peggy

Valente Bros

(Two to fill)

MT. VERNON, N.Y.

Proctor's

Alfred Powell & V

Hurt & Rosedale

Jed Dooley Co

ROCHESTER

Temple

F & M Hutton

L Miller Co

I & J Murdoch

Kara

Fallon & Shirley

Ansinos

Sanah & Ball

Roy Hartall Co

ROCHESTER

Temple

F & M Hutton

L Miller Co

I & J Murdoch

Kara

Fallon & Shirley

Ansinos

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Ansinos

Sanah & Ball

Roy Hartall Co

ROCHESTER

Temple

F & M Hutton

L Miller Co

I & J Murdoch

Kara

Fallon & Shirley

Ansinos

Sanah & Ball

Roy Hartall Co

ROCHESTER

Temple

F & M Hutton

L Miller Co

I & J Murdoch

Kara

WESTERN VAUDEVILLE
State-Lake Theatre Building, Chicago.
ATLANTA, GA.
Orpheum
(2-4)
Lisette
Mason & Bailey
Angel & Fuller
Cassie Kirk Co
Burns Bros
BARTLESVILLE, OKLA.
Orpheum
Aerial Patts
Stanley & Olsen
"Silver Fountain"
2d half
Ella Knowlin Tr
Morgan & Ray
Valentine Vox
CENTRALIA, ILL.
Grand
Angelo Armento
Gree & Hyron
5 Romano Sis
2d half
Eloy Sis
B & J Gray
(One to fill)
CHAMPAIGN, ILL.
Orpheum
Cortez Sis
Jack Trainor Co
Adler & Dunbar
Lester Moore
"Rubeville"
Time & Tris
Monte & Partil
Silver & Duval
"Brazilian Heiress"
Sylvester & Vance
Wille Bros
SPRINGFIELD, ILL.
Majestic
Roumanian Gypsies
Bernard & Ferris
Jim Dougherty
Lillian Bernard
Dunham & Williams
Bill Jim
3 Blighy Girls
Harry Ellis
Harvey Haney & G
Lester Norton
Devoy & Hafford
H & J Nathan
TERRE HAUTE, IND.
Hippodrome
J & R Mitchell
Shaw & Campbell
Harry Hayden Co
Billy McInerott
Sultan
(One to fill)
Rose Rife
Varvara
MADISON, WIS.
Orpheum
Rialto & La Mont
Perguson & S'lerid
Ash & Hyams
Juhoff Conn & C
Bernard & Towns
Weston's Models
2d half
Orr & Hagar
H & A Seymour
"\$5,000 a Year"
Harrison & Dakin
Breen Family
(One to fill)
MASON CITY, IA.
Ced
Stanley & Wilson Sis

AL ESPE

Russo
Hadden & Harrison
Oto & Sheridan
Ed Janis Rev
4 Harmony Kings
(One to fill)
2d half
The Brant
Powers & Wallace
Anderson & Hurt
Dunham & Williams
Jim Doherty
Jamezology
CHICAGO
American
"Walters Wanted"
Juvenility
Murray & Bennet
Al Espe
(Two to fill)
2d half
Lester & Moore
Fox & Kelly
Bernard & Towns
Hanlon & Clifton
(Two to fill)
Lincoln
Tennis
Win Sisto
Welch Mealy & M
(Three to fill)
2d half
Tonia Grey Co
Larry Comer
(Four to fill)
CLINTON, IA.
Orpheum
Minnetti & Riedel
Tomas & Lee
(Four to fill)
2d half
Zetta
Fred Allen
2 La Bellas
(Three to fill)
DAVENPORT, IA.
Columbia
Kennedy & Rooney
"Varieties of 1920"
Billy Schuler
Aron Bros
(Two to fill)
2d half
Forester & Church
Rucker & Winfred
"\$5,000 a Year"
Harrison & Dakin
Breen Family
2d half
Weston's Models
Otto & Sheridan
Murray Voelt
Indhoff Conn & C
Adler & Dunbar
Rose & Mjon
ST. JOE, MO.
Crystal
Delmar & Kib
Ackland & Mae
Finlay & Hill
Vlasta Maslova Co
Chas Irwin
(One to fill)
2d half
Jerome & Gwell
Stanley & Olsen
McConnell Sis
Ford Dancers
Royal Gascolines
(One to fill)
ST. LOUIS
Grand
J & A Keeley
Strauss Twins
Tozart
Mohr & Vermont
Worth Wayton & 4
Davigneau's Celest
Billy Robinson
Baxley & Porter
Potter & Hartwell

OMAHA, NEB.
Empress
Melroy Sis
James Grady Co
Heim & Lockwood
4 Ishikawa Bros
2d half
Millard Bros
Perronne & Oliver
Preston & W'tson
Bottomley Tr
ROCKFORD, ILL.
Palace
Forester & Church
H & A Seymour
Rucker & Winfred
"\$5,000 a Year"
Harrison & Dakin
Breen Family
2d half
Weston's Models
Otto & Sheridan
Murray Voelt
Indhoff Conn & C
Adler & Dunbar
Rose & Mjon
ST. JOE, MO.
Crystal
Delmar & Kib
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J & A Keeley
Strauss Twins
Tozart
Mohr & Vermont
Worth Wayton & 4
Davigneau's Celest
Billy Robinson
Baxley & Porter
Potter & Hartwell

DES MOINES
Majestic
Monroe Bros
Lerose & Adams
"Tul-Hits 1920"
Rival Artists
2d half
H & K Sutton
"The Champion"
Lockwood & Rush
Stanley & Wilson Sis
ESTHERVILLE, IA.
Grand
(27)
Max Bloom

RAYMOND BOND
Presenting His Own Comedy Classic of Stage Life
"STORY-BOOK STUFF"
This Week (Jan. 17). Temple, Rochester.
Next Week (Jan. 24). Auburn and Albany, N. Y.

EVANSVILLE, IND.
New Grand
Basis Rife Co
Varvara
Annunzio & Valtina
Kane & Herman
Bully Parrell
Everett's Monks
2d half
J & E Mitchell
Shaw & Campbell
Harry Hayden Co
Billy McInerott
Sultan
(One to fill)
KANSAS CITY
Globe
Dorothy Norris Co
Robert & Saml
"Hustler School"
Hugh Johnson
The Arleys
2d half
Harvey & Harris
J McCloskey Pais
H B Toomer Co
Thos Potter Dunn
Pauline's Leopards

TOPEKA, KAN.
Novelty
Lisette
Mason & Bailey
Casson & Kirke Co
Angel & Fuller
Burns Bros
2d half
Dorothy Morris 3
Gilbert & Saul
"District School"
Hugh Johnson
The Arleys
WATERLOO, IA.
Majestic
Max Bloom
Minetti & Riedel
"At Turnpike"
Gregory & Trainor
Wainwright & Kitting
Prosper & Maret
WICHITA, KAN.
Princess
Wurnelle
McKown & Brady
Skipper K'ndy & R
Alice Toddy
M Hamilton Co
2d half
Lisette
Mason & Bailey
Casson Kirke Co
Angel & Fuller
Burns Bros

MARCUS LOEW

Putnam Building, New York City
NEW YORK CITY
American
G & E Parks
Ward & Wilson
Rounder of B'way
Patrice & Sullivan
White Black & U
Ben Linn
Stone & Moyer Sis
(One to fill)
2d half
Lawrence & T
Shields & Bentley
Bernard & Meyers
P & M Hughes
Ward & Gory
Kibel & Kane
Exposition J'blee 4
Calland
Lincoln Sq.
Stenard Duo
McInerott & H
"Minnie World"
2d half
Kara & Sek
Margaret Merle
Rivers & Arnold
Marston & Manley
Elliot Best & S
Greeley Sq.
Potter & LeBuff
H & A Rose
Jones & Jones
Chas Rice Co
Callahan & Bliss
Hite Reflow & L
Harris & Hollis
Princeton & W'tson
Zolar & Knox
Ralph Whitehead
Turner & Joseph
Hank Brown Co
Musical Buds
Delaney St.
Lisette
S & H Ross
Jack Reddy
Calland
Lewis & Thornton
Elliot Best & S
2d half
Parano
Anthony & Arnold

CHAS. A. BIERBAUER
Artists' Representative,
KEITH AND ORPHEUM CIRCUITS
Roxar Bldg, 245 West 47th St., N. Y. C.

Rolls & Royce
Friend & Downing
Stone & Moyer Sis
(One to fill)
2d half
Willie Karbo
Shields & Bentley
Murphy & Plant
Bernard & Meyers
5 Musical Buds
2d half
Dennis Bros
Fagg & White
Mimic World
Orpheum
Kara & Sek
Ward & Gory
Fagg & White
Gillen Carlton Co
Friend & Downing
Ruloff-Rulowa Co
2d half
Lambert
Johnson Bros & J
Arbitrating Lix
Ward & King
Lynard Larrall Co
2d half
Swin's Apinals
Zolar & Knox
Eckhoff & Gordon
Koler & Irwin
Klein Co
2d half
Willie Karbo
Patrice & Sullivan
Chas Rice Co
Callahan & Bliss
Ruloff-Rulowa Co
2d half
Sweeney
Craig & Catto
3 Waiters
(Three to fill)
2d half
2 Devoys
Maude Rockwell
E & G Parks
White Black & U
Imperial 4
(One to fill)
BALTIMORE
Hippodrome
The Brant
Play & Castleton
Van & Vernon
Al Shyne
Royal Trio
BIRMINGHAM
Bijou
Crouch Richards 3
B & D Zeller
H Martelle Co
Lewis & Leonard
3 Michon Bros
2d half
Mr & Mrs Wiley
Calbert & Shyne
Ronnar & Ward
Arthur Denson
Wheeler Sis
BOSTON
Orpheum
Louis Len
Hickey & Hart
Thosay & Powel
Hall & Belgrave
Criticron 4
Artista Revue
2d half
Manton
Senna & Stevens
Deane Davis
Edna M Foster Co
Webster Taylor & H
Rhyne & Rhyne

CHAS. A. BIERBAUER
Artists' Representative,
KEITH AND ORPHEUM CIRCUITS
Roxar Bldg, 245 West 47th St., N. Y. C.

JIM DONOVAN and MARIE LEE
— DOING WELL, THANK YOU —
"Whirl of Variety"
CLEVELAND
Liberty
Kittaro Japs
Gilbert Sis
Hall & O'Brien
Conway & Fidsa
C W Johnson Co
DALLAS, TEX.
Jefferson
Williams & Dalsey
Hub White
Pearl Abbott Co
Carlton & Belmont
"Cheer Up"
2d half
The Burrells
Geo Stanley & Sis
Powers Marsh & D
Frank Ward
Musical Queens
DAYTON
Heras & Preston
Charlotte Stockill
Elsie Adey Co
LONDON, CAN.
Loew
3 Kanes
Mahoney & Cecil
King & Wyse
2d half
Morton Bros
Fisher & Hurst
Zelma
OTTAWA, CAN.
Loew
Hogel & Irving
Clifton & Kramer
Telephone Tangle
Harry Lee
Leut Thelton Co
PINE BLUFF, ARK.
Loew
(24-25)
Marvelous DeOnzas
E J Moore Co
Mack & Maybelle
Willings & Jordan
B Hart & Girls
(27-28)
Cliff Bailey 2
Hodge & Lowell
Burton & Shea
McGormack & W
Stepping Stone Rev

AMERICA'S MOST PROGRESSIVE MANAGER
MERCEDES
WILL BOOK YOU AND HELP YOU MAKE GOOD
SUITE 315-ROXAR BUILDING, NEW YORK CITY

DETROIT
Colonial
Snell & Vernon
Farrell & Hatch
Little Big Girl
F Henry Co
Fulman & Patrick
Topics & Tunes
PITTSBURGH
Lycum
Bollinger & Rnolds
Maude Allen Co
Murray & Lane
Armstrong & Joyce
Futuristic Revue
DULUTH
Grand
Billy Kinkaid
Billy & Moran

LEW CANTOR OFFICES

Managers and Producers
1463 BROADWAY, N. Y. C.—Suite 211

MEMPHIS
Loew
Cliff Bailey 2
Hodge & Lowell
Edwin Hedding Co
McGormack & W
Stepping Stone Rev
2d half
Golden Bros
Alfred James
Gordon & Lamar
5 Syncopeers
FALL RIVER
Loew
Mankin
Senna & Stevens
Helene Davis
Edna M Foster Co
Odava & Seals
2d half
Louis Lee
Hickey & Hart
Hall & Belgrave
Criticron 4
Odava & Seals
FRESNO, CAL.
Hippodrome
The Parraros
Johnny Keane
"Overseas Revue"
2d half
Robert & De Mont
Dewitt & Robinson
Off With Old Love
Al Lester Co
Georgias 3
KANSAS CITY
Garden
Ed Hill
Plunkett & R'm'ne
Rogers & Laurel 4
Smith & Cook
Witt & Winters
2d half
Les Arados
Rainbow & Moh'wk
Malletta Brown Co
Barlett Smith & S
Jack Martin Trio
KNOXVILLE
Loew
Busse's Dogs
Melville & Stetson
Bob O'Connor Co
Morey Senna & D

MODesto, CAL.
Hippodrome
(25-24)
Robert & De Mont
Dewitt & Robinson
Off With Old Love
Al Lester Co
Georgias 3
ST. PAUL
Hippodrome
Victoria & Dupre
Harvey & Stifter
Nancy Boyer Co
Copes & Hutton
6 Brown Girls
Selina's Circus
MONTREAL
Loew
Miss Scott
Jerome & Albright
Lelia Shaw Co
Vardon & Perry
Fisher's Circus
NASHVILLE
Vendome
Golden Bros
Alfred James
Gordon & Lamar

HOLMES AND WELLS

With Geo. Jassell's "Troubles of 1920"
ORPHEUM, NEW ORLEANS, WED. (JAN. 21).
Cowan & Verdi
Jussi & Oss
HAMPTON, CAN.
King St.
Tate & Tate
Webster & Taylor
Edith Carr Co
Adrian
Dancers Supreme
HOBOKEN, N. J.
Loew
Dressell & Perry
Ed & G. Vancro
Walter Kaufman
Reno Kevs & M
(One to fill)
2d half
Mangle
Darling Twiss
Rawles & Van K
Brower Trio
(One to fill)
CHICAGO
McVicker's
Geo W Moore
J & M Graham
Armstrong & D
Cardo & Noll
Corbell & Rogers

The Larcenians
Roobar & Gold
Marriage vs Div'ce
Annie Kent Co
Beattie & Blome
2d half
Just Friends
Lee Mason & Co
Chapman & Ring
Robert Giles
J Flynn's Mins
OKMULGEE
Hippodrome
Les Arados
Reinbok & Moh'wk
Balleta Bond Co
Barlett Smith & S
Jack Martin 3
2d half
The Larcenians
Roobar & Gold
Marriage vs Div'ce
Annie Kent Co
Beattie & Blome
OTTAWA, CAN.
Loew
Hogel & Irving
Clifton & Kramer
Telephone Tangle
Harry Lee
Leut Thelton Co
SAN JOSE, CAL.
W & I Talaak
3 Beauties
Martin & Courtney
Mystic Hanson 3
2d half
Young & Francis
Barlow Banks & G
Berry & Nickerson
SHREVEPORT, LA.
Grand
(22-25)
(Same bill plays
Alexandria 26)
Wilbur & Girele
Dae & Neville
Brady & Mahoney
Fred LaReine Co
(24-28)
(Same bill plays
Alexandria 29)
Marvelous DeOnzas
E J Moore Co
Mack & Maybelle
Willings & Jordan
B Hart & Girls

PROVIDENCE
Emery
Bailey Bros
Allen & Moore
Weber Taylor & H
Arthur Picken Co
Wm Fick
Skelly & Heit Rev
2d half
La Vaux
Dorothy Royce
Phesay & Powell
Lyle Emerson
Mallon & Case
Dance Festival
RANGER, TEX.
Majestic
(25-25)
Jual Friend
Lee Mason Co
Chapman & Ring
Robert Giles
J Flynn's Mins
STOCKTON, CAL.
Wray's Manikins
Mahoney & Talbot
Jimmy Lyons
Selina's Circus
2d half
Wander & Seals
Ethel Levey Trio
Ed Redding Co
Newport & Sturk
Dance Originalities
SUPERIOR
Palace
The Brant
F & E Burke
LaPollette Co
Rand & Gould
The Crownwells
2d half
Billy Kinkaid
Hilly
"Buzzin' Around"

ST. LOUIS
Loew
Jack Gregory 2
Victor & De Mont
Dewitt & Robinson
Off With Old Love
Al Lester Co
Georgias 3
TORONTO
Loew
Aerial Patts
McConnell & West
Lubin & Lewis
Murray Livingston
"Money Is Money"
2d half
Sybil & Sankas
Bobby Henshaw
"Straight"
2d half
The Brant
Curt Galloway
Charnoff's Gypsies
WACO, TEX.
Orpheum
The Brant
G Stanley & Sis
Powers Marsh & D
Frank Ward
Eugene Emmett
Quaker Politics
2d half
Siegert & Darrell
Grace DeWinters
Martha Craig Co
Royal Four
Everett's Monkeys
2d half
Reckless & Arley
Nadel & Pallette
Gill & Veal
Tom Mahoney
Syncopeated Feet
SAN FRANCISCO
Hippodrome
(Sunday opening)
Atvin & Kenny
Gaynell & Mark
Mr & Mrs Hill Co
McClay & Walton
Great Nargle Co

QUICK ACTION — RELIABLE SERVICE

JOE MICHAELS
1492 Broadway, Bryant 445, Suite 301A.
SECURING ROUTES—My Specialty.

ST. PAUL
Hippodrome
Victoria & Dupre
Harvey & Stifter
Nancy Boyer Co
Copes & Hutton
6 Brown Girls
Selina's Circus
TORONTO
Loew
Aerial Patts
McConnell & West
Lubin & Lewis
Murray Livingston
"Money Is Money"
2d half
Sybil & Sankas
Bobby Henshaw
"Straight"
2d half
The Brant
Curt Galloway
Charnoff's Gypsies
WACO, TEX.
Orpheum
The Brant
G Stanley & Sis
Powers Marsh & D
Frank Ward
Eugene Emmett
Quaker Politics
2d half
Siegert & Darrell
Grace DeWinters
Martha Craig Co
Royal Four
Everett's Monkeys
2d half
Reckless & Arley
Nadel & Pallette
Gill & Veal
Tom Mahoney
Syncopeated Feet
SAN FRANCISCO
Hippodrome
(Sunday opening)
Atvin & Kenny
Gaynell & Mark
Mr & Mrs Hill Co
McClay & Walton
Great Nargle Co

Tasmanian Troupe
CH'LSTN, W. VA.
Phiz
2d half
Tyler & St Clair
Miller & Capman
Weston & Marion
"Love Lawyer"
J & T Weir
Four Astrellas
CLEVELAND
Priscilla
Linko & Linko
4 Amir Beauties
Coffman & Carroll
Collins & Hill
COLUMBUS
Orpheum
Conroy's Diving N
Thomas & Fred Sis
Col Patene & Com
J Gordon Players
Miller & King
Richard Wally Co
H'GTON, W. VA.
Hippodrome
Lady Betty
Coleman & Ray
Morris Nash & W
4 Artzels
(One to fill)
2d half
Allaire
Francis & DeMar
MILWAUKEE
New Crystal
Lowry & Raynor
Hayle & Patsy
Brown & Simmons
Brenat Hlat
Sallors' Revue
(One to fill)
ST. LOUIS
King's
Clare Bethway
Brought'n & Trner
6 Oriental Tumblers
(One to fill)
SPRINGFIELD, O.
Fairbanks
Millard Bros

DR. JULIAN SIEGEL

Official Dentist to the N. V. A.
1493 Broadway (Putnam Building), New York

"Lincoln If 'ym'm"
Purtell & Coy
(One to fill)
INDIANAPOLIS
Lyric
Tyler & Crolius
Sinclair & Gray
Dale & DeVo
Page & Page
Cragline Troupe
Conroy & O'Donnell
Delbridge & G
LaToy's Models
LEXINGTON, KY.
Ada Maade
Francis & DeMar
Chuck Haas
"Lincoln If 'ym'm"

INTERSTATE CIRCUIT

Palace Theatre Building, New York City

DALLAS, TEX.
Majestic
John & Nellie Oims
Jeanette Childs
Lorch Chester Co
J & M Harkins
13 Sirens
Yates & Reed
Chas Henry's Pets
ST. JOE, MO.
Orpheum
Delmar & Kolb
Ackland & Mae
Charles Irwin
Finlay & Hill
Vlasta Maslova Co
Harry Van Fossen
2d half
Jerome & Newell
Ford Dancers
McConnell Sisters
Harry Van Fossen
Royal Gascolines
(One to fill)
S. ANTONIO, TEX.
Majestic
Challan & Keke
Ed & Edith Adair
Georgia Campbell
Walter Weema
Solly Ward Co
Nelle Nichols
Mizzen Troupe
TULSA, OKLA.
Orpheum
Reno
Williams & Pierce
Al Williams Co
Morgan & Gates
"Ye Song Shop"
George Yeoman
Fox & Sarno
WICHITA FALLS
Majestic
DeKock Trio
Stanley & Birnes
Dewey & Rogers
McComick & Lewis
Willie Hale & Bro

PANTAGES CIRCUIT

New York and Chicago Offices

BUTTE, MONT.
Pantages
(22-25)
(Same bill plays
Anaconda 26, Miss
souls 27)
"Apple Blossoms"
Gaudichamps
Sterling Sax 4
Samuel & Lech'd
Tom Kelly
Torillie's Circus

E. HEMMENDINGER, Inc.

PLATINUM DIAMONDS REMOUNTING
JEWELRY REPAIRING
Tel 87 John 45 JOHN ST., New York City

CALGARY, CAN.
Pantages
Love & Wilbur
Jennie Miller
Geo L Graves Co
Marva Rehn
Quinn & Caverly
"September Morn"
DENVER
Pantages
Will Morris
Moran Sisters
Hughie Clark
Hornor & Norton
Giddy & Giddy
EDMONTON, CAN.
Pantages
White Bros
Hinkey & May
Ray & Fox
Permaine & Selley
Molra Revue
Covenne Troupe
OGDEN, UTAH
Pantages
(27-25)
Pot Pourri
Cook & Vernon
Harry Busas
Vegetarian Gypsies

CABARET.

The Hotel Astor, New York, will commence remodeling its front to permit of stores along the Broadway side, possibly also in the side streets, during April, it is expected. The present grillroom will move to the rear of the lower floor, with the hotel office likewise moved back, though the Broadway entrance, somewhat narrowed in its present frontage, will be retained. The office, room, and restaurants now facing Broadway are of extraordinary height. Likely two floors will be made of them.

Following the police activity of last week concerning the night closing time of restaurants, the places with an exception or so closed promptly at once. The exception was Reisenweber's. Saturday night Pat Kyne, its managers, with two or three others, were taken into custody charged with disobedience of the order, or remaining open after hours. All of the Salvaire places followed instructions.

It seemed it was a matter of liquor selling the police acted upon, as they are said to have no jurisdiction over the dance license where liquor is not sold. It's rather intricate to figure out, but the police appear to have gone on the theory of acting first and thinking afterward, a not unknown procedure to restaurant people.

The one o'clock closing, accomplished on a single order, was illustrative in its way of what the police might do were they given the enforcement of the Volstead act, or local option the liquor question.

There was talk of some of the restaurants having "given up" through liquor sales. Former Governor Whitman, now investigating New York and its police force, might have sent for some of the liquor men, finding most of them out of town just at that time. Whitman secured an indictment, however, against Captain Bailey of the 37th street precinct on the alleged grounds Capt. Bailey had accepted a present from fur merchants for possibly protecting their lives and property. A rule of the police department is that no member of it can accept a gift without permission from the Commissioner, with a part of the gift going toward the Police Pension Fund. The consensus of opinion seemed to be that if all Whitman could get against the 10,000 policemen of New York was that one of them had accepted a present from merchants, the metropolitan cops are not so bad as they have been colored by the reformers and counter-politicians.

The passing of four once famous cafes from San Francisco's gradually dying cabaret list seems certain now, as the result of the action of the city's police commission, which last week passed resolutions prohibiting paid instructors from working in dance halls and ordering the dismissal of all table girls in cafes where salaries have been paid the girls for dancing with the patrons.

The places affected by this order are the Black Cat, the Elite, the Columbia Inn and the Paris Louvre, all in the downtown "tenderloin" district. The order has been carried out promptly by the cafe owners, and practically four-fifths of the girls are now out of employment. The Elite plans to remodel and open as a cafeteria, while the Columbia Inn and the Black Cat will continue as cafes. The Paris Louvre is running with its old policy, minus the girls.

While the Whitman investigation against the police is proceeding, some effort has been made to induce restaurant men to call at Whitman's office to tell what they know. One who accepted the invitation was Mrs. Rustanoby, who went there with her ledgers and check book. They showed nothing and the lady left.

JUDGMENT RECORD.

The following judgments have been filed with the county clerk, the first name being that of the debtor. Creditor and amount of judgment follow:

Community Motion Picture Bureau; L. Singer; \$1,322.52.
Henry A. Kendolf, William Fox and Rochester Film Products Co., Inc.; G. A. Rogers et al.; \$2,624.71.
Joseph S. Klein; Big U Film Exchange; \$201.06.
Frank G. Hall and J. L. Burke; Nat'l Ass'n Bldg. Corp.; \$598.60.
Arthur H. Sawyer; Hester Decorating Co.; \$819.00.
Arthur H. Sawyer and Herbert Lubin (Sawyer & Lubin); Same; \$292.56.

Dear Friends:

We have looked over the song field carefully, and come to the conclusion that what we need in this big country a great song, the title of which is "ANGELS." A lyric with a kick to it and a melody that you can't forget. We slipped it to a few of our pals around New York to see if it was really there, and they reported it was a same. Incidentally, don't forget our two comics, "TIMBUCKTOO" and "REBECCA," also don't overlook "I'M MISERABLE." Write or wire for orchestrations in any key, and address us at the same old place—Published by the same old Firm.

ARTIST COPY

ANGELS

(We Call Them Mothers Down Here)

By BERT KALMAR
and HARRY RUBY

Valse moderato

Voice

I watched a sweet little lad die, One day at
Every one learns in his child hood, Par-a-dise
play, and I heard him say; "Dad-dy, dear, what is an
lies in dear mother's eyes; It's just like sweet an-gels
an-gels!" His dad-dy sighed, And then replied:
sing-ing, Which mother croons, Lul-la-bye tunes.
Chorus
An-gels have souls that are pure, An-gels have
hearts full of love! They hear the prayers of
babies, Watch-ing each one from above.
They're always hovering near, Ban-ish-ing
sorrow and fear; God calls them an-gels in heav-
en, But we call them 'mothers' down here.

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Waterson-Berlin & Snyder

MAURICE ABRAHAM, General Professional Manager

STRAND THEATRE BUILDING.

FRED KRAMER
41 Detroit Opera House
"On the Campus"
Detroit, Mich.

MORT. HARRIS, Mgr.
602 Pantages Thea. Bldg.
San Francisco, Cal.

DON RAMSEY, Mgr.
240 Tremont St.
Boston, Mass.

DICK REEVES, Mgr.
235 Loeb Arcade
Minneapolis, Minn.

JOE HILLER, Mgr.
347 Fifth Ave.
Pittsburgh, Pa.

HARRIS
36 E
Cinc
HARRIS
Colum
St.

MARRIAGES

Homer Neer, executive manager for the Gus Sun enterprises, to Nina Deipert, non-professional, at Springfield, O., Jan. 12. The bride was formerly in the Sun office.

Adrian Hudson (Honeydew), Dec. 14, to George Berkeley Reed of Philadelphia. Now living in New London, Conn.

Phyllis Yorke of the Tail Revue and Jack Barr, a non-professional, were joined in marriage Jan. 5 at San Francisco.

Ethel Vaughn to Jack Hammond, on Dec. 21, at Seranton, Pa. Mrs. Hammond is a single turn in vaudeville. Her husband was of the Four Jacks and A Queen act.

Don Moran to Helen L. Stuber at Akron, Ohio, Jan. 17. Mr. Moran is a professional. His wife is pianist at the Colonial, Akron.

BIRTHS.

Mr. and Mrs. Fred Block, son

NEWS OF THE MUSIC MEN

The song writers' association has progressed sufficiently for the writers to agree upon a form of contract they have submitted to publishers. The contract calls for royalty statements to be rendered each three months, with other provisions supposed to protect the writers.

A song writer is eligible to membership, if not recognized, after writing one song acknowledged to be a hit.

There has been a report the writers' association was considering lining up with the Actor's Equity, but this has been denied by some of the writers.

The attitude of the music publishers toward the writers' association has not been defined. The popular music publishers have an organization of their own, and the matter may be taken up at a meeting.

So far the publishers do not ap-

pear to accept the writers' association as seriously as do the writers. They say a star-writer is always given a contract that is agreeable to him, because the house wants him or thinks it needs him, while another writer, not so urgently in demand, would not be in a position to insist upon the writers' association form of contract, as the publisher might refuse to give that form to him and allow the proposed engagement to lapse.

In accordance with the terms of the recent affiliation of the Music Publishers' Protective Association and the American Society of Authors and Composers, all of the larger music publishing firms for-rely on holding membership in the Authors and Composers have joined that organization. The new members joining the Authors and Composers' Society since Jan. 1 in-

clude Waterson, Berlin & Snyder, Irving Berlin, Broadway Music Corporation, Fred Fisher, Jack Mills, Goodman & Rose, Hamilton S. Gordon, Kendis Brockman Music Co., Pace & Handy, E. T. Paull Music Co., Maurice Richmond, Skidmore Music, Inc., Harry Von Tilzer Music Publishing Co.

This means the music publishers are at last solidly arrayed together on the question of compelling the restaurants, picture houses and theatres throughout the United States to pay a royalty fee for the use of copyrighted music.

Before the affiliation (not consolidation) of the M. P. P. A. and Authors and Composers' Society, with the above list of publishers outside the restaurants, it was possible for the restaurants and picture houses especially to secure a large supply of pop publications on a "tax free" performance basis.

It is estimated with the publishers now organized as they are the amount of royalty possible of collection for public performance of

HARRY

(RUBY)

New York, January 17, 1921.

is a great ballad, so we had the piano tuned, sharpened our pencils, went to work and finished what we consider

You will find a lead sheet on this page, and we know that you will agree with them after you have looked over "MAMMY'S KISSIN'," written by our pal—Lew Pollack.

Yours very truly,

BERT and HARRY

ARTIST COPY

I'm Missin' Mammy's Kissin'
(And I Know She's Missin' Mine)

Words by
SIDNEY CLARE

Music by
LEW POLLACK

Moderato

Voice

I dream of child-hood, Days in the wild-wood;
I'm feel-ing bet-ter, I've had a lot-ter;

But most of all, It's mam-my that I re-call—
Mam-my my own, Tells me to hur-ry back home—

How I long to be— Sit-ting now up-on my mam-my's knee,
Oh! how glad I'll be— Can you pic-ture her w'd come to me?

Chorus

'Cause I'm miss-in' mam-my's kiss-in' and— I know she's miss-in'
miss— When I was a kid of nine— I used to love to hold her,
to my shoul-der. With my arms a-round her like— a hon-ey-suck-le
vise— I miss her fond em-brace, and my place is, Be-side that lov-in'
mam-my o' mine. I've for-got-ten quite a lot in my own land of bot-ton
days— But my mam-my's kiss-in' stays with me al-ways; Oh! Lord-y
keep her a-live— To wel-come me when I ar-rive; 'Cause I'm miss-in' mam-my's
kiss-in' and I know she's miss-in' mine— 'Cause I'm miss-in' mine— D.S.

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Snyder Company

Street and Broadway, New York

FRANK CLARK, Mgr., 81 W. Randolph St., Chicago, Ill.

FRANK WATERSON
Manager
Globe Theatre Bldg.
Philadelphia, Pa.

MURRAY WHITMAN
Manager
381 Main St.
Buffalo, N.Y.

JIM KESSEL, Mgr.
313 Superba Thea. Bldg.
Los Angeles, Cal.

HARRY KIRSCHBAUM
Manager
Prince Rupert Hotel
Seattle, Wash.

PHIL JULIUS, Mgr.
Hannah Hotel
Cleveland, Ohio.

copyrighted music will reach over \$1,000,000 annually.

Edward B. Marks Music Co. has taken over a building on West 56th street and when alterations are completed will move there.

Two new music publishing companies have been incorporated at the Secretary of State's office, the Cathedral Music Company and the United Song Writers. Both will engage in the business generally. The first has a capital stock of \$10,000 and the directors are Joseph M. Davis and Lester W. Eisenberg, of New York, and William E. Draper, of Brooklyn. Al Bernard is a signer of the certificate of incorporation and holds two shares, Draper holding two and Davis one. The second company has a capital stock of \$500,000 and the directors are John F. Mahoney and Herbert D. Chahot, of New York city, and Frank J. Schaub, of Buffalo.

The entire stock of the Enter-

prise Music Co. was bought for \$20,100 by the Crown Music Co. on Jan. 15 at the public auction of the Enterprise jobbing business, held at the concern's offices on Amsterdam avenue, New York city. The Crown's chief competitor in the bidding was the Music Publishers' Protective Association, which got into the bidding when it reached \$7,000 and stopped at \$20,000, the Crown's extra \$100 securing the stock.

In addition to the stock, the Crown, through its purchase, also acquired the fixtures, the good will of the business, lease of the Amsterdam avenue premises and the right to use the "trade name" of the Enterprise. Bills receivable of the Enterprise, estimated to be about \$30,000, were not included. The money derived from this source will go to the August H. Goetting estate through some legal complication.

The Enterprise stock was appraised at \$30,000, the entire plant being appraised at \$41,000. The Enterprise was a personal proposi-

tion owned by August H. Goetting, who died recently. The liabilities of the Enterprise, in the main money owed to music publishers for music purchased, are estimated to be \$150,000.

The entire Goetting estate, thought to be worth \$1,000,000, according to a court appraisal made last week in Springfield, Mass., was found to have a net value of \$108,125.67. Against this there are claims for approximately \$800,000. The appraisal of Mr. Goetting's estate brought to light numerous shares of stock having no market value.

Irene B. Lapkin, in charge of the publicity department for Fred Fisher, is now also at the head of the band and orchestra departments.

The contest over "Avalon," a popular song, is on the calendar for argument in the Federal court at the Postoffice, New York, today (Friday). Nathan Borke, representing the complainant, will have the number played in court either

by piano or talking machine, as is his usual custom in such contests. It is contended that "Avalon" was lifted from E. Lucian le Stelle ("Shining Stars") from the opera "La Tosca," composed by Puccini. G. Ricordi, owner of the copyright, is named as complainant against J. H. Renick & Co., publishers of "Avalon."

NEWS OF THE DAILIES

(Continued from page 14.)

trustees who oppose his views and who will be up for election next Tuesday. One, W. H. Trabue, criticizes Stratons' methods and says the church has acquired a deficit of \$20,000 during Stratons' pastorate.

Mrs. Agnes Johnstone, widow of Ralph Johnstone, aviator and sometime trick bicyclist, has sworn to avenge the death of her husband, a colonel Ralph. The latter, who was known along Broadway as a writer, illustrator and hyacinth actor of prodigious proportions, died in

life in Florida when pursued by a posse as a "wild man." The mother says he was lured there by a gang and that they killed him to prevent him making revelations about their operations.

The Ambassador, New York, with a seating capacity of 1,300, will open early in February with "The Rose Girl."

Ethel Levey and her husband, Claude Grahame-White, pioneer flyer, arrived in New York on the Imperator Jan. 18.

Starvation, it is declared, is forcing grand opera out of Poland, and the famous Warsaw Opera Co. will come to America for a tour before the end of the present season.

"The United States never will be dry," is an admission credited to W. E. (Pussyfoot) Johnson, who arrived in New York Tuesday after his unsuccessful effort to put over prohibition in Scotland. He also said he didn't believe in blue laws.

Arch Selwyn, accompanied by his wife, has sailed for Europe.

Detectives in Montreal, told the body of Ambrose Small, missing Canadian theatrical owner, had been buried in a house near a theatre he owned in that city, discovered an empty box.

Lucrezia Bori, Spanish soprano, who was forced to retire from the Metropolitan Opera four years ago when her voice failed, returned to New York on the Imperator this week. She regained her voice through an operation and will be heard at the Metropolitan soon.

Students at the Army band recruit school, Columbus, O., now practice in a bombproof shelter. So many of them want to learn the saxophone and other jazz instruments, the leader hid them away as a precautionary measure.

The daughter of the late Franklyn Fyles, playwright and critic, obtained a judgment for \$10,718 against her former husband, George Y. Baughie, a lawyer she divorced in Reno in 1913. The sum represented the amount due, since 1915, under an agreement they had made that he was to pay her \$150 a month so long as she remains unmarried.

Emanuel Reicher has resigned as producing director for the New York Theatre Guild.

The New York Police Band has been disbanded, temporarily, in order to permit the musical cops to do their bit in checking the crime wave. For the same reason, perhaps, Berlin police have been denied the right to wear monocles.

Arraigned on the charge of conspiring to kidnap Ambrose Small, Canadian theatrical owner, and stealing \$105,000 in bonds, John Doughty, Small's former secretary, pleaded not guilty in a Toronto court. He will be tried in the spring. He is in jail and his wife has sued him for \$30 weekly alimony.

Leon Errol, co-star with Marilyn Miller in "Sally," was forced by illness to miss two performances of the show last week. He returned to the cast Thursday night.

A comedy by the late Sholom Aleichem, a beloved poet and writer of New York's East Side, was produced at the Jewish Art Theatre Jan. 14. It bears the title "Sown Broadcast."

"Jack and Jill," a musical comedy by Cosmo Hamilton and Armand Cecey, composer, will soon be produced in London.

Mary Garden has been appointed boss of the Chicago Grand Opera Company, without pay. She will be executive and artistic director, in addition to singing her turn. Her contract is for the remainder of this season and all of next season.

Waiving extradition, George Milton, alias Joseph Schwartz, a stagehand and member of the I. A. T. S. E., has been taken to New Haven, Conn., to face charges of swindling. He was arrested in Syracuse some time ago, charged with passing bogus checks on officials of locals in New Haven and other places, posing as secretary to the president of the I. A. T. S. E. He is said to have confessed.

Dorothy Lucine Whiteford, 23, sister-in-law of Jack Welch and formerly with "The Royal Vagabond," was bequeathed a fortune estimated at \$71,000 in the will of Joseph J. Ryan, son of Thomas Fortune Ryan. His wife, from whom he had been separated since 1915, was given \$100. Ryan stating in his will she had been otherwise provided for.

The "Scandals of 919" opened by Martin Sampter closed last week in the Middle West.

William Gillette stumbled and fell on the wharf at Hadlyme, Conn., where his boat "Aunt Polly" is in winter quarters. He was taken to a hospital 1 mile away for treatment. It was revealed he had dislocated his right shoulder.

PICTURE "DONT'S"

What the Exhibitor Wants in 1921—What Paul Armstrong Said—Direct Information From the Exhibitor to the Maker.

By HOWARD W. McCOY

(Manager, Palace Theatre, New Orleans.)

New Orleans, Jan. 15.

Ashes to ashes and dust to dust. What goes up must come down. Pictures for the country and now—from the country—advice on pictures.

Shades of P. T. Barnum. We have been wondering for many moons just how long it would take picture producers to rediscover the fallacy of that famous showman's equally famous remark regarding the public, etc., and reading between the lines, here comes the first glimmering of light.

We refer to Barnum's statement regarding the public advisedly and shall continue to refer to the public in our statements but in a different sense. In this day, age and generation their broadened knowledge of things histrionic and cinematographic has made it necessary to treat them with a new respect. This public is the same whether they reside in New York or New Iberia and no longer are they to be bilked. They don't come simply to see pictures today. They come to see THE picture and in its handling perhaps the one man best fitted to judge the value of a picture is the exhibitor at large, for he and he alone comes in constant contact with the public, the picture making or breaking public, the people who in the last analysis really make picture production possible. So the burning question.

WHAT KIND OF PICTURES DO WE WANT IN 1921?

What a question to propound and by the same token what a question to answer short of ten volumes, gilt edge and leather bound.

The wants of our public are so multitudinous and varied that perhaps we might arrive at a more comprehensive conclusion by stating first, as briefly as possible, what we do not want and then by way of emphasis add a line or two on what we would like to draw out of the photo-play grab bag.

What Paul Armstrong Said. The writer of this article had the good fortune to serve his apprenticeship under a very famous playwright and producer now deceased, Paul Armstrong. Once, while con-

ducting a rehearsal, Paul had difficulty getting results from an actor who was obsessed with the bad habit of mufing meaning and throwing lines over his shoulder. When patience had ceased to be a virtue and something more forceful was necessary, Armstrong lapsed into his own particular brand of rough but expressive vernacular with:

"Listen, sucker, do you know the composite distance of the average audience's brow?"

This drew only silence from the more or less dazed actor so the playwright continued.

"It's an inch and a quarter. For God's sake shoot between."

Ponder on that for a moment. It has a wealth of meaning all its own and the lesson it is used here to convey is that we don't want directors to forget that they are making pictures for public consumption and not for their own personal and sometimes egotistical edification.

Picture "Don't's."

To follow this up with the "don't's" mentioned hereinbefore, we do not want pictures that are so deep they will be missed by the majority of our public.

We do not want pictures so obvious they will insult our audience's intelligence.

We do not want producers to squander fortunes on production and dress in a feeble attempt to cover up a threadbare story that dies a natural death after the second reel, which forces us to capitalize our public and suffer the inevitable kick back that ruins profits.

We do not want producers to feed us stale so expensive that they must hedge on the balance of the cast.

We do not want producers to scale a picture so high without regard to production cost because their picture happens to catch the public fancy that we are compelled to milk our patrons to get by instead of giving them a little something to compensate them for supporting.

(Continued on page 29.)

FOREIGN REVIEWS

"EN L'AN 2020."

Paris, Jan. 9.

In the year 2020 there will possibly be many changes, and H. de Gorsse has essayed to picture these in the new show, in 21 tableaux, produced by Pontanes at the Chatel. The piece is announced as marvelous. Having traveled and become acquainted with productions in America, Great Britain and Germany, your correspondent feels to appreciate the plaudits of the French press.

Nevertheless, it will have a long run in Paris, for there are not many suitable distractions for the children—youth and old.

Benjamin Pirouette is married to a lady with a sharp tongue, and his domestic peace is disturbed. He consequently offers himself to a professor, for experiments, to be kept in a sort of liquid air. When he is released he finds himself 100 years hence, and then goes through a series of adventures which resemble those often found in similar productions. Business has been splendid through Christmas and the new year.

Kendrew.

"LE SIMOUN."

Paris, Jan. 9.

This is in 14 tableaux, produced at the Montaigne by F. Gemier, who plays the lead. It is an interesting piece by a clever writer, H. R. Lormand.

Laurency is separated from his wife and lives alone in Morocco. 20 years he learns his wife has died, so he causes his daughter to join him. Clotilde is then the only white girl in the district. Laurency has lived for long with Alescha, a Spanish woman with Arabian blood, who is his mistress, but she deceives him and makes his existence miserable. Consequently he finds comfort in the presence of his daughter, and his affection ultimately turns to passion.

A rich native, enemy of Laurency,

considers Clotilde would make a suitable wife for his son, and proposes reconciliation if he will consent to the marriage. The father declines. Alescha, who is on good terms with the white girl until the "Simoun" wind passes, is also opposed to the marriage, for she wants the young Arab for herself. She risks herself of a rival by killing her. Laurency henceforth, in despair, continues his wretched existence alone. Drea, kind of entertainment, with occasional relief in the form of dry philosophy.

The new venture of Gemier at the Theatre Montaigne (former Comedy des Champs Elysees) is to be a classical house of the new school, on the lines of the Vieux Colombier, and as such could not be in more capable hands. "Le Simoun" will read better in book form.

Kendrew.

LE COCU MAGNIFIQUE

Paris, Jan. 9.

The audience did not quite know how to take Crommelinck at the Theatre de l'Oeuvre until Lugne Poe announced this play as farce, at the fall of the curtain. As such it was well received, the title recalling the style of Moliere. The Paris press hails the production as a powerful effort.

Bruno (Lugne Poe) is a sort of land agent in a village, with a lovely young wife, Stella (Regina Camier). He admires her perfection and finds a pleasure in exhibiting the charms to a cousin (J. Sarmant), who arrives from a long voyage. He imagines the cousin covets Stella and drives him from the house, becoming frightfully jealous. This jealousy devours him, mind and soul. He considers it preferable to know he is deceived than to ignore the situation, and he literally throws his wife into the arms of the young men of the district.

Poor Stella is so devoted to her husband that she consents, hoping

thereby to cure him; she supports the fury of the other women, who end by dipping her in the river. Bruno still thinks Stella is only pretending to flirt with all comers in order to hide the identity of her real lover, and when finally she seeks refuge with a farmer he again laughs, patiently awaiting an opportunity to trace his rival.

This story is told in an exaggerated manner. Bruno is a blithering idiot, and though his pangs of jealousy can be well understood, his action is unbalanced. It is difficult to decide whether "Le Cocu Magnifique" is vaudeville or melodrama. It certainly will not appeal to the general playgoer, but pleases certain literary lights.

Kendrew.

CHASSEUR DE CHEZ MAXIM'S

Paris, Jan. 9.

The new three-act farce signed by Yves Mirande and Gustave Quinson is full of fun, some of a doubtful character. The manager of the Palais Royal makes his debut as a playwright in his own house. Not knowing the portions to be attributed to Quinson, Mirande or even Gerould, it can be said the effusion is by no means edifying, but has made good.

A gay dog, Marquis de Velin, detains the automobile carrying his uncle's body to its country sepulchre, while he enters a fashionable cafe to buy drinks for the chauffeur and funeral people. He is elated, being the heir of the deceased. There is a constant stream of frequenters of the saloon, with amusing situations. In the midst of the assembly we meet Julien, the messenger, who has earned a fortune arranging the love intrigues of the customers.

He is retiring and has offered his position to a cousin, an engineer, who barely earns \$100 a month. We next find Julien in his country mansion with his wife and daughter. A bishop comes to arrange for the marriage of the latter with a titled gentleman, and of course it is the Marquis we have already seen. Julien is not inclined to accept the proposition, for he is well acquainted with the prospective son-in-law.

The ecclesiastic, over a glass of cognac, facilitates an elopement lending his own car for the adven-

ture. Then in the third act all the characters return to Maxim's cafe, including the priest, the Marquis and his fiancée, under the eyes of Julien, who has again donned the messenger's uniform to initiate the cousin into the work. He consents to the marriage of his daughter with the Marquis, who is not a bad sort and promises to reform.

An excellent troupe handles this risky situation with talent.

Kendrew.

ALBANY INCORPORATIONS

Albany, N. Y., Jan. 19. The following companies have been incorporated at the Secretary of State's office:

J. M. Hathaway Amusement Corporation. Directors, James J. Hathaway, Reesa B. Hathaway, 105 West 126th street; Walter K. Sibly, 1455 Broadway, New York city.

Charles F. Herm, Inc., pictures; capital stock, \$10,000. Directors, Charles F. Herm, Harrison, N. Y.; Patrick J. Leahon, William J. Hartford, 334 Fifth Ave., New York city.

Horizon Pictures, pictures; capital stock \$10,000. Directors, Henry E. Stohldrawn, 111 Broadway; Frederick W. Kaletsch, 43 Cedar St.; E. E. Becker, 101 W. 116th St., New York city.

Gauthier Producing Co., capital, \$10,000. Directors, Jean Gauthier, 47 W. 97th St.; Elias L. Folse, 331 W. 101st St.; Maxim B. Royd, 80 Greenwich St., New York city.

West 163d St. Realty Corporation, theatres; capital, \$60,000. Directors, Harold L. Herrick, John Van Harder, Frank D. Hagar, 55 Liberty St., New York city.

United Song Writers, Manhattan; capital \$500,000. Directors, F. J. Schaab, H. D. Chapot, J. F. Mahoney, 1270 Morris Ave.

Gotham Laboratories, Manhattan; capital \$30,000. Directors, J. P. H. DeWandt, G. A. Kranske, L. L. Altermann, 220 W. 19th St.

Cathedral Music Co., Manhattan; capital \$10,000. Directors, J. M. Davis, W. E. Draper, L. W. Eisenberg, 449 W. 123d St.

Houghton & Rungis Music Co., Olean, N. Y.; capital \$10,000. Directors, J. V. and L. A. Houghton, H. P. Rungis, Olean.

MY CAREER

By FANNIE DONOVAN

(Formerly of The Donovans)

I was born in Nova Scotia, of course when I was young. And I've been in show business since the days of Washington. And when I played Pastor's and sang "Rock-a-Bye Baby," No one ever played that like Mike Bernard did it for me. It was then I was a feature act, and often topped the bill. Still I'm the same old Fanny. And well known in Vaudeville.

When I played for Keith and Procter, And did shows only two, Those were the days in vaudeville. When agents were but few. And when I played at Boston I oftentimes stayed at Veith's. I never played the Howard, For I got more dough at Keith's.

But the last time I played Boston I played it all alone, And did my little three and four In a museum for Austin and Stone. In Philadelphia things were merry, I stopped at Mike Teller's Hotel, And when there was a card game on, You could always hear Mike yell. Jake Wells, from Richmond, said he would send my fare, But Dave Krause, Olympic, said, "Fan, don't leave Union Square."

Minor, at the Bowery, said he would feature me in lights, And have George Cohan write a show where I could pose in lights. E. F. Albee told Sam Scribner my shape was pretty fair, And Gus Hill and Scribner had a scrap Because Hill wouldn't out his heir. Morris told Dave Belasco my Salome dance was divine, And Poll wired at once, saying: "What's your open time? Some guy wrote and asked me to tell him my right age, And he would put my picture on Variety's title page."

Martin Beck, in "Frisco, said he liked my act very much, But I hadn't got the railroad fare, so I Made a touch.

When I played the Kohl and Cottle time In Chicago, don't you know, The King of Ireland was with me, And he sure made the act go.

And when I played for Mozart, I was treated fine: Gus Sun said that I could play for him almost any time. But I got a wire this morning from Pantages that reads swell, Saying if I'd tour the country in an aeroplane, he's sure I'd do well.

I hear much of the Pan trip, And perhaps you do, too; It was nice of him to think of me, I think so, do not you? But I can't accept Pan's offer, Nor Becker, Keith's, or Gus Sun, As I am in for a resting spell, With my stage work well done; I'm going to give it all up, Say, you, for me it's a rest, For I've canceled everything, To open a beanery in the west.

And when I go, let me remain In your thoughts, though still, And for all will be my refrain— God Bless You and Vaudeville.

N. V. A. COMPLAINTS

The following decisions have been rendered on complaints by the N. V. A. Complaint Board:

In the case of Dan Creedon (Creedon and Davis) against an act described as Creedon and Walsh; the latter act was directed to eliminate the name of Creedon, to which they agreed.

Jennings and Mack against Curt Galloway for using auto drop. The Galloway act was directed to eliminate it.

The case of Willie White against Tom Smith was settled by Smith paying White salary for actual time the latter worked. White was with the Smith act and had put in a claim for two weeks' salary. Smith claimed White should have given him notice, which claim was sustained.

Joe Schenck (Van and Schenck) has filed a complaint with the N. V. A. against Bernard and Townes, and Carlton and Ballou, Schenck alleging both acts are infringing on a style of playing the piano claimed to be identified with the complainant and described as follows:—Leaning left elbow on music rack of piano, legs crossed, leaning back in a nonchalant manner and playing piano with right hand.

Murray Bennett against Trilix Friganza, claiming infringement of billing "bag of tricks."

Madeline A. Buckley against Hank Brown, claiming Brown owes her two weeks' salary in lieu of receipt of notice not given when Brown closed his act.

George Rockwell (Rockwell and Fox) for the second time has complained McGrath and Deeds are infringing on the "downtrodden wife" idea of the Rockwell and Fox act. The N. V. A. wrote McGrath and Deeds, but no answer was received. The N. V. A. has written again, requesting an explanation.

Joe Baldwin against Milton and Seamon, claiming Barney Seamon is using all of Baldwin's material done in a former act, in which Baldwin and Seamon were teamed. The complaint states Milton and Seamon also have worked under the name of Burns and White.

Frank Evans, agent for L. Ayres Mantell, complaining against the use of the title "La Petite Cabaret" by another act, Mantell claiming sole right to that title.

Otto Rio (Rio Bros.) against Mary Kurty and partner, claiming infringement on gymnastic business described as "lady hanging head down from top rigging and slinging while she holds rings for partner to perform on." This is alleged to be done in a "spot" with a slow curtain for finish.

BILLS NEXT WEEK

(Continued from page 23.)

King & Orwin 4 Fantinos	SPokane Pantages Rosa King Austin & Allen 5 Violin Musicians Primrose Minstrels Zelda Stanley 3 Petrovskas
PORTLAND Pantages 3 Sons of Jazz "Salvation Mully" Sidney & Townley Maud Earl Co The Pals 3 Bartos	SEATTLE Pantages Bedlin's Dogs Peerless 3 Rahn & Beck Brownings & Davis Geo. Hamid Troupe
REGINA, CAN. Pantages (21-26) (Same bill plays Saskatoon 27-29) The Norvels 3 Quillion Boys Fox & Ray Svengali Meyers Burns & O Gervonne Troupe	TACOMA Pantages Melnotte Duo Redmond & Wells Baldwin Blah Co Doll Frolics Howard & Rose 4 Bellhops
SALT LAKE Pantages Selma Braatz Mr & Mrs Melburn Chot Dody & M Billy Bondy "Rolling Along"	VANCOUVER, B. C. Pantages Carter & Buddly Botina & Barrett Ethna & Alton Otto Bros "Jular of Seas"
N SAN DIEGO Savoy Zara Carmen 3 Irene Trevette Carl Rossi Co Ladine & Emery Naval Jazzband 8 Teddy	VICTORIA, B. C. Pantages The McIntyres Countess Vernon Claire Vincent Co Book & Stone Norvella Bros Broslin Troupe

MILES-PANTAGES

CLEVELAND Miles Loletta's Bears Taylor & Francis Walter Mun-ley Co Carl McCullough Bronson & Edwards Grand Gray & Askin Frank Stafford Co Robinson McCab & Hiroslus & Brown (One to Bill)	Fisher & Lloyd Gibson Girls Co Four Talents Casting Campbells Regent "Thirty Pink Toes" Kono & Wright Leon Stanton Co Harris & Manion Elsie La Bergote Co Orpheum John & Ella Burke Eddie Cassidy Allen's Chryse M Payton & Ward Muldoon Frank & R
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DETROIT
Miles
Eddy Sisters

To The Artists And Managers Who Interested Themselves In The N. V. A. Membership Drive

There has been a little tardiness in acknowledging the splendid work which you did in obtaining members for the N. V. A. It has not, however, made us less appreciative of your co-operative help, and it is very heartening to have so many good people interest themselves to bring about such splendid results. It is encouraging that the artists are commencing to realize that the work is being done for the betterment of vaudeville. The movement on the managers' part to better conditions; bring about a closer relationship between the artists and the managers, and help make the pathway of the artists in their travels about the country easier and more contented, is thoroughly sincere.

I find that what I do in behalf of this movement is not work, but real enjoyment. The managers all over the United States and Canada are giving the most wonderful help. The artists who are members of the N. V. A., and some that are not, are most enthusiastic. There are some on the outside who need to be converted, who still have their fists doubled up

and a sting in their speech. Everyone has a right to his own opinion, but I feel that it is only a question of time before the very weight of everyday evidence of the movement that is being made will finally clear the vision of those who doubt, and bring them to a realization that this movement is in their interest. There will always be more or less violations of our principles, both on the managers' and artists' side, but now that there is a tribunal to bring them to, where fairness and determination to give everybody a square deal is open to every artist and manager, there is no reason for harboring silently in the managers' or artists' breast, or mind, hatred or malice.

Please accept sincerest gratitude for your kindly help, and I trust that you will still continue in the interest of all, as all must be interested in the individual member to bring about the desired results.

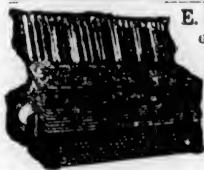
Very sincerely yours,

E. F. ALBEE

SPORTS

(Continued from page 9.)
the proposed victim's confidence by letting him win a few small bets with exclusive "first past" information after the race is in, prepare for the grand "touch."

The "sap" is informed the information he won on was gleaned by tapping the "wire" of a poolroom



E. Galizi & Bro.
Greatest Professional Accordion Manufacturers and Repairmen
Incomparable special works
1015 Broadway, New York City
715 Canal Street

and that in order to avoid suspicion they must make one grandstand play and vamp with the "sugar."

A dummy poolroom is planted with prop phones leading out into the next room and the "sucker" is rigged to make a big bet, following which he is enticed away from the room long enough for the boys to disappear.

Another angle is to have the room stand for the blow off with the "chump" informed following the race that owing to some misunderstanding the wrong horse was touted.

As the better is usually trying to get the best of the roomkeeper illegitimately, he will do considerable thinking before making a squawk, even if he is wised up.

Pete Herman's 14-round knockout of Jimmy Wilde in London lends significance to the claims of Joe Lynch, the present bantam champion and recent conqueror of Herman he (Lynch) was at least entitled to a draw in his 20-round bout with Wilde at Albert Hall, London, shortly after the signing of the armistice.

A return match between Lynch and Herman will in all probability be staged at Madison Square in the near future, as Eddie Mead, Lynch's manager, is desirous of once again demonstrating Lynch is Herman's master.

Pal Moore and Jack Sharkey both bested Wilde in short bouts and the Lynch-Wilde bout in London is still regarded as a victory for Lynch by the Americans of the A. E.

B. who were present. Add to this Herman's knockout of the Flyweight king and his record against the American boxer doesn't look impressive.

That Wilde is probably the greatest fighter for his poundage the ring ever developed is pretty generally conceded, but when he attempts to give the American bantams a 12 or 15-pound pull in the weights, he is trying to achieve the impossible.

A few pounds makes an awful difference in all classes lower than the lightweight.

Ray Cannon, attorney for Jack Dempsey, has been instructed by the pugilist to test the constitutionality of the Federal act which prevents the transportation from State to State of picture films of prizefights.

Within the next few days pictures of the Dempsey-Brennan bout will be sent interstate. If an arrest is made, an injunction will be sought to test the case until the Supreme Court passes upon the constitutionality of the statute.

Word has been received in Kansas City of the death of Thomas Masterson, father of W. B. (Bat) Masterson, at his home in Wichita, Kansas, age 97 years. The name of Masterson is written large in history of Kansas and the west. "Bat" Masterson, now a sporting writer in New York, won fame as Marshal of Dodge City, Kans., during the "Boot Hill" days. The deceased was born in Clinton County, N. Y., in 1825 and came to Kansas in 1871.

"Should Judge Landis resign from the Federal Bench because he has been chosen supreme arbiter of

baseball?" is one of the hot questions now agitating the official law journals of the country.

The "Michigan Law Review" bluntly declares he should resign at once.

"Law Notes," another official publication dealing with court matters, thinks it is perfectly proper for him to hold both jobs, and the "New York Law Journal" expresses the opinion, editorially, that Congress should enact legislation forthwith on the subject of judges serving in dual capacities.

Just previous to the adjournment of the New York Assembly in Albany last week, Assemblyman Nathan Lieberman, Republican of New York, announced that he proposed to introduce a bill which would limit the price of admission to any legalized boxing exhibition in the State to \$5.

The State Boxing Commissioner already has passed a ruling limiting the higher price of admission to \$15. Either the Commissioner's ruling or

Mr. Lieberman's proposition bill would act as a bar to a match in New York City between Jack Dempsey and Georges Carpentier, who is seeking the world title, in-as-much as the gate receipts, even at Madison Square Garden, would not be large enough to make it a profitable venture.

Canon William C. Chase of Brooklyn has broken out again. He appeared before Governor Miller in Albany last week and asked for the repeal of the Walker Boxing Law. He told the executive that the enactment of the law had resulted in the commercializing of the sport, that New York was now monopolizing the prize fighters of the country and that boxing has brought into this State an element which was hardly desirable. He and his able assistant, George H. West, will again lead the fight of the New York Civic League on the measure. Asked by newsmen if he would favor the proposed sport commission which would control boxing, baseball and racing, he replied that he would object to anything attempting to commercialize the sport. He

MANAGERS

STOP! LOOK! LISTEN!

WATCH! WAIT!

BE PREPARED!

CARL McCULLOUGH

Offers His New Act "SQUIRREL HAVEN"

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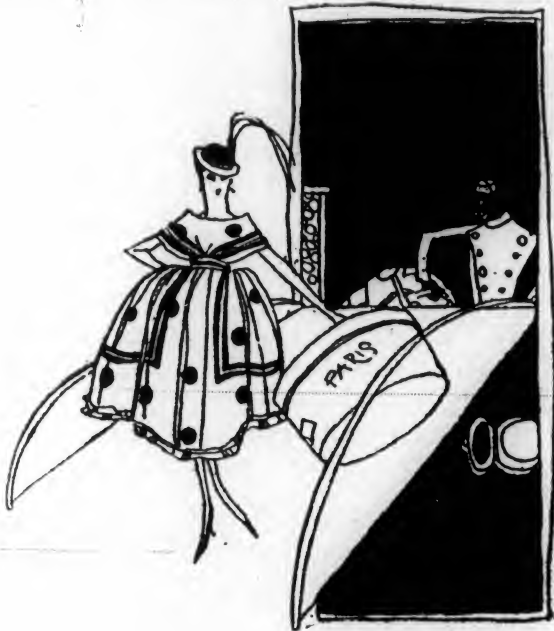
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would not definitely state his attitude with regard to the commission, however, declaring that he would prefer to wait until it had taken some tangible form.

New York State will not be represented in the National Boxing Association of the United States, which was organized and launched at a convention of delegates from various states in New York last week. The new organization will be the governing body for boxing. The Boxing Commission and the License Committee issued a joint statement declaring that they did not think they could legally bind themselves to become members of the association. The commission specifically objected to Article III of the by-laws, which says, "Acceptance of membership by this association shall bind such member to abide by all the conditions set forth and to accept and enforce all decisions of the Board of Directors. Any violation will render such member liable to suspension." The joint statement pointed out that this provision would not only allow an unofficial body to suspend the State Boxing Commission, but to arrogate the boxing statutes of this State. The commission, however, is in perfect accord with the spirit that prompted the convention and with the ideals it is expected to attain. The Massachusetts Boxing Commission also declined to join the new body.

It was stated this week by a fight manager that Lew Tendler, Philadelphia's crack lightweight, had signed articles to fight champion Benny Leonard at Madison Square Garden. According to the manager the Madison Square management is only waiting for Benny's signature. It is likely Leonard will rest for a while, for the Mitchell earned him a long vacation. He has had to challenge contenders to secure bouts, something no other champion has done. The Tendler report preceded an article in one of the New York dailies signed by Billy Gibson to the effect that challenges started coming in only after Mitchell floored Leonard. He stated Benny will dictate his own terms for his next bout. If Tendler insists on asking for \$50,000 to get into the ring with the champion, there is little chance for the two ever meeting.

Tendler is an idol over Philly

way. He has never been knocked out. Eddie Fitzsimmons, who approximates the welterweight division, beat him in a six-round bout. So did Willie Jackson, but Lew came back in the next meeting and whipped Willie.

Andy Chaney, the Baltimore featherweight, earned the right to meet champion Johnny Kilbane for the world's championship Monday night at Madison Square Garden when he disposed of Charley Beecher, one of the strongest of the contenders.

The match was to secure a opponent for Kilbane in a titular clash which Tex Rickard has promised to stage next month at the big arena.

Chaney won handily in 15 rounds and received the decision after out-boxing and out-punching his game clever little opponent.

Kilbane has held the featherweight championship for 12 years, winning it from Abe Attel on a decision after a 20-round match.

Looks as if that \$15 admission rule, recently adopted in New York and other sections, has killed off the Dempsey-Carpentier match. Despite a denial by Jack Kearns, a story is published the match will

not be held, because neither Carpentier or Dempsey put up a \$50,000 forfeit in the time specified.

Jockey Saunders (Buster) Mitchell, an apprentice under contract to E. R. Bradley, died in New Orleans Tuesday from injuries sustained in a spill at the Fair Grounds. He was riding "Groundswell," trying to break through the field, when the horse fell with him and kicked him in the head.

Johnny Kilbane has disbanded his vaudeville act and will start strenuous training for his coming bout for the feather-weight championship at Madison Square Garden. The Kilbane act played about four weeks after opening at Canton, O. Kilbane asked \$2,000 for a continuation of his bookings. It is reported that Kilbane will receive \$50,000 for the Chaney bout, with Eddie Mead taking a garable by guaranteeing Kilbane's end out of 60 per cent. of the gross. Mead is Chaney's manager.

Monday Kilbane was being ushered around the Palace Theatre building by his agent and expressed confidence that he would successfully defend his title.

A marriage license has been issued to May Bara, an actress, and Maximo Miranda, whose wedding will take place Feb. 5.

The 5th Ave. is to have a Mid-winter Festival week Feb. 7. Ten acts will be played each half.

Lou Cantor left for Chicago Wednesday, to be gone two weeks.

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RETURNING TO AMERICA SHORTLY to my troupe that are having "GOOD TIMES" under the management of CHARLES DILLINGHAM. Communications to manager, MAXIM P. LOWE, New York City.

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FORUM.

Birmingham, Ala., Jan. 11.

Editor Variety:

When it comes to taking a drink of present day "hootch" and being waited somewhere, "the Guy from Brooklyn" has nothing on me. I took a drink of "corn" the other day and found myself roaming around in the year 2500 A. D., the Epoch of Brotherly Love. Laborers built the theatres without pay just for the love of their brothers. Actors did the shows gratis for the same reason. Agents' hearts were so overflowing with sweet affection for those lovable Thespians they had forgotten the word commission when it came to bookings. Long jumps meant nothing, for the railroads carried actors free, Pullman and meals included, all for the love of their brothers. Agents offered words of consolation to crying lay-offs whose hearts we broke because they were not in on the free entertaining.

Bless the hotel men. They were almost as kind and attentive to the actors as they used to be when the payment of the interest on their mortgages rested on the patronage of the actor.

Yes, everything was decided and accepted, except who owned the rights to the use of the word "ignatz," the falling of the "three-high" tables and the origin of the audience plant.

Harry Ennis was there, too, and he explained to me that's what he got for taking good care of himself in his younger days. He left me to go to work on an article for Variety's anniversary number.

Will Mahoney.
(Brady and Mahoney.)

(Mr. Mahoney refers in the above to Mr. Ennis' story, "The Dumps of Long Ago," in Variety's anniversary number of Dec. 31 last.)

New York, Jan. 17.

Editor Variety:

In last week's Variety one Al Rome requests Lowry and Prince to refrain from using business of jumping on back and being carried off stage, as he was positively the first to do it, in vaudeville.

To find the origin of this piece of business one would have to go back to the days of Cain and Abel. I've heard that Noah was carried off the Ark on an elephant's back.

I am sure the business in question is older than Mr. Rome's name so his request is as reasonable as to claim the rights to wearing a red vest.

Ed Lotery.

Savannah, Ga., Jan. 17.

Editor Variety:

Note Al Rome claims a finish that is our own original finish. Jumping on the back and being carried off stage has been done by us for the last eight years.

Manning and Hall.

Utica, N. Y., Jan. 15.

Editor Variety:

Permit me to add a few details to your story of my so-called "disappearance" at the Columbia, New York, last Sunday. The yarn implies that I left the bill because my act was a duplication of another magician's turn, who was in the front of the house at the time.

To say my act is a duplication is absurd. The statement evidently was inspired by the fact that I do the "lemon trick."

Sunday I was informed that a magician had a "clacque" planted to cause a disturbance when I appeared. I withdrew from the bill, forfeiting \$50 and paying liquidated damages as well, rather than have my act spoiled in the presence of the booking men.

Regarding the "lemon trick," old-time showmen will recall that Herrmann the Great used it as a publicity stunt. He would go to a market-place, cut open a lemon and produce money for the edification of the yokels. Alexander Herrmann died in 1896, long before the present "originator" was heard of.

Judson Cole.

PICTURE DONT'S.

(Continued from p. 26.)

porting us on all the pictures that misfire.

We do not want pictures that are ultra lurid or depend on veiled obscenity to find favor.

We do not want producers to capitalize the good name of prominent authors without regard for the adaptability of their work for the screen.

We do not want stars miscast simply because their name may have some drawing power or to appease their own overestimation of their scope.

We do not want producers to forget that the custard pie has long since ceased to be funny.

We do not want pictures hope-

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D. D. H.

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lessly padded with stilted subtitles. We do not want made over night stars with meaningless names spread in large type over our advertising matter.

We do not want extravagant and misleading advertising matter in the trade papers.

We do not want our screen used to spread propaganda in story form. As for the "lemon trick."

As this bit is read I can hear loud choruses of "Tut-tut-tush and nonsense—naturally—of course not—absurd—ravings of a yokel" and what not, yet these are shortcomings that we are hit in the eye with and pay for, not in isolated instances but continually. Ask any intelligent exhibitor.

Some say the picture play has reached its zenith. Others maintain it has ceased to stand alone as an amusement unit. Still others predict a future full of golden harvest. This last we hope to be true, but it can only come about through

the untiring intelligent effort of the picture producer aided and abetted by the consensus of opinion of the nation's exhibitors who in turn must gauge their public, support the good and conduct a hasty funeral for everything born of Barnum's famous misstatement.

In this last the trade papers can give unbounded assistance by conducting a policy of unsubsidized review, by thrusting avarice from them, by closely editing display advertising matter and refusing to advertise the bunkum.

What Directors Must Do.

And in conclusion the directors must give us pictures with a wide variety of subject matter. The stories must have guts and be consistent. The plots must have action. The productions must be apropos and elaborate without needless waste. The cast must be competent throughout, photography must keep pace with the times and above all this whole industry must be put on more of a business basis.

Pictures is a Business.

With the exception of Henry Ford's educational weekly the picture is as much of a business as the automobile. If an automobile company turns out a faulty car it is only too quick to take it off the market or it speedily loses caste and so it should be with the picture. Every producing concern should conduct a trial test for every picture it turns out. If it does not register take it off the market instead of trying tricks to choke it down the long suffering exhibitor's throat as is now the case.

Some such remedy is coming. If producers don't beat the public to it this same public is going to take the matter in its own hands and the result is going to be interesting to behold.

In the meantime we, in the country, are ready and anxious to lend every assistance. We just want to be tried and won't be found lacking when the trial comes.

Try us and find out.

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that most people in the theatrical profession
carry a "grouch bag". I know whereof I speak for
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In the summer of 1915 I made plans to spend
a pleasant season at the sea shore. I saved up
for this occasion, eleven one hundred dollar
bills which I carried in a grouch bag. I lost the
grouch bag and also my vacation. From that day on,
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"Bathing Beauties" 24 Gayety St Paul 31 Gayety Milwaukee.
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"Best Show in Town" 23-25 Berchel Des Moines 31 Gayety Omaha.
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"Broadway Belles" 24 Engelwood Chicago 31 Standard St Louis.

"Cabaret Girls" 24 Olympic New York 31 Gayety Newark.

"Cute Cuties" 24 Gayety Milwaukee 31 Haymarket Chicago.

"Flashlights of 1920" 24 Gayety St Louis 31 Star & Garter Chicago.

"Follies of Day" 24 Star & Garter Chicago 31 Gayety Detroit.

"Follies of Pleasure" 24 Star Brooklyn 31 Empire Hoboken.

"Polly Town" 24 Columbia New York 31 Empire Brooklyn.

"French Frolies" 24 Worcester Worcester 31 Gilmore Springfield.

"Girls de Looks" 24 Hurlig & Seamon's New York 31 Orpheum Paterson.

"Girls from Follies" 24 Empire Cleveland 31 Avenue Detroit.

"Girls from Happyland" 24 Palace Baltimore 31 Gayety Washington.

"Girls from Joyland" 24 Empress Cincinnati 31 Lyceum Columbus.

"Girls of U S A" 24 Perth Amboy 25 Plainfield 26 Stamford 27-29 Park Bridgeport 31 Empire Providence.

"Golden Crook" 24 Empire Toledo 31 Lyric Dayton.

"Grown Up Babies" 24 Victoria Pittsburgh 31 Penn Circuit.

"Hastings Harry" 24 Gayety Montreal 31 Empire Albany.

"Hip Hip Hurrah" 24 Columbia Chicago 30-1 Berchel Des Moines.

"Hits and Bits" 24 Gayety Omaha 31 Gayety Kansas City.

"Hurly Burly" 24 Park Indianapolis 31 Gayety Louisville.

"Jazz Pables" 24 L O 31 Trocadero Philadelphia.

"Jingle Jingle" 24 Peoples Philadelphia 31 Palace Baltimore.

"Jollities" 24 Gayety Detroit 31 Gayety Toronto.

"Joy Riders" 24 Century Kansas City 31-1 Lyceum St Jose.

"Kandy Kids" 24 Bijou Philadelphia 31 Star Brooklyn.

Guess Again—You're Wrong
D. D. H.
Is Not a Breakfast Food

2 Rip-Roaring Comedy Songs Gives 'em all the 'Ha-Ha'!

Oh Yeedle Ay (That Yodelin' Tune)

Thru' the Alpine snowy clad,
Strayed a little Yodeling lad,
Warbling his leedle, Yeedle ee, Odelee ay.
Near by in a deep ravine
Lived his lady Swissrine,
List'n'ing unto his lay.

Chorus.

Oh Yeedle ay, Oh Yeedle O,
It echoed gaily, truly, aily, oft and low,
The Alpine Moon, laughed like a loon
Whene'er he'd hear from far and near
That Yodelin' tune.

JEW NUT VERSION

In a Catskill Mountain home
Lived a Yeedle all alone,
Singing his leedle Yeedle ee Odelee ay.
Right across upon a bluff
Sat his little Mozeltoff,
List'n'ing unto his lay.

Chorus.

Oh Yeedle ay, Oh Yeedle O,
It echoed gaily aily, aily oft an low;
The ghetto moon laughed like a loon
Whene'er he'd hear from far and near that Yodelin' tune.

2d Verse.

Soon our little Mazeltoff
With this Yiddle fell in love
Singing his leedle, yeedle ee Odelee ay,
After courting her some more
He went to a Woolworth store,
And bought the wedding ring.

CALL

OR

WRITE

QUICK

Big Chief Dirty Neck

Way out West in Lizabeth, New Jersey,
Lived an Indian maid named Dirty Neck.
She was the pride of a Pullman reservation,
In fact, her life was vory, very blech.
She was handsome, shy and in her forties,
Johns were getting scarce and thbings were tough.
She was fair as fair as any fair one,
In fact just fair, we think that's fair enough.
One day there came across the prairie
An Injun hero in his Ford machine,
He stopped there 'cause the car would go no further,
For Big Chief had drunk all his gasoline.
He staggered down the staircase of his Ford car,
Cast his granulated lids about the place.
They fell at once upon Dirty Neck our Princess,
Said his name was Big Chief Kick in the Face.
He snarled at her and grabbed her by the tonsils,
Then lovingly he punched her in the nose.
She fell for him, in fact she fell unconscious,
She just became enamored of his blows.
He told her that he loved her lovely features,
And beat her up to show he told no fibs;
He said I'll call you sweetie, you're like sugar,
You're sweeter than my granulated lids.

Chorus.

The wedding day came with its ceremonies,
Indian braves from miles around.
They all agreed it sure was a love match,
Instead of kissing her he knocked her down.
Then came a day when Dirty Neck was crying
To Kick in the Face with tears wet on her cheeks:
Oh, she said to her kind and gentle helpmate,
You haven't beat me up in near two weeks.

TRUNKS

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The Luggage Shop With a Conscience.
693 SIXTH AVE., Bet. 39th & 40th Sts.
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"Kewpie Dolls" 24 Standard St Louis 31 Century Kansas City.

"Lid Lifters" 24 Gayety Baltimore 31 L O.

"London Belles" 24 Star Cleveland 31 Empire Toledo.

"Maid of America" 24 Gayety Boston 31 Columbia New York.

Marion Dave 24-26 Bastable Syracuse 27-29 Gayety Utica 31 Gayety Montreal.

"Million Dollar Dolls" 24 Grand Hartford 31 Jacques Waterbury.

"Mischief Makers" 24 Majestic Scranton 31-1 Armory Binghamton.

Elmira 3-5 Inter Niagara Falls.
"Monte Carlo Girls" 24 Trocadero Philadelphia 31 Majestic Scranton.

"Naughty Naughty" 24 Howard



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"Peek a Boo" 24 Gayety Washington 31 Gayety Pittsburgh.

"Powder Puff Revue" 24 Gayety Buffalo 31 Gayety Rochester.

"Puss Puss" 24 Penn Circuit 31 Gayety Baltimore.

"Razzle Dazzle" 24-25 Armory Binghamton 26 Elmira 27-29 Inter Niagara Falls 31 Star Toronto.

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ety Brooklyn.
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"Snappy Snaps" 24 Gayety Roch-

ester 31-2 Bastable Syracuse 3-5
Gayety Itica.

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troit 31 Engelwood Chicago.
"Social Maids" 24 Empire Newark

31 Casino Philadelphia.
"Some Show" 24-26 Cohen's New-

burgh 27-29 Cohen's Poughkeepsie
31 Howard Boston.

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sition; unusual returns; highest creden-
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Kansas City 31 L O

Stone & Pillard 24-25 Lyceum St.
Jose 31 Gayety Minneapolis.

"Sweet Sweeties" 24 Academy
Buffalo 31 Cadillac Detroit.

"Tempters" 24 Gayety Newark 3
Rajah Reading 4-5 Grand Trenton.

"Tid Bits 1920" Rajah Reading
28-29 Grand Trenton 31 Bijou Phila-

delphia.
"Tiddley Winks" 24 Empire Ho-

boken 31-2 Cohen's Newburgh 2-4
Cohen's Poughkeepsie.

"Tittle Tattle" 24 Gayety Louis-
ville 31 Empress Cincinnati.

"Town Scandals" 24 Miner's Bronx
31 Casino Brooklyn.

"20th Century Maids" 24 Orpheum
Paterson 31 Majestic Jersey City.

"Twinkle Toes" 24 Gayety Pitts-
burgh 31-2 Park Youngstown 3-5

Grand Akron.
"Victory Belles" 24 Casino Boston

31 Grand Hartford.
"Whirl of Mirth" 24 Gayety

Brooklyn 31 Olympic New York.
White Pat 24 Haymarket Chicago

31 Park Indianapolis.

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A Remarkable Sale of the finest quality Ladies' Glove Silk
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BLOOMERS, VESTS, AND COMBINATIONS

We guarantee the prices on this standard underwear to be
the lowest in the city for the same quality and make, though
whenever this store gets a chance to push prices still lower
on our quality merchandise, you can depend on us to do it.

We will expect you this week.

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SPECIAL BLEND OF

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THEY'RE ALL SINGING

Hits—HARRY VON TILZER—Hits

Why? Because we have the greatest bunch of songs on the market. Any kind you want of sure-fire hits

OUR OVERNIGHT FOX TROT, HIT

ANSWER

SAYING THAT YOU LOVE ME

By NORMAN J. VAUSE

A beautiful natural hit for any class of singer

BILLY JEROME and HARRY VON TILZER'S

Sensational Irish Ballad Hit

**THAT OLD
IRISH MOTHER
OF MINE**

VAN and SCHENCK'S Terrific Hit in ZIEGFELD'S FOLLIES

**ALL SHE'D SAY WAS
UMH - HUM**

2 BOYS—2 GIRLS AND BOY AND GIRL DOUBLE

Lyric and Music by MAC EMERY, KING ZANY and Van & Schenck

THE GREATEST BUNCH OF COMEDY SONGS WE EVER HAD
SHE WALKED IN HER HUSBAND'S SLEEP

THE SCANDAL OF LITTLE LIZZIE FORD

IF THEY EVER TAKE THE SUN
OUT OF SUNDAYI WANT TO GO WHERE THE SWEET
DADDIES GROW**HARRY VON TILZER MUSIC PUB. CO.**222 West 46th Street
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SAN FRANCISCO—Pantages Theatre Bldg., Carl Lamont, Mgr. PHILADELPHIA—1020 Chestnut St., Harry Link, Mgr.**EDDIE MACK TALKS:**

No. 14

It would take acres of space to cite all the top-notch acts in vaudeville wearing the EDDIE MACK brand of smart tailored clothes. No sooner do Ed. Gallagher and Joe Rolley reunite for a swing along the "Big time" circuits than they order some of EDDIE MACK'S exclusive styles. And MACK fitted them out in great shape. This week (Jan. 17), at the Palace, New York. Ed. Gallagher always looks tailored properly. Well, it is all due to the EDDIE MACK SHOP. We can do the same for you. Drop in and give us a chance to tell you of a million others.

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Williams Mollie 24 Empire Albany 31 Casino Boston.

ATLANTIC CITY.
By CHARLES SCHEUER.

Bookings at the local theatres continue at a very indefinite level. The Globe at this writing offers no attraction for next week. The Apollo has "Mary," a road company.

D. D. H.

Is Not Jeadly Dynamite Hootch

**Beautify Your Face**

You must look good to make good. Many of the "Profession" have obtained and retained better parts by having us correct their natural imperfections and "smile" elimination. Consultation free. Free responsible.

E. E. SMITH M. D.
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(Opp. Waldorf)

and Woods has been devoting itself to films, partly because burlesque failed to continue its announced dates. The Globe has had but one-half of a split week for three successive weeks since the new year.

The final result of the suit between the owners of Woods theatre here and A. H. Woods, lessee, is said to be pending for a higher court. In the meantime, the owners have adopted a policy without explanations, which allows of no acceptance of rent for the theatre. This developed last week when the quarterly check for the tenancy of the theatre, amounting to several thousand dollars, was paid through the usual channels and was returned to Manager Sutton. A subsequent payment in cash was likewise refused. The purpose of the

transaction has been kept in the dark.

BALTIMORE.

By F. D. O'TOOLE.

FORD'S.—David Warfield in "The Return of Peter Grimm," more enthusiastically received than before. Having lost about \$2,000 on his last engagement here, it looked doubtful if Warfield would include this city in his bookings this season, but this week's patronage should change his mind.

JAMES MADISON says:

I am going to make 1921 the biggest year of my career. To do this I must write the best acts of my career. My landlord still collects his monthly stipend at 1493 Broadway, N. Y.

TAYLOR TRUNKS

210 W. 44th St., N. Y.

28 E. RANDOLPH ST. CHICAGO

B. F. KEITH'S ROYAL THEATRE, NEW YORK, NEXT WEEK (Jan. 24)

IF YOU WANT TO LAUGH,
AND YOU LIKE A SONG
COME TO THE ROYAL
WE WON'T KEEP YOU LONG,
FOURTEEN MINUTES IS ALL WE DO,
AND WE'RE UNDER DIRECTION OF H. BART McHUGH

ED. "SLIM"

BLANCHE

PRESSLER AND KLAISS

ACADEMY.—"Monsieur Beaucaire," romantic opera; delightfully diverting.

AUDITORIUM.—"Broadway Brevities" got away to a good start Monday.

LYCEUM.—"Way Down East," film; still strong in third week and should continue for a couple more. Received publicity from efforts on the part of ministers to have some of the scenes censored more stringently.

MARYLAND.—Vaudeville. PALACE.—"Peek-a-Boo," the biggest burlesque favorite to play here, opened a return engagement to capacity house.

GAYETY.—"Jazz Babies." FOLLY.—"Razamataz Girls," burlesque, with stock chorus.

BOSTON.

By LEN LIBBEY.

SHUBERT.—Final week, "Passing Show."

MAJESTIC.—Eddie Cantor and "Rounders," over great.

WILBUR.—Last week, "When We Are Young."

HOLLIS.—Third week, "Clarence," good business.

COLONIAL.—Final week, "Apple Blossoms," not so good.

PARK SQUARE.—"Honors Are Even," in for indefinite run.

GLOBE.—"It's Up to You," going well, though getting away to standing start.

PLYMOUTH.—Final three weeks, "The Purple Mask."

ARLINGTON.—"Way Down East," spoken, Arlington stock.

COPLEY.—"Lady Windermere's Fan," Jewett Players. Second week.

TREMONT TEMPLE.—"Way Down East," film, still strong.

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HOWARD.—"All Jazz," burlesque. CASINO.—"Folly Town."

GAYETY.—"Million Dollar Girls."

BUFFALO.

By SIDNEY BURTON.

MAJESTIC.—Fiske O'Hara in "Springtime in Mayo." Good for money with the oldtime pop-price fans.

SHUBERT TECK.—Marjorie Rambeau, "The Sign on the Door." Excellent comments and business.

Jamestown, N. Y., for the fourth time in the past few months broke out wild over the film situation this week and added new fuel to the already blazing censorship question which has been occupying the public attention in these parts for some time.

Rabbi Stephen Wise of New York stirred up the row. While in Jamestown for a lecture he dropped into a picture theatre where a crook film was being shown. The same evening in his talk at the First Baptist Church he startled the villagers by announcing there were films on display at local houses which were not fit to be shown, and characterized one particularly as stupid and vapid. The Mayor, who was present at the lecture, at once called in the secretary of the Y. M. C. A., the Chief of Police and a policeman, and the party paid a visit to the theatres mentioned, viewing the films the rabbi had declared objectionable.

Later the Mayor issued a statement announcing he was on the warpath and warning picture theatre proprietors. He suggested a committee be appointed composed of unprejudiced citizens to attend the shows from time to time and report as to the character of the films shown. He invited mothers' and men's clubs to co-operate with him in the work which would result in "the elimination of all pictures of a demoralizing and degrading character."

The Theatre Managers' Association

tion at their weekly meeting this week drew up further plans to combat the proposed censorship ordinance. A prominent firm of attorneys have been engaged to look after the theatre men's interests for the coming year.

Wellington Cross, at the Majestic with "The Night Boat" last week, reported to the police that \$150 had been stolen from his clothes in his dressing room during a performance.

Fred Zetel, a trapezist, fell 30 feet while at the Moose Circus at the Broadway Auditorium last week. A cable supporting the trapeze broke while Zetel was doing a "giant swing." He was severely injured internally and suffered scalp lacerations.

CLEVELAND

By J. WILSON ROY.

OPERA HOUSE.—"Love and Learn." Next, White's "Scandals." SHUBERT-COLONIAL.—"Irene." PROSPECT.—"The Spendthrift." Next, "A Regular Fellow."

With the announced plans by the Keith interests to raze the Prospect theatre and erect a vaudeville house on the site, some attention has been given to the erection of a theatre to be confined to stock work. The Prospect has been offering stock off and on for more than a year now, and a new location will be made necessary through the Keith arrangements.

With this end in view the New Prospect Stock Company has been formed, having for its object efforts to secure a permanent home here. The Duchess is among the probable locations, but several other sites are under consideration and definite plans will not be announced before a couple of weeks.

Some thought has been given, too, regarding the erection of a playhouse with all modern equipment and a seating capacity of 1,800, and this project seems to be among the favored.

Should the matter crystallize efforts would be centered on opening on or about Sept. 1.

Officers of the new organization are: J. S. Broz, president; James Volk, vice-president; Joseph Molarek, secretary; and De Mott Modette, treasurer and general counsel.

The Capitol has been selected as the name of the new Allen picture house on the west side.

Henry A. Dykeman, assistant

manager at Keith's, has been appointed state fire marshal. Dykeman did some valiant work in Elyria for the new state executive, and his appointment comes as a reward for his services. He was formerly house manager at the Prospect.

Loew's new Park is announced to open Saturday.

The continued illness of Ethel Barrymore in Cincinnati necessitated a quick change in the offering at the Opera house this week. "Deceit" was scheduled and extensively advertised, but with fast work Robert McLaughlin filled the vacancy with "Love and Learn," and the box-office receipts approved Bob's judgment in the adjustment.

"Irene" will continue next week at the Shubert-Colonial.

"Abraham Lincoln" played 12 performances at the Opera house last week. Three performances were given Saturday.

Homer Walters, orchestra leader at the Alhambra for several years, will wield his baton at the new Loew house, the Park. His successor at the Alhambra will be Benjamin Stone, at present concert mas-

ter and solo violinist at the Stillman.

"Mecca" at Keith's March 21.

DENVER.

Vaudeville fans have given top honors to Laurel Lee, the local girl who is in her third week on the same Orpheum bill with Kitty Gordon.

Georgie Knowlton, of the Wilkes Players at the Denham, returned this week in "The Wonderful Thing," after an absence of several weeks through illness.

The annual stock show is here this week. The hotels are crowded. The Broadway has "Experience," the Denham "Johnny Get Your Gun" (stock).

A musical extravaganza in which 300 local people will appear went

I Will Pay Regular Money for Some

Original Material

FOR MY SINGLE ACT.

Communicate with me immediately.

T. D., Variety, New York.

Owing to ill health and nervous breakdown
I AM FORCED TO CANCEL ALL CONTRACTS
for the balance of the season


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DARLING

They've been Dancing to this haunting tune, and want to hear you Sing it.
Send for Professional copies and Orchestration, or call

T. B. HARMS
AND
FRANCIS, DAY & HUNTER
62 WEST 45th STREET
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WANTED

BURLESQUE PEOPLE IN ALL LINES FOR
AVENUE THEATRE, DETROIT

Which Inaugurates a Stock Policy Sunday, February 6

OPENINGS FOR 30 GOOD CHORUS GIRLS

ADDRESS AT ONCE

ARTHUR A. CLAMADGE, Avenue Theatre, Detroit, Michigan
Or WARREN B. IRONS, Columbia Theatre Bldg., New York

JOHNNY—YULE AND RICHARDS—IRENE

MELODY AND DANCING

This Week (Jan. 17)—B. F. KEITH'S BUSHWICK

Direction HUGHES & MANWARING

JACK STROUSE

STAR OF THE
"CENTURY
PROMENADE"

IS "KNOCKING 'EM OFF THEIR SEATS" WITH

O-H-I-O

THE
BENNY
LEONARD
OF SONG HITS

A KNOCKOUT
EVERY TIME

By JACK YELLEN
and ABE OLMAN

ADD A DOZEN GOOD LAUGHS TO YOUR ACT—JUST WIRE US COLLECT

FORSTER

MUSIC PUBLISHER
177 North State Street

Chicago

Pantages Theatre
Building
SAN FRANCISCO

into rehearsal last week, and will be given three weeks hence in the theatre of the Woman's Club building for the benefit of the organization.

The picture bills are "The Sap-head," America; "Prairie Trails," Isis; "The U. P. Trail," Princess; "The Love Light," Rialto; "The County Fair," Rivoli. "Wolves of the Street," a Colorado-made film, will run the first half at the Tabor.

FOR SALE

Rights, Equipment and Scenery of the Novelty Vaudeville Act Entitled

"THE GIRL IN THE CRYSTAL"

BARGAIN

Inquire: LILLIAN LA ROSE, N. Y. A. Club, West 46th St., New York City.

INNER CIRCLE INNER CIRCLE

A delicious, refreshing and wholesome beverage which will be placed upon the market in April. Now is your chance to become one of the original stockholders. Investigate this offer thoroughly. Don't let this opportunity pass by. A limited number of shares can now be purchased. Can arrange time payments if desired.

James J. Morton

245 West 47th St.
ROOM 207



DES MOINES.

By DON CLARK.

"Peaceful Valley" at the Berchel Saturday by J. W. Bayley of the Central Producing Co., Des Moines. Local cast, with proceeds for local charity. Prices \$1 top.

Fanchon & Marco "Satires of 1920" at Berchel last three days this week at \$2.50 top. Next week, "Mary," with Chicago company, \$3 top.

Princess at 4, "The Fascinating Widow" this week. Second musical show of the season for the play, and doing fine business. Charles Wilson in title role.

George Frederick Ogden, Des Moines, has been named manager of the new dance hall to

open Saturday. Blank is the owner of the hall.

Film's this week: "The Char-a-School," at Des Moines; "The Stealers" at Alto; Number 17" at Palace; "Everybody's Sweetheart" at Garden; "Jim" at Royal.

DETROIT.

By JACOB SMITH.

White's "Scandals," one week at New Detroit. Next, "The Night Boat."

"Scandal" at the Garrick. Next, "Hearts of Erin."

"Florodora," Shubert-Detroit. Next, "Cinderella on Broadway."

At the photoplays—"Isobel," Adams; "Frontier of the Stars," Broadway-Strand; "Love Light," Madison; "Blind Wives," Washington; "Someone in the House," Colonial; "Up in Mary's Attic," Regent. "The Kid" has been booked for the Adams for two weeks starting Jan. 30.

M. J. Caplan, who makes the Detroit "Free Press" Film Edition, has purchased the Detroit rights to the new weekly to be released by the Educational Film Corp. Arrangements have been concluded with M. H. Starr, Detroit manager for Educational.

INDIANAPOLIS.

By VOLNEY B. FOWLER.

MURAT—"Night's Night," from

Tuesday on. Galli Cured Monday night.

ENGLISH'S—First half, dark; second half, "At the Villa Rose."

PARK—"Tittle Tattles of 1920."

KEITH'S—Vaudeville.

LYRIC—Vaudeville.

BROADWAY—Vaudeville and pictures.

RIALTO—Vaudeville and pictures.

CIRCLE—Pictures.

Otis Skinner played across Monument Circle in opposition to himself here this week. He was at English's in "At the Villa Rose," and his image on the screen at the Circle, across the Circle from English's, in the film, "Kismet."

Two of the afternoon papers served notice on a local picture house last week that it will either cease using salacious material in its advertisements or be barred from their particular columns. The house declined to change the objectionable piece of copy handed to the "Daily Times" and was ex-

cluded through the week. The "News" permitted to copy to run after it had been cleaned up.

KANSAS CITY.

By WILL R. HUGHES.

SHUBERT—"Hello Alexander,"

GRAND—"Georgia Minstrels,"

EMPRESS—"Hi Jinks" Musical Comedy Co.

GAYETY—Low Kelly show.

CENTURY—Stone and Pillard.

Gus Hill's Minstrels, headed by George Wilson, the original, is playing the larger one-nighters in this territory. Good business is reported.

Sam Benjamin, manager of Fairmont Park, has been appointed on a committee of depositors to investigate the shortage of a bank cashier in a bank located near the Park entrance. The cashier is gone and also

A Charming Song. A Captivating Melody. "THAT DREAMY WALTZ"

Smooth and entrancing as a lake on a quiet, moonlight night. Delightful lyric. Wonderful waltz for dance. A coming "HIT."

Write at once for professional copy and orchestration to
Waterson, Berlin & Snyder
STRAND THEATRE BLDG., N. Y. City

D. D. H.
Has Got a Kick

My sincere regards to NIBLO, originator and creator of TALKING BIRDS

Mlle. FRANCESKA

WHO PRESENTS

"JACKIE"

In a new act by JACK LAIT

"A STUDY IN SYNCOPATION"

MARIE KELL AND BROWER BROS.

Booked Solid Loew Circuit by SAM FALLOW

Playing
KEITH'S
RIVERSIDE
THEATER
NEXT WEEK
(JAN. 24)



OFFERING
SUCCESSFULLY
AN
ARTISTIC
BALLAD
RECITAL
UNASSISTED

BOOKING
DIRECT

WILL OAKLAND

AMERICA'S FAVORITE CONTRA TENOR

Mr. and Miss Reader:

Allow me to introduce you to "Rosie"—SHE'S SWEET—SHE'S LOVELY—
SHE'S NICE—SHE'S A HIT. After you know her a little while you'll
love her. Rosie has made it Rosy for me. Let her make it Rosy for you.

ARTIST COPY

ROSIE

Words by
GRANT CLARKE

(Make It Rosy For Me)

Music by
J. L. MERKURWhy be lonesome
You can have

"ROSIE"

Who'll make you forget
your troubles

"ROSIE"

She's some dancer
Who?

"ROSIE"

Oh, what a reputation
has

"ROSIE"

They're all talking
about

"ROSIE"

Strike up the band
Here comes

"ROSIE"

Who's the talk of
the town

"ROSIE"

You'll be a riot
with

"ROSIE"

The life of the party
is

"ROSIE"

You'll never forget
sweet

"ROSIE"

Till Read *Voice*

Dear, I know it ev'-ry po-et writes a-bout a rose Im no po-et
Har-ry Mey-er he's a buy-er who can pick a gown Ros-ies he's a

and you know it That my writ-ing shows Ev'-ry time I start to rhyme I have to rub it
mod-el for a cloth-ing house in town Twice a year he trav-els here to get the lat-est

out But still here goes 'cause you're the Rose I've got to write a-bout
styles And when the bunch goes out to lunch He say to Rose and smiles

Chorus

Ros-ie make it ros-y for me Sweet Ros-ie Oh how
Ros-ie you are work-ing to hard Sweet Ros-ie you grew

glad I would be If on-ly you would care for me too I'm
up in a yard Why be just a mod-el for life When

lone-ly for on-ly you Just like a pos-ie You grow
you'd make a mod-el wife You're like a pos-ie That I

sweet-er each day Sweet Ros-ie help me raise a bou-quet I
picked in the woods Sweet Ros-ie I'm a good judge of goods So

need a branch or two on my fam-ly tree Ros-ie
tell the boss that he don't want you no more Ros-ie

come mar-ry me.
come mar-ry me.

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CHAS. CORDRAY, MINNEAPOLIS
JOHNNY FINK, DETROIT
CLIFF BURNS, CINCINNATI

some \$50,000 of the depositors' money.

George D. Adams, assistant manager of the Edwards Hotel, the leading theatrical hostelry of the city, was shot at five times this week by a robber, but fortunately escaped without injury.

"The Sweetheart Shop" is at the Grand next week.

It is understood that the managers and some of the owners of the American Burlesque circuit are not taking very kindly to the proposed new policy of continuous performances in the American houses. It is

claimed that the five vaudeville acts which furnish the performance between the burlesque shows, together with the pictures, will cost around \$1,200 a week, and that the shows have to pay \$600 of it. It is this feature that hurts.

Irene Leary, ingenue with Herk's "Beauty Trust," was out of the bill for a couple of performances on account of bronchial trouble. It was here that the versatility of the "Beauty Trust" chorus girls was shown, for a couple of them led her numbers and got by in good shape.

Low Rose, who was out with "Oh, by Jingo," has replaced Al Hillier

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with Herk's "Beauty Trust" and is directing the bill as well as playing the principal comic.

John F. Paine of the Fox New York office has been appointed manager of the Kansas City branch. E. W. McAvoy will look after the city sales.

Wm. F. Gable, formerly with the Mutual in Denver, is now on the sales force of the local Pathe office, succeeding J. H. Blawitz, who has

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vacation, during which he found time to get married. Helena Jourdan of Fairbury, Neb., is now Mrs. McCarthy.

NEW ORLEANS.

By O. M. SAMUEL.
TULANE. — "Up in Mabel's Room."
LYRIC.—Clarence Bennett's Colored Carnival.

"Humoresque" is repeating its success in other cities here. The picture is in its second week and threatens to run a month.

Variety's date of Feb. 7 for the opening of the new Orpheum is official.

Louise Fazenda, the film comedienne, was an extra attraction at Loew's Saturday. Louise says she will leave Sennett shortly and head her own company.

Among the Broadway contingent here for the racing season are John W. Considine, Herman Moss, Dorothy Brenner, Cornelius Fellows, Mlle. Dazie, Dave Altman, Johnny Dundee, Bud Fisher, Val. O'Farrell.

Arthur Leopold is stringing electric lights from Canal street to Pantages, making Dauphin the best lighted street in the South.

Harriet Odette has deserted the first line of musical comedy to become treasurer of Pantages. Just for sport last week, Miss Odette donned Chinese garb and paraded the streets in advertising the theatre's feature picture, "Mr. Wu."

The Marcus Show is due here next week, and will be followed by Neil O'Brien's Minstrels.

Loew's had a reissue the first half in place of the usual first run picture. It was Mary Pickford in "The Little Princess," the old film drawing and pleasing them. The show proper started well and skidded midway, with the last number retrieving some of the lost entertainment value.

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Nora Jane and Co. were fairly well received. The man disclosed some first-rate dancing, which helped remove the prevalent ennui. Billy Miller smacks of the wee small places and houses. He found little appreciation.

The old Charley Grapewin sketch, "Foughkeepsie," was hardly recognized with the incompetent rendition given it by Herbert Denton & Co. It failed gloriously.

"Little Cinderella," a western tab and the feature, closed. It began in leaden manner but picked up toward the end, getting across after the hopeless sign was hung up. The animation of Eva Larues, bubbling, plump comedienne, saves it just when it needs saving.

With several of the turns on the current Orpheum bill taking for

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granted their certain appeal, and rudely awakened to find the auditors are expecting entertainment and not personal assumption, the program just limped along Monday evening, June Elvidge, from play story, is headlined. (New Acts.) Story and Clark, opening, were nicely received. The pair might achieve more with Elsie Clark con-

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tributing some fast prouetting to the later numbers employed. Stanley and Birnes, second, proved the outstanding success. Their burlesque of classical dancing sent them away to vociferous applause.

Harriet and Marie McConnell might have done better with less self-consciousness evident. Marie achieved something at one period

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with her well-rendered obligato, but the crowd for the major part left the girls content with themselves. Some juggling at the end for bows, but the attempt fared ill. Frances Kennedy, "the merriest comedienne," was overly merry, spoiling the points of her much-told stories by beclouding them with laughter.

Sidney Phillips followed June Elvidge and registered neatly with fa-

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millar matter. Phillips should get away from the Sam Bernard, Al Johnson imitations.

Ben Beyer closed, doing well with his camouflaged bike at first and then re-riding into conventionality.

OMAHA.

The Hamline Glee Club appeared here January 12.

Cozad, Neb., has a new \$50,000

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film theatre. It is the Rialto, and is managed by J. W. Anderson, who closed his Palm when the new house opened.

The Black Kat, which has been playing hide and seek with a suspicious Welfare Board, has

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changed its name to Marlgold, but is still in trouble. A bath house next door has resulted in an investigation which is holding up the cabaret's 1921 license.

Constance Talmadge in "Dangerous Days" drew some fire from the reformers, who hope to put across a censorship bill in Nebraska. They shouted lustily about certain bedroom scenes in the picture.

A midnight performance of "Madame X" was given as a pre-showing of the picture in Omaha. An admission of \$1 was charged. The usual price is 35 cents, and that is the price charged for the regular showing of the film. The stunt was an advertising dodge.

"Greenwich Village Follies of 1919," following "Chu Chin Chow" into the Brandeis for a week stand, failed to threaten the Gest's place

mark of \$28,000 for the week. In fact, the "Follies," although drawing fair houses, didn't get the business they enjoyed in other cities.

George Cohan's "Mary," Chicago company, "The Girl in the Limousine," and Henry B. Walthall follow "Village Follies" at the Brandeis, with the Griffith film, "Way Down East," due for a week beginning February 6.

PITTSBURGH.

By COLEMAN HARRISON.

Manager Eugene L. Connelly, of the Davis Enterprises, has been confined to his home for over a week

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with a sore throat. He is expected back at his desk any day.

Mrs. Freda Spatz, who passed away in Erie last week, was well known here as an amateur professional and an accomplished organizer, and only recently took part in a benefit entertainment in Erie.

Tony Sarg's Marionettes due for a single showing Saturday afternoon at the William Penn Hotel ballroom.

The Nixon management has announced, in repudiation of a story

from Cincinnati that Ethel Barrymore might possibly be unable to appear for several weeks, that the star will be with the show when it opens here next Monday. Frank McGlynn is drawing large crowds to "Abraham Lincoln."

"Adam and Eva" at the Alvin to

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J. CUMBERLAND CHARLES RUGGIER
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fair attendance. Marjorie Rambeau
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R. R. Fisher, Thurston's manager,
former Pittsburgher, has been offered
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Thurston at the Shubert Pitt for
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JOE BOGGS
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TOURING PANTAGES CIRCUIT
Direction, SAM BAERWITZ

of the Lyceum Theatre Co., will be
manager of the Lyceum. A year or
so ago he was elected a member of
the board of directors as a reward
for his long and faithful service.

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WILKES.—"The Woman He Mar-
ried."

PALACE HIP.—"Dance Original-
ities 1920" and vaudeville.
METROPOLITAN.—"Ireland a
Nation." Emmet Moore's famous
photoplay. Next week, "The Bird
of Paradise."
HIPPOTRONE.—Dancing and
vaudeville.

ST. AND.—Mac Murray in "Idols
of Clay" (film).
REX.—"Behold My Wife."
COLISEUM.—"Unseen Forces."
LIBERTY.—"Love, Honor and
Behave."
OAK.—Double bill—Mabel Nor-
mand in "The Slim Princess" and
Clara Kimball Young in "The For-
bidden Woman."
WINTER GARDEN.—"The U. P.
Trail."
CLEMMER.—"The U. P. Trail."
BLUE MOUSE.—"The Forbidden
Thing."
COLONIAL.—"West Is West."
LITTLE.—"The Idol Dancer."
CLASS A.—"Up in Mary's Attic."

The Victory Theatre at Third
avenue and Pike street, is in one
respect unique among the play-
houses of Seattle, inasmuch as it
features both day and all-night per-
formances. When most of Seattle
is asleep the Victory is entertaining
the owls. The film starts on its
journey each morning at 10 o'clock
and shows continuously until 4
the following morning. The Victo-
ry is one of the Mike Lyons enterprises.
Lyons is also the owner of the
Union theatre, at Third avenue and
Union street.

Eugene Levy, owner and man-
ager of Levy's Orpheum, left Seat-
tle Saturday with Mrs. Levy for an
extended business and pleasure trip
by auto through California.

"Ireland a Nation," the much dis-
cussed photoplay brought to Seattle
by Emmet Moore, "I" be shown
again at the Metropolitan theatre
on Wednesday, Thursday and Fri-
day of this week. Mr. Moore will
appear in person. Interesting Irish
musical numbers are promised.

That a woman business manager
can bring success to an amusement
enterprise has been demonstrated
by Mrs. Vinkler, manager of the

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By **JAMES MADISON**

JEFFERSON ETHEL

HALL AND VEZINA

"MORNING GLORIES"

Just Coming Out
Greenpoint, Brooklyn, New (Jan. 20-23)

Yesler theatre, at 1813 Yesler Way.
Mrs. Winkler personally books the
motion pictures shown at the Yes-
ler and attends to the entire busi-
ness management of the theatre.

E. George Wood's revue, "Buzzing
Around," continues at Seattle's new
theatre-restaurant, the Bungalow.
Mary McCrae, styled "the empress
of song"; O'Ann Alcorn, a
graceful dancer and other capable
performers, in addition to an en-
semble of six singing and dancing
girls, provide entertainment of a
kind that never becomes dull. Man-
ager Frank Rippe announces that
beginning next Friday Jack Holden
will be added to the company as a
feature of an entirely new edition of
Mr. Wood's merry revue.

SYRACUSE, N. Y.

By **CHESTER S. BAHN**.
W. NG.—All the week, "The
Charm . . . ool." Sizes up as a
sweet play, but will never be ac-
cepted as a hit.
EMPIRE.—First half, dark; last
half, "The Songbird," with Margue-
rita Sylvia.
BASTABLE.—First part, Harry
Hastings' Big Show. Last half,
dark. Next week, first half, Mar-
lon's Own Show.
ECKEL.—First part, "The Vice of
Fools." All next week, "Blind
Wives." The Eckel will exploit this
as it did "The Vice of Fools" and Men.
Offered last week. Boosted with full
page newspaper advs., a novelty
here. "Madonnas and Men" broke
the Eckel's house record.

Hereafter Wednesday nights will
be Optimists' nights at B. F. Keith's
here, and the club members and
their family will attend in a body.

Rosemary Kehoe, until recently
organist at the New Savoy here,
has accepted a similar post at the
Orpheum-Hippodrome at Oswego.

Approximately \$2,000 more worth
of stock in the Little Theatre, Inc.,
was subscribed for at a meeting of
the Drama League on Monday.

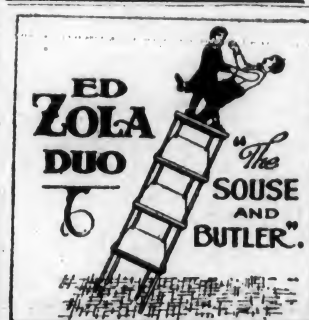
Fate of the Empire theatre, sched-
uled, apparently, to end its career
at a K. & E. March 20, is
still shrouded in mystery. The ex-
piring contract is between the Em-
pire Theatre Company, jointly
owned by A. L. Erlanger of New
York, and the late Martin Wolff,
of Rochester, and Walter Snowdon
Smith, owner of the Gurney Build-
ing 1, w. h. h. e. a. s. i. d.

Local representatives of the Em-
pire Theatre Company, as well as
its general manager, W. C. Corris,
of Rochester, maintain they have
received no notification from Erl-
anger of the signing of a contract
shifting the Erlanger attractions at
the end of the Empire lease to the
Bastable theatre, as announced ex-
clusively in Variety last week.

On the day Corris was in New

**GUY
RAWSON**
and
**FRANCES
CLARE**

BOOKED SOLID



York to print the of. of Mr.
Smith which would permit the ex-
tension of the Empire lease until the
close of the present season to Mr.
Erlanger, the announcement of the
existence of the Erlanger-Bastable
booking agreement was made here.

Added mystery comes with the
disclosure the booking agreement
was signed last November, but its
existence was not guarded
from the public. It was in Novem-
ber that Mr. Wolff, Mr. Erlanger's
partner, was hurried to Baltimore
for treatment. Wolff died there
some few weeks ago.

Manager John Major of the Em-
pire had repeatedly insisted the
Bastable story was only a rumor.
Variety's correspondent was shown
the Erlanger contract by Mr. Bas-
table.

Just what portion of the \$385,000
estate left by Wolff is represented
by Empire Theatre, Inc., stock is
unknown.

Aroused over the practice of cer-
tain theatres in Syracuse using the
Department of Public Safety as an
advertising medium for sensational
attractions, Commissioner Frank T.
Miller on Tuesday "red not" on
all theatres in the city both pic-
ture houses and those presenting
legitimate productions, that this
practice must cease at once.

Warren Chapin, the man who ex-
ploited the new theatre fake in
Malone, N. Y., won his freedom in
police court, following the with-
drawal of the complaint by the dis-
trict attorney. Chapin expressed a
desire to leave the city and declared
that he was on the water wagon to
stay. Chapin set the town on fire
by posing as the architect of the
Pantages Theatrical Co.

VANCOUVER, B. C.

By **H. P. NEWBERRY**.
EMPIRESS—"The Only Way,"
Empress stock.

AVENUE—"Up in Mabel's Room"
3d-5th, with Julie Ring and capable
cast; 6th-8th, "Maid of the Moun-
tains," return. Drew well. 11th
for five days, H. V. Esmond and
Eva Moore, \$2.50 top; English com-
pany.
ROYAL—Kelly's Comedians.

Edythe Elliott, leading lady with
Empress stock, was taken ill and
withdrew. Eva Goodrich played
her role in "The Only Way."

Manager Cloakley of the Allen
has been transferred to the new
Allen house, Cleveland.

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repaired

THE DEVIL.

Dr. Mueller.....George Arliss
 Sylvia.....Sylvia Breamer
 Lucy.....Lucy Cotton
 Mrs. Arliss.....Mrs. Arliss
 Edmund.....Edmund Lowe
 Roland.....Roland Hammerley

"The Devil," produced by Associated Exhibitors and distributed by Pathé, this week at the Strand, has many points of excellence, but it unfortunately has an artificial, theatrical ending that goes a long way toward injuring the good impression sustained up to the very end.

That last impression is the permanent one, makes this particular defect especially detrimental. The screen playing of George Arliss is even better than would be expected of this fine artist, since it is his first big experiment in the screen medium. Mr. Arliss played the leading role in the stage version of the same work, which is followed pretty closely in the film translation.

The story begins at an art gallery exhibition in which the center of attention is fixed on a painting by Paul De Veaux symbolizing "The Triumph of Truth Over Evil." Everybody in the crowd subscribes to the truism that truth must always triumph over evil, but Dr. Mueller (Mr. Arliss), who impersonates the anti-Christ in this allegorical story. He listens, smiles a sinister smile and begins to plot the destruction of two young couples.

From this point on there is built up in detail a solid, physical story structure demonstrating directly and visibly the sinister power of evil. The point is that all the subtle evil plotting of the devil is visualized into actuality by convincing means. The evil Dr. Mueller pours subtle poison by suggestion and innuendo into the ears of the four people he seeks to destroy, until all his schemes are at the point of fruition.

Having erected this story fabric, when the devil is just about to triumph, one of his victims kneels and prays, and there falls between the devil and his victim an illuminating cross of Calvary, symbolizing the power of good. Instantly, the evil one is powerless and undone. The evil has been so painstakingly built up in terms of plausible actuality that this theatrical trick comes as an implausible hoax upon the spectator.

It is as though a giant but vicious prizefighter were matched against a slim, clean-minded youth. Suppose, then, the story went on to show the prizefighter training conscientiously for the battle, and the youth spending his time in thinking high and noble thoughts. On this foundation it was suddenly thrust upon the audience or reader that the high-minded youth rolled the evil giant in the dust by his physical prowess. You'd say the author of the story was taking a lot of poetic license.

That approaches the situation in this film. Still, the picture is interesting and the story, except for the cross incident, distinctly of the kind that compels attention by its succession of suspense and incident. Every movement of the characters comes as a surprise, and there are many points of deepest subtlety manipulated with remarkable ingenuity so as to get a delicate effect of meaning unusual in screen stories.

For example, the story is an allegory and must avoid commonplace details. For this reason the photography has been so used as to merge incidentals, such as dress and surroundings, in a way to tone down the realities and deftly suggest the mystic and superhuman. A good sample of this treatment is the group of girl dancers at the black ball given by the wicked Dr. Mueller. The figures are merely shadowy wreaths with the evil leer of Dr. Mueller staring out from the background.

Some wonderful bits of perspective are shown in Dr. Mueller's residence, where doors swing without visible means and open up weird vistas of staircases and corridors.

As to the final scene, it could easily be eliminated, because the story says with the reconciliation of the two lovers by the efforts of the honest wife. This symbolizes the victory of good in human terms in which the creation of evil has been presented. It is sufficiently apparent that the honest wife has defeated the spirit of evil by her very honesty. Why add the superfluous detail picked up apparently from the story of "Dr. Faustus"?

Ruch.

THE KID.

Charlie Chaplin.....Carl Miller
 The Woman.....Edna Purviance
 The Kid.....Jackie Coogan
 The Tramp.....Charlie Chaplin
 Policeman.....Tom Wilson

Charlie Chaplin, after a long absence, comes back in "The Kid." It is a six reeler, 5,300 feet long, and a corker. It will be called better than "Shoulder Arms" or "A Dog's Life," and is to be sent forth by Associated First National.

In this, the longest subject he has ever released, Chaplin is less of the buffoon and more of the actor, but his comedy is all there and there is not a dull moment, once the comedian comes into the picture, which is along about the middle of the first reel.

"The Kid," for which a copyright has been claimed by the distributor, has all the earmarks of having been

carefully thought out and painstakingly directed, photographed and assembled. The cutting, in some places, amounts almost to genius. Introduced as "a picture with a smile—perhaps a tear," it proves itself just that. For while it will move people to uproarious laughter and keep them in a state of unceasing delight, it also will touch their hearts and win sympathy, not only for the star, but for his leading woman, and little Jackie Coogan.

It is almost impossible to refrain from superlatives in referring to this child. In the title role his acting is so smooth as to give him equal honors with the star. Usually Chaplin is the picture; but in "The Kid" he has to divide with the boy, whose character work probably never has been equaled by a child artist. Edna Purviance is attractive as the unmarried mother of the kid, but hers is comparatively a small role.

Chaplin indulges in the usual broad references where he handles a moist infant, and rather overdoes it. Some of this play could be cut out to advantage, and he might also eliminate the flash of the Savior bearing the cross, a piece of symbolism flashed on the screen to emphasize the burden of "the woman whose sin was motherhood," and, perhaps, to give the film tone.

Outside of these two spots, the picture is flawless in treatment and has so many good points, artistically and dramatically, it would seem the better discretion if the cited spots, potential points of attack, were discarded. The action is lightning-fast and the tempo never lags.

The picture, as is to be expected, does not have its action in regal splendors, but in tenements, police stations and back alleys. So there are no "sets" to it. But the photography is sharp all the way and the lightings, especially in the night scenes, are splendid.

There are characteristic "Chaplin touches." A fine instance of imagination is where he dreams of Heaven. His slum alley is transformed into a bit of Paradise, with everybody—including his Nemesis, the cop, and a big bully who had wrecked a brick wall and bent a lamppost swinging at Charlie—turned into angels. Here, with Satan doing a Tex Rickard, a cock-fight between Charlie and the bully is promoted and pulled off and feathers fly freely. At another point, Charlie has "the kid," an infant, in a hammock with an ingeniously arranged coffee pot serving as a nursing bottle. Some of the best business is here.

"The Kid" starts with "the woman" issuing from a maternity hospital, bearing her child in her arms. She is distraught and, after scribbling a note, "please love and care for this orphan," abandons the infant in a limousine. Auto thieves get away with the car, unaware of its cargo. They drive to the slum district, where a wall attracts them to the child and they toss it in an alley. Charlie, ragged but debonair, finds the baby, and tries to get rid of it by putting it in a perambulator with another. But the mother objects and Charlie returns to leave it where he found it. A policeman makes him change his mind. He then hands it to an old man, but the latter drops it into the original perambulator. Chaplin is blamed and beaten by the woman, and forced to take the child to his garret house. Five years pass and the boy, devoted to his foster parent, is an enthusiastic assistant in his business, which is glazing. The boy breaks windows and Charlie, "happening" along at the psychological moment, repairs them.

Meantime, the mother of Jackie has risen to fame as an actress and when visiting the slums, gives the boy a toy without knowing it is her lost child. Subsequently, she holds the child in her arms after he has had a fight and urges Charlie to get a doctor. The latter sends the county authorities after the child, but they get him only after a terrific battle in which little Jackie wields a sledge hammer with all the delightful zest that Chaplin himself could have put into it. As the truck is carried to a waiting auto truck, Charlie flees over roofs, then drops into the truck and rescues the child. The doctor who has taken the identification slip from Charlie, is at the house when the mother arrives. Seeing the note, she realizes Jackie is her own boy, and puts a reward offer in the newspapers. This excites the cupidity of the keeper of a lodging house where Charlie and the boy are asleep. He steals the boy and takes him to the police station, where the mother comes and claims him.

Chaplin wanders all night seeking the boy in vain and returns to his slum, worn out. It is then he has his dream of heaven. He is awakened by the policeman, who takes him to the home of the actress, where Jackie and his mother greet him and drag him into the house. This is the end of the picture, the star's back being to the audience at the fade-out.

Chaplin, in his more serious phases, is a revelation; and his various bits of laugh-making business the essence of originality. No better satire has ever been offered by the comedian than the introduction of his ragamuffin kid seated on a curbstone manhandling his pants; and his depiction of the boy in table d'hôte has been one of the best things he has done.

PRISONERS OF LOVE.

Blanche Davis.....Betty Compton
 Her Father.....Ralph Lewis
 Her Mother.....Claire McDowell
 Her Sister.....Clara Horton
 James Rankin.....Emory Johnson
 His Mother.....Kate Tonney
 Martin Blair.....Roy Stewart

"Prisoners of Love," produced by Betty Compton Productions, distributed by Goldwyn and directed by Arthur Rosson, marks Betty Compton's debut as a star. Miss Compton first attracted attention through her work in "The Miracle Man." This picture is in five reels. Catherine Henry wrote the story.

It is a sort of problem play, with the intent rather vaguely suggested. The plot treats of a young girl (Miss Compton) who inherits a tendency to flirt from her father. The latter is providing for an adventuress, who in turn has a younger chap as a "sweetheart." This fellow induces the father's female "friend" to shake him down for \$5,000. The daughter discovers the father writing the check for the woman, the latter also being present, and there is a scene, in which the "shake-down" is ruined.

The father becomes angry on the daughter's discovery of his liaison, and she is ordered to leave the house. Going to "Frisco," she becomes a stenog, falls in love with the junior partner, and is about to marry him when her father and younger sister arrive. The father has suffered a breakdown, and his physician has ordered him to the coast.

That's a nice, convenient way to get them all together, and is in line with the general mechanical construction of the story. Although they are all in the same city, and father and younger daughter visit the office older sister is employed in, the latter does not meet her relatives. Junior partner goes east with father, and is about to marry younger sister, not knowing she is related to girl he left in "Frisco," when older sister appears and asks him what he is going to do about it. He turns her down.

Previous to that the father has given the junior partner a check (he's some check writer) for \$10,000, to give to any girl who may have a hold on him. Of course, he doesn't know the girl who has the hold, and there is strong suggestion the hold is a heavy one, is his own daughter. The latter spurns the check, father learns all about it, and the older sister consents to the wedding, the younger girl apparently never learning of the relation existing between her husband and her sister. The latter scene is the strongest and best in the picture.

Miss Compton plays the older daughter in a restrained manner, but she only uses about three expressions, one of gladness and two of different shades of sorrow. This contributes to making for a sameness in her performance. Ralph Lewis is the father. He is inclined to overact at times, but on the whole plays well. Clara Horton, the younger sister, gives an average performance. Roy Stewart has little to do as the senior partner and does it competently. The younger partner is played by Emory Johnson, who gives a good suggestion of the weakness of the character he interprets.

The picture is interesting, but at no time rises above the average program feature. It looked a great deal better at the Capitol, with its lights, musical accompaniment and fine manner of presentation, than it probably will in the rank and file picture houses, lacking those attributes to set it off. Bell.

OUTSIDE THE LAW.

For weeks the billboards around New York have been plastered with paper reading "If you play cards on Sunday, you are OUTSIDE THE LAW," and other reading matter, with the law portion heavily displayed. Much of the paper held the initials P. D., commonly understood as standing for Police Department. With the Blue Sunday talk, the posted paper caught attention, causing talk at first, and then shimmering down to waiting for the development. That is at the Broadway theatre this week, a Jewel-Universal feature, with Priscilla Dean starred.

"Outside the Law" is a Tod Browning picture all the way, written, directed and produced by him. Mr. Browning did the job well, very well, in all particulars, turning out a Universal that can stand up on the billing, most unusual for the U.

It's a crook picture, strictly underworld, but tense often and holding all the time. It starts with action and ends with action. There is little if anything in it that the censors may point to, and it carries a strong moral, which, in brief, is that virtue or honesty has its reward. That honesty is the best policy is plugged at throughout the picture, spoken through a Chinese sort of all-guardian to the crooks of Frisco, who induces a very nice young couple, from crookland and children of crooks, to go straight.

Miss Dean is one of the very nice young couples and Priscilla Dean in this picture is a film revelation. She has acquired pantomime for the screen, in expression, which is the most, and in the knowledge of how to use it. While the picture is exceptionally cast, also for a U film, Miss Dean goes to the fore and remains there, although Lou

Chaney gives her a strong race, also Wheeler Oakman, the other half of that nice young couple, though crooks. It isn't often when two believing thieves, with one concerned in a murder frame-up that sent the father of his girl to prison, can gain the audience's sympathy as this couple do. That's heart interest with the interest very high. Chaney though makes his "Blackie" sneaky role so vicious he throws the house right into the young couple's laps.

There are fights that are fights, scenes of Frisco's Chinatown, a well set ballroom, and a little blonde kid that are all of continued interest or excitement. And that kid is a bear. The director who made him alternately laugh or cry to win over Molly (Miss Dean) did some directing there, and he had the child to do it with.

As a crook picture the exhibitor can go as far as he pleases with "Outside the Law." It's real underworld stuff, of an educational sort, bringing out the inner emotions of thieves, especially when hanging from the police, the somewhat now prevalent belief there is always a chance for a crook to reform, and crookedness itself. The double double-cross at the opening of the film is worth while alone, while the battle between the crooks at the ending is a stirring scene of picture, but with suspense maintained to its finish. Sims.

THEIR MUTUAL CHILD.

"The Mutual Child" is a release by Pathé, a Jesse D. Hampton production made from a story by P. G. Wodehouse. Its stars are Marguerita Fisher and Nigel Barry. It has a cast of about 14, but to no profitable or praiseworthy purpose. It is an ineffective, action and fun lacking comedy, and the impression it gave an (Stanley) audience was that its titles, taken from the text of Wodehouse, were funny, but that the piece as a feature comedy was beyond pitch as a mirth provoker. In direction the tempo has been entirely neglected, and whereas the spoken word might have given this piece some effect, the picture is without it. It is doubtful, too, if the theme of the hygienic child and the bringing of two perfect people together to produce the perfect specimen has not already outworn its novelty.

What Miss Fisher's film talents may be worth are to be judged in something different from "Their Mutual Child," for in this she does nothing beyond mere posing. Mr. Barry is lost similarly in the wilderness of nothingness. Also Harvey Clark, Joseph N. Bennett, Thomas O'Brien, Andrew Robson, Beverly Travers, Stanhope Wheatcraft and (Master) Pat Moore, really a delightful child to watch. But for the others they neither add nor enhance a comedy whose flatness cannot be lifted, unless a little like this occurs, which is seldom: "Man's conceit is equal to the rooster's every time the hen lays an egg." Step.

BROADWAY — HOME.

There is nothing novel neither in the story nor the telling of John Lynch's work, but it is a fair picture. The continuity, by R. Cecil Smiths, runs with the rest.

"Broadway and Home," is nothing else than telling "The Mirage" (legit) over again. And "The Mirage" is nothing more than a re-write of Bernard Shaw's "Mrs. Warren's Profession."

Certainly similarity in one or more of "Broadway and Home's," times compared to the "lines" in "The Mirage." Cannot escape observation. This transpires in the later episodes of the picture, when the mistress of the rich man, apparently thwarted in her purpose in seeking egress and happiness with the country youth, declares in effect that a promise was made that the bargain would end at a time mutually agreeable to her. "And now," she continues, "you want to stifle the first decent thing in my life." These few facts give concisely the vein of the theme in this feature.

There is a tragic end. The country lad, learning the definition of forgiving transgression (despite that he had been brought up in a minister's home), prepares to return to his wife and forget the past. Too late. He finds the wealthier man floored in a pool of blood. His wife is prone on the bed—hysterical. The reason is explained. She had been willing to return as his mistress and had killed him. She dies later.

Superior to the story is the craftsmanship in production value and capability in direction. The director's name is not recalled. Through him the artists achieve gratifying results. At times the action may truly be said to be absorbing. This was quite evident in digressing from a concentrated gaze on the feature and turning back to see how the audience took it. Within range of vision scarcely one could be called inattentive.

Mr. O'Brien may be said to achieve more in the lighter moments in matter of response than in the scenes calling for emotional "work." Pathos is not his strongest point. That he should fail to be responsive in the moments of profounder purpose, it seems in this instance, is due solely to the fact that his interpretation of those scenes are

played without sufficient contrast. Played in one key, as Mr. O'Brien does, there is lack of depth. Ellen Cassidy leads. She is a fair heroine. Her emotional work registers sufficiently to be sympathetically won. Mr. Loose plays masterfully and dominating in his way, and the impression is sustained throughout of the "type" which lends contrast to the more ethical purpose of the two lovers. Elinor Fair is entrusted with a bit. The roles of the two priests are left to "types," able ones, Frank Andrews and Warren Cook. The photography is excellent throughout and the storm scenes at the conclusion of the picture offer some of the best "shots."

A great deal of interest, also, at the conclusion of the feature, is expected on a rescue scene. S. P.

FLAME OF YOUTH.

The William Fox studios offer this drama with Shirley Mason in the star part. It was at the New York theatre late last week as part of a double bill, the other feature being Lyons and Moran in a roaring farce, "A Shocking Night."

"The Flame of Youth" is so called for billing purposes in neighborhood houses. Its youth doesn't flame at all, but rather suffers in silence. The photography is fine and the selection of woodland background when such scenic locale is called for is extraordinarily beautiful.

The playing is only fair in several instances, although the Flower Girl (Miss Mason) stands out as a good, naive country girl in her characterization, playing the part with a wistfulness that gets over effectively.

The broad effect of the picture is that of a delicately shaded pastel. That is rather what the producer probably aimed at. He gets the effect for the most part, but the story is sometimes splashed with discordant heavy color patches.

Bebe is the girl flower seller in the village of Brabant, near Brussels, Belgium. Apparently the war has passed, although the struggle is never mentioned. Victor, a successful Paris painter and inveterate philanderer, visits the village. He is a bit of a lady killer in the picture, but plays the part with leering, smirking suggestiveness that would suggest the male vamp.

His approach to Bebe is almost laughable in this particular. Bebe, however, being a simple flower girl, falls hard for the Parisian artist, but Margaret, an old flame of Victor's, breaks in on the courtship and Bebe retires from the race, resigning him to Margaret. However, Victor won't have it that way. Margaret gives herself to charitable work in the village, and Victor returns to Paris, promising to send for the flower girl later.

Word comes from Paris that Victor is "heart-sick" for Bebe, and she interprets the letter to mean that he is really sick. She starts out for Paris, followed by her yokel lover of the village, and breaks in upon Victor in the midst of a studio revel marked by a swarm of ladies of the Latin quarter very much decollete and appropriately wild in their behavior.

Horrified by seeing Victor stretched out on a couch, where he receives the caresses of the wild women, she upbraids her lover and departs broken-hearted, but with the prospect that she will marry the village youth who followed her to Paris.

It's all "very sweet," as the women fans would say, but the whole thing is an unconvincing story, made purely for stage purposes and obviously artificial.

PAYING THE PIPER.

Barbara Wyndham.....Dorothy Dickson
 Larry Graham.....Rod La Roque
 Marcia Marillo.....Alma Tall
 Keith Lane.....Reginald Denry
 John Graham.....George Everett
 Richard Wyndham.....Robert Noble
 Mrs. Wyndham.....Katherine Burnett

"Paying the Piper," the Paramount-George Fitzmaurice feature at the Rivoli this week, is an erratic, unwholesome concoction, bordering close to the edge of suggestion and unhealthy ideas. It has "blaise" written all over it, and the plot, evidently designed to be ultra-modern and shocking, is the conventional, old-timey society melodrama.

Haughty society queen, ruined father, poor, but virtuous hero, rewarded; girl caught in wealthy rounder's rooms when jealous woman shoots him, etc., etc.,—all the time-worn situations are there, and their authorship credited to Guida Rogers, of whom more originality is expected.

A questionable incident, but most likely the one that will be peddled as "the punch," and used as the big selling point of the picture, is that where the heroine, clad only in a nightgown and a clinging negligee, pays a visit to a man's room at night. Her visit is preceded by a discussion with her maid about lovers, and she tries her best to entice the young man. He instead proposes marriage and she spurns him. He thereupon locks his one door, climbs into bed and, so far as the audience can guess, leaves her free to use her own judgment. At any rate, she is in the room next morning, cuddled in a chair. This scene may be taken as the key to the thoughts of the heroine.

It will be gathered that "Paying

the Piper" is not an entertainment to be recommended for children or adolescent boys and girls.

In the matter of settings, the production is typically Fitzmaurice, with commendable attention to fitness displayed in the richness of some. The gowning, too, of the women is noteworthy.

It may be a coincidence, but this picture, in its basic theme and in some of its big scenes—notably the cabaret—is strangely similar to the new Anita Stewart feature, "Harriet and the Piper," though the stories are entirely different. Comparison of the two, with the verdict in favor of "Harriet," is inescapable.

The cast is perhaps the best feature of "Paying the Piper." Miss Dietson, known to the public as a dancer, does not dance, but proves herself good screen material and a star who, with more experience, may go far. She is good to look upon—at most times—her facial expressions are good, and she has personality. She is cast here in a most unsympathetic role, that of a reckless, extravagant society girl, and gives to the type repugnance which seems overdrawn, but probably is a true depiction of some isolated cases. It is a type which, by the way, may well engender class hatred.

George Fawcett, the sterling actor, has little more than a bit, but handles it convincingly. Alma Tell as a cabaret star who is 100 per cent pure and has a nature as saccharine as 22-cent sugar, handles a difficult rôle exceedingly well. Rod La Roque, as a gay young devil whose chief aims in life are women and parties, seemed very artificial and stilted for his effects. More easy in his work was Denny, who played opposite him.

The titles are for the most part good, and the most human touch in the whole thing was an incidental bit where Larry Grahame (La Roque) "picks up" a "chicken" and takes her for a ride in his new roadster.

George Fitzmaurice may be depended upon to direct cleanly and smoothly, and this picture is no exception; but the lightings on the star in some places could have been better. The shots at times detracted from her beauty very noticeably. Miss Dickson looks not unlike Louise Glaum and she has certain vampish mannerisms which recall the latter.

Mr. Fitzmaurice did the best he could, perhaps, with the hackneyed plot on which he had to work, but he was too sharp in drawing his contrasts. For instance, Marcia, the rage of Broadway, permits her beloved mother and little brother to live in the slums, and Larry, devil that he is, turns his father's mansion into a carnival dive, with be-lighted women, confetti, etc., as the high lights of his and Barbara's wedding party.

Whether it was the cutting or too fast a projection pace, the picture at the Rivoli was jumpy in spots and salient scenes swept by all too quickly.

The story opens up with a flock of rich children at play on the Wyndham estate. Barbara and Larry are a very sophisticated pair of urchins. Keith Larne is the son of the Wyndham gardener, and Marcia the singing daughter of an organ grinder. The parents of Barbara part and an over-indulgent father permits the child to grow up into a snobbish, daring young woman. She and Larry, who has, as a title says, become "a man of affairs, mostly with blondes," are engaged. Marriage is to them a formality, important if true. Keith, grown to be an architect, and Marcia, a Broadway favorite, have made successes of their lives. Larry amuses himself with Marcia, and Keith, called in to remodel the Wyndham home, supplies a new thrill for Barbara. The toys of these rich children take their attentions seriously—Larry going so far as to ask Barbara to marry him, Marcia so far as to expect marriage from Larry. Both are disillusioned. Larry and Barbara wed as a matter of course. Keith and Marcia wed for consolation. Keith sticks to business and so, when the fortunes of the elder Grahame and Wyndham are wiped out in Wall Street, Keith is able to offer Larry a job. Barbara refuses to be reconciled to poverty and welcomes a chance to visit the apartment of a wealthy friend of better days. He "makes a play" for her and, in the midst of it, a jealous woman, using her own latchkey, comes in and shoots him. Barbara escapes via the dumbwaiter and goes home to repent and resign herself to poverty. A Christmas party at Keith's lodge introduces the elder Grahame as Santa Claus and caretaker for Keith and everything ends happily.

A SHOCKING NIGHT.

This is a Universal production with the old team of Lyons and Moran playing the leading parts. The farce is nicely produced as to its dainty interior backgrounds, but the story is ancient and stale, being built around the arrival of the benevolent old gentleman whose presence compels a young man and woman, sweethearts, to pose as man and wife, a situation which develops a hundred complications.

For purposes of the present tale the scenario doubles up the twists by making the unmarried pair take the place of a married couple who are their friends, and who want to put over a business deal. The mar-

ried pair have gone broke, but hope to regain their finances by selling a mine to an old man investor who is about to arrive. To keep up appearances the married couple, who have discharged all their servants, become butler and cook, while the unmarried pair assume the position of master and mistress of the household.

This is the situation when the investor arrives. At bedtime he insists that everybody go to bed early. Of course this forces the unmarried man and woman into a long series of bedroom scenes meant to be funny. A few of them are laughable, but they weary presently with too much repetition. The tangle grows, dizzily, into one of those quick entrance and hasty exit farces. This sort of thing goes on indefinitely until the spectator is exhausted in patience, the situation always hanging on the edge of disclosure.

At length the tangle is made plain to the ancient investor, who takes the joke in good part and agrees to buy the mine and employ the man of the unmarried couple.

on the theory that two men who had ingenuity enough to keep up so dangerous a deception must be quick-witted enough to be good business men.

ARE ALL MEN ALIKE?

Theodora Hayden, known as "Teddy"..... May Allison
Gerry Rhinelander West, Wallace MacDonald
Uncle Chandler..... John Elliot
Mrs. Hayden..... Winifred Greenwood
"Gunboat" Dorgan..... Emanuel Turner
Rudy Joyce..... Ruth Stonehouse
Raoul Ulian..... Lester Cuneo

For the period of about three months this (Metro) feature has been on the Loew circuit, but hasn't made much of a racket. It is far from being a good picture for many, the most important, it seems, is that it is utterly unbalanced in story value. It is not adept in action nor amusing, except for occasional "strokes" by the director, who is Philip E. Rosen.

In the first reel this picture spends all its power to entertain, and from then on slumps in the most awkward fashion, neither having a good

pretext for continuity nor affording its numerous characters opportunity to show what mettle they are made of.

The principal reason for the entire subject, taken from Arthur Stringer's "The Iron Waffle," is that in the selection of a vehicle for May Allison, the star, it might have been deemed, as it was, advisable.

Mr. Stringer's story and the scenario from A. P. Younger make a brilliant start, both in titling and denouement. There are several touches that help to sustain interest.

The introduction, quoting Mr. Stringer's conception of life, and measuring it by the symbolic "Iron waffle" in the jaws of which a babe forces the vise to expand and then, flowering into womanhood, attains absolute freedom. She then steps out in quest of independence. No sooner has she her way than the proverbial master—man—forces her backward until, forced to yield, resolves that subordination to well-meaning kindness is better after all.

Miss Allison bears the burden of the piece. There is scarcely an episode without her, and it is the buoy-

ant manner in which she dominates the screen that makes the picture acceptable in whatever degree it can be accepted. The supporting cast for whatever it is asked to do does it, but no more. The fine "screen" features of the juvenile, Wallace MacDonald, stand him in good stead.

It is a question whether Mr. Rosen's direction of Miss Allison has not caused the latter to amplify the original estimate of the former in the continuity. Miss Allison "lays it on thick," so to speak, but to a good purpose. It is not overdone.

The titling is very well done, and conveys a certain amount of

MITCHELL LEWIS

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JACK LONDON STORIES
FOR METRO.

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FOX FILM CORPORATION

humor. Despite that, the overdrawn continuity does not insure a lethargic feeling. The photography of Mr. Ben Vail is fair but unexceptionable.

It would seem, in conclusion—and this may only be a guess—that if drama, tense, rigid in flavor, would have been the objective instead of farce comedy, the result would have been a materially greater feature. Perhaps artistically, too. Certainly the introduction warrants it. In its present version it is hard to recommend it other than possessing all the demerits of a regular release. Just one more.

Step.

SOMETHING DIFFERENT.

Alicia Lee.....Constance Binney
Rosa Vargas.....Lucy Fox
Don Mariano Calderon.....Ward Crane
Don Luis Vargas.....Crane Wilbur
Calderon's Housekeeper.....Hatch
Gertrude Hillman
Richard Bidgley.....Mark Smith
Mrs. Evans, Alicia's Aunt.....Grace Scudiford
Mr. Stimson, American Consul.....Wm. Riley
Spy.....Adolph Millar

Constance Binney in Realart's "Something Different" isn't. It has no story, warranting the expansion to its present length. It has no continuity (Kathryn Stuart) offering anything exceptional in episodic treatment. Its cast, while having some admirable artists, have nothing to do to excite one into speaking of any individual merit. Robert M. Haas' art direction is the best thing. If William Neill as director will not shine over any accomplishments in this slow—oh, much too slow—moving comedy. Withal the producers' idea in selecting Alice Duerr Miller's original story for Miss Binney's talents must have been along those lines that Charles Frohman selected pajama farces for Billie Burke.

The day is over in the legitimate theatre when a pajama-clad heroine is the center of interest because of a tendency to shock her aristocratic elders. Why should a lady in riding breeches with proclivities to shoot her boot-covered legs in the air and cavorting in pell-mell fashion be receptive to picture audiences?

Alicia Lee (Miss Binney), preferring the invitation of a school chum in one of South America's imperishable republics, leaves Long Island and a wealthy though objectionable suitor. In the strange land she is unknowingly made the accomplice of a revolutionary party. Imprisoned by a gallant captain and the usual "stuff," they fall in love. Miss Miller's original story or novel is "Calderon's Prisoner." It was a popular seller, but not one of Miss Miller's best.

To single out any one in this dull comedy for any individual merit is to point to Ward Crane, who does some fine "straight" acting, with sufficient reserve in every scene to justify being mentioned. Lucy Fox, although scarcely sharing the number of scenes given to Miss Binney, does rival the star in pulchritudinous charm. This is a rare occurrence in any picture with a star. Oliver Russell's photography is praiseworthy. Some of the titles are get inely funny and you can't help laughing at the introduction to the American consul who seeks a post in any wet country. Step.

THE STAR ROVER.

Dr. Hugh Standing.....Courtenay Foote
Faith Levering.....Thelma Percy
Inspector Burns....."Doc" Cannon
District Attorney.....Dwight Crittenden
Sergeant Andover.....Jack Carlyle
Tubbs....."Chance" Ward
Mable.....Marcella Daley

"The Star Rover" (Metro-Shurt-lett) has three of the most essential picture points—a good story, equally good cast and a finished production.

The late Jack London wrote the story. In a scenario succinct and well knit together by Albert Shelby Le Vain, it is largely dependent for its interest and endurance on the part of an audience, accepting facts that are to be coupled with the fantastic. For London's story is one of countless endeavors to prove the soul is ever transient, although it passes from the body after it is deceased.

There is a cut-back into two episodes as the result of a police "third degree" to wring a confession from a man. The methods employed are those of suspending him by the thumbs. And in the sub-conscious state, when the normal senses are numbed, the flash back is really the supposed conversation that the police chief hears

through the dictograph, and simultaneously is the cause for the episodes. The continuity further embraces it is nothing more than a gentle, grave-grown old man, who is reading out of a book with the more vivid passages calling for the ensuing action.

The most interesting elements are the scenes of the Norsemen in action. Superior to that are the Chinese scenes, especially the floating gardens. They are a credit to Edward Shulter, art director, while excellent camera work is the contribution of Jackson J. Rose.

This may or may not be the picture debut of Courtenay Foote; but as for his ability to act few can find themselves his peer in this production. It is a triple role in addition, showing more than anything else the knack of being versatile in character. Thelma Percy is fair to look upon and her emotional work registered, although a little more of the Oriental make-up in those scenes would have brought more contrast to the part. A bit played with skillful reserve as the District Attorney was handled by Dwight Crittenden. It is seldom a player uses such discretion in a few scenes and still remains impressive enough to be spoken about.

The "boss" of Chance Ward was not sufficiently dominating to be convincing. As an inspector with old police methods "Doc" Cannon gives a very satisfactory performance. Miss Daly in a small bit was well cast.

The direction of Edward Sloman is able. Step.

THE LAND OF JAZZ.

"In the Land of Jazz" (Fox), starring Eileen Percy, a former Ziegfeld girl, is one of the numerous "over-night" productions this concern has literally circulated. Like many others, it has little merit.

The direction was by Jules G. Furthman from a story by Barbara Le Marr Deely. Neither holds anything to deserve mention, nor does the picture as a whole.

The heroine, on pretext of being insane, secures admittance to an "insanitarium," the presiding physician over which is the heroine's best friend and, although affianced to the "best" friend, is peeved over the latter's relationship to a French officer, whose kiss has a "heavenly kick."

The entire affair winds up in reel of shimmying for some obvious cause.

It is worth observing, however, the improvement in Miss Percy's pictorial "arts." From point of vivacity she may be able to do bigger things and certainly more worth while. It is all a matter of direction. Step.

HER FIRST ELOPEMENT.

A polite comedy with a shopworn theme.

Wanda Hawley stars. It is a Realart special adapted in a scenario by Edith Kennedy from a story by Alice Duerr Miller and directed by Sam Wood. It runs through without a single "kick." The best place for such pictures is on the shelves.

An all-believing heroine who, under pretext of impersonating an adventuress, incidentally compromises herself with the man she is supposed to meet, but who has been too pre-occupied to make her acquaintance. She goes off on a yachting trip with him. Believing her to be the woman whom he can stall in her purpose of attaching his brother, he finally learns the truth.

It is curious to observe Miss Kennedy's idea in continuity in flashing on the screen the marriage license that the couple have procured so square the idea there may have been an illicit relationship. Technique of this kind has been passe for years.

The cast includes Jerome Patrick, Nell Craig, Ann Hastings, Lucien Littlefield, Edwin Stevens, John MacKinnon.

As a production the picture is expensive, rich in its interiors and settings. The photography is very good. Step.

THE GOOD BAD WIFE.

Vera McCord's production (independently released) of "The Good Bad Wife," has more bad (if one may use that expression) than good in it. It has been film-adapted from a novel entitled "The Wild Fawn," by Mary I. Taylor. The singular fact is that the subject is too much for Miss McCord's talent as a directress, and much beyond

the starring efforts of Dorothy Green or the featured Sidney Mason.

It is doubtful if the book could have made good film material. Its application for a picture, it seems, needs the combined talents of a cast of truly big artists and a director worth his weight in gold. The task that would confront such a director under the pre-supposed circumstances would be to take the darling of the Parisian theatrical world, plant her in a Southern community, with all its combined elements of what it considers faith, religion, ethics, et al., and out of a clear sky, this Parisian lady shocks the community, causes the younger brother of her husband to shoot an alleged parasite whom she had divorced before her marriage. This is about the meat of the story. Miss Green must dance in a man-

ner nothing short of expert. This Miss Green fails to do, and the contention she is the darling of Paris and in her "coup de theatre," is enabled to stimulate the interest of the American misrepresents from its start. On the face there is nothing in the action to show why this American should be entranced. These are but a few out of numerous incidents in the picture that cannot hold true, or if true, seem beyond reason as they are enacted.

The picture has been badly assembled. Its scenes are wobbly and, to add to the general demerit, the title work is permeated by matter which one can hardly forgive in these days of progressive picture making. The reference to "never crossing the threshold of this home," has about exhausted its usefulness in both the picture theatre

and the legitimate. If the picture had been staged in the manner of the first opening scene showing the environment which surrounds Miss McCord's heroine actress, there would be something in a unit to commend. The continuity of Paul Price is poor, the photography of Abe Fried is inept.

It is not at all doubtful if this so-called "all-star" cast, including the featured members referred to, is highly exaggerated. They include Moe Lee, Leslie Stowe, Mathilde Brundage, Albert Hackett, Beatrice Jordan, Pauline Denkens, Wesley Jenkins, T. Thornton Barton, Brville Alderson and Bessie Stillson. The comedy work of the colored team has some good points, and what looks like an insignificant bit by Moe Lee, a Chinese girl, is effective. Step.

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He may be a naughty old snake, but he always starts something that's full of pep and fun!

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FRENCH FILM NOTES.

Paris, Jan. 2.

For the week ended Dec. 18 there were presented at the Paris trade shows (which supplies the whole of France and its colonies) 33,567 metres of films, of which 7,505 were French, 20,245 American, and 5,814 metres from other countries. Of the American films 630 metres were documentary, 5,478 metres comic and 14,137 metres drama and comedy.

Albert Dieudonne, author of the scenario of "L'Idole Brisee," produced by the new firm which Lina Cavalieri and Muratore control in France, writes to the local press complaining M. Muratore made changes without his consent in the production of the film. The names of the roles and the final of the story have been altered, to which the author now objects, and the controversy is to be submitted by him to the Society of Authors.

"Les Industries de la Mer" (Industry at sea) is to be the title of a film executed by E. J. V. Lucet, who has just returned with his cameraman after having taken views of steam fishing boats at work on the ocean.

Charles Delac and Vandal have resigned their connect with the Compagnie Generale de Cinema, which controls the Agence Generale Cinema, the Film d'Art and the Salle Marivaux in Paris. They are reported to be organizing another corporation.

The stars of the Phoebe company in 1921 will include J. e. Hammam, who is to play in three original works for the screen, "L'Homme sans Ame" (the man without a soul), "La Force Obscure" and "Le Chevalier d'Adventures" to be produced by Marcel Robert Pognu. Mile. Paule Prielle will be partner of Hammam.

It may be remembered the syndicate of exhibitors had decided to encourage picture halls joining with tradespeople in the day set apart for subscribing their profits on a certain date to the recent new loan floated in France. From official sources the result has not been satisfactory. 120,000 frs. only having been contributed by 5 per cent of the exhibitors. It is planned the picture industry pays more taxes than any other industry, the war tax and poor rates alone reaching 25 per cent of the total receipts, and the exhibitors consequently have not the means at present of investing in State. This question of taxation is discussed at each meeting of the syndicate, and a resolution was proposed last week, recommending exhibitors to follow the example, of Marseilles and close their establishments if the new municipal tax is imposed. M. Benoit Levy, in a neat speech preceding the press show of "Broken Blossoms" at the Salle Marivaux last Thursday, when several legislators were in the audience, referred to this situation. A letter has been addressed to the Minister of Finances, by the Syndicat Francais des Directeurs de Cinematographes, appealing for relief, the maximum charge to the public now having been reached. It is urged a uniform tax of 10 per cent, applied to the theatres, be also applicable to picture halls, and the proposed municipal tax in Paris be adjourned.

"Shackleton's Expedition to the South Pole" is to be again given as the feature at Cirque d'Hiver, replacing "Les Mysteres du Ciel." A new firm, L'Essor, has been founded. M. Donatien, who will execute during the year three films, "L'Auberge," "Un Mystere" and "Conte Triste."

"La Ferme du Choquard," scenario by Jean Kemm, is being personally produced by that actor for the S. C. A. G. L. with Mary Marquet. Genevieve Felix and Mr. Varenne. Mile. Felix is also to appear in "Miss Revel" and in "Micheline," with Jean Worms and Genevieve Vix.

"L'Epiingle Rouge," by Pierre Benaim, will be filmed by M. Violet (who executed "Li-Hang le Cruel" for Lucifer society).

"Cinderella" is the title of a reel to be produced by the Lys Rouge concern under the direction of Maurice de Marsan.

The Eclipse Co., 94 Rue Saint Lazare, Paris, presented to the press last week "La Double Epouvante," by Maurice de Marsan, produced by C. Maudru. The general opinion of the production is highly satisfactory with good photographic work.

VIC. KREMER EXONERATED.

Victor Kremer, the film man, was exonerated by the Grand Jury last Friday of the charge of conversion. In dismissing the complaint against Mr. Kremer the Grand Jury made the comment that there could have been no intent to commit a crime, nor was there any evidence of such intent, as Mr. Kremer owned all of the stock in Victor Kremer Film Pictures, Inc.

COAST FILM NOTES.

Los Angeles, Jan. 19.

Charles A. Bird, former general manager for the Shuberts and later in a like capacity for Comstock & Gost, is firmly of the mind he is going to remain on the Pacific coast the rest of his life. He is the studio manager for William Fox and in appearance is about ten years younger than when leaving New York last November. At that time Mr. Bird had to be carried from the train on his arrival here. Today he is about the liveliest man on the Fox lot.

Out at Culver City in the Goldwyn plant there are five productions under way. They are "Boys Will Be Boys," with Will Rogers as the star and Clarence Badger directing; "A Tale of Two Worlds," with Frank Lloyd directing; "Snow Blind," with Reginald Barker; "Don't Neglect Your Wife," Wallace Worsley, and "Dangerous Curve Ahead," E. Mason Hopper.

Thompson Buchanan, Louis Sherwin, Gerald T. Duffy, J. E. Nash and Elmer L. Rice are no longer connected with the Goldwyn editorial staff, their passing being in keeping with a general retrenchment policy at the studio. Of the stock players Naomi Childers, Alec Francis, Raymond Hatton and Buddy Mesenger are also on the "at liberty" list.

Marc Larkin arrived last week from New York to take over the

Joint publicity of Mary Pickford and Douglas Fairbanks.

Edward Rosenbaum, Jr., is handling the managerial end of "A Connecticut Yankee at King Arthur's Court," a Fox production, at Miller's.

GOLDWYN-CHAPLIN RUMORS.

Los Angeles, Jan. 19.

Charles Chaplin and Samuel Goldwyn were dining together at the Hotel Alexandria, cause for rumors circulating that Goldwyn was negotiating a contract with Chaplin.

In reply to a query for the verification or denial of the rumor, both said they had nothing to say.

Chaplin returned to Los Angeles Tuesday and immediately took possession of the Hollywood studios to start work this week on the first of the final three 2-reelers for First National. Following the completion, the film comedian is under contract to the United Artists.

OLGA SARANOFF WANTED.

Olga Saranoff, believed to be engaged in picture work, is being sought by her mother. The mother known professionally as Trannie Morton, is seriously ill in the County Hospital at Denver and wishes to hear from her daughter.

HIMMEL ROW UP AGAIN.

Viviani Says He Refused to Associate with \$100,000,000 Project

Paris, Jan. 9.

The controversy concerning the Franco-American Cinematograph Corporation, with the declared capital of \$100,000,000, continues in the press.

L'Intransigeant publishes an interview with M. Viviani in which the great politician said:—"I have never accepted the position of legal adviser to the Himmel company. In March, 1920, he proposed such a post to me with a yearly remuneration of 50,000 francs, but the company not seeming to have sufficient guarantee, I wrote a registered letter to Mr. Himmel advising him I declined. He took no notice of my refusal and used of my name in New York. The next time I saw him I emphatically repeated my refusal and was obliged to have him shown out."

On the other hand, L'Oeuvre, a Parisian daily, says:—"The F.-A. C. C. is not an imaginary company; Mr. Himmel really is its representative. He left for France with a

INCORPORATIONS

Washington - Jefferson Theatre Corp.; capital, \$300,000; directors, C. H. Elder, Pittsburgh; W. P. Clark, Washington Pa.; James Delas, Greensburg, Pa.

Clarion Amuse. Co.; capital, \$200,000; directors, T. L. Crotteau, M. A. Bruce, S. E. Dill, Wilmington.

Empire Film Laboratories, Manhattan, capital, \$30,000; directors, J. P. H. Dewindt, Jr., G. A. Kranske, Jr., L. L. Alterman, 228 West 19th st.

Coletta Ryan (Ryan and Orlob), single turn.

The Silent Players, pictures; capital, \$500; directors, Daisy H. Andrews, 350 W. 55th St., Percy Jackson, 43 Cedar St., New York City; W. S. Andrews, Kingston, N. Y.

Brewster Patents Corporation, pictures; capital, \$1,000; directors, D. MacDonald, 15 William St., Sturges S. Dunham, H. Fra. k Wiesand, 55 Liberty St., New York City.

Jericho Films, capital \$10,000; directors, Owen J. Kane, George A. Sarles, A. De Voe, Rochester, N. Y.

Looking for Big Pictures?

IN the next six months Famous Players - Lasky will release FORTY-NINE of them. Big in star, author, and director material, *big in box-office value*. The Paramount Pictures released in the six months now ending justified everything that was said in advance about them. Never before were so many out of the ordinary money-makers released in such a space of time by any company. And if you look at the listings for the next six months you'll see that the big ones you've already had were only an appetizer. Here's a start:

March

George Melford's production, "THE FAITH HEALER"
Hugh Ford's British production, "THE CALL OF YOUTH"
Thomas Meighan in "THE EASY ROAD"
Cosmopolitan production, "STRAIGHT IS THE WAY"
William S. Hart in "O'MALLEY OF THE MOUNTED," Hart production.
Robert Z. Leonard's production, "THE GILDED LILY," with Mae Murray.
Dorothy Dalton in "THE TEASER"
Thomas H. Ince-Vance Special, "BEAU REVEL," with Florence Vidor.

April

William DeMille's production of Sir J. M. Barrie's "WHAT EVERY WOMAN KNOWS."
Roscoe ("Fatty") Arbuckle in "THE DOLLAR A YEAR MAN"
Cosmopolitan production, "BURIED TREASURE," with Marion Davis.
Sir J. M. Barrie's "SENTIMENTAL TOMMY," a John S. Robertson production.
William D. Taylor's production, "THE WITCHING HOUR," with Elliott Dexter.
Douglas MacLean in "THE HOME STRETCH," Thos. H. Ince production.
Wallace Reid in "THE LOVE SPECIAL," with Agnes Ayres.
Hugh Ford's British production, "THE GREAT DAY," with Arthur Bourchier.

May

Thomas Meighan in "THE CITY OF SILENT MEN"
Cosmopolitan production, "PROXIES"
George Melford's production of a Sir Gilbert Parker story of the Northwest, with an all-star cast.
William S. Hart in "THE WHISTLE," Hart production.
Sidney Chaplin in "KING QUEEN JOKER," Chaplin production.
Dorothy Gish in "OH JOI!"
Lois Weber's production, "WHAT'S WORTH WHILE"
Gloria Swanson in "THE GREAT MOMENT," by Elinor Glyn.
Elsie Ferguson in "SACRED AND PROFANE LOVE," William D. Taylor's production of Arnold Bennett's play.

Paramount Pictures



FAMOUS PLAYERS-LASKY CORPORATION



NEWS OF FILM WORLD

Ruth Ann Baldwin, Metro's West Coast, is leaving the pictures to manage a ranch she purchased at Palm Springs, Cal.

Aubrey H. Kennedy has sued Seaside Hayakawa for \$250,000, alleging breach of contract, Kennedy declaring the Jap star declined to play a Cuban role when anti-Japanese agitation in California became serious.

The S. P. C. A. has announced it will introduce bills in the N. Y. Legislature prohibiting manufacture and exhibition of films in which cruelty to animals is shown.

Metro has obtained the screen rights to Edwin Milton Royle's "Peace and Quiet." Bert Lytell is making scenes for it on the Mexican border.

The showing of pictures taken at Mattice, Can., when the lost naval balloonists arrived there is held up as one of the most rapid news event enterprises of recent times. They were displayed at the Rialto.

Nan Christy, Broadway Productions, was married Jan. 15 at Greenwich, Conn., to Ted Thiele, musical director.

George Clark, rated as a leading director in England, whose productions have been released through the Stoll Film Corp., is coming to America to produce. He is best known for his "Squandered Lives." Temporary headquarters for Mr. Clark will be with the Eve Unsell Photoplay Staff, Inc.

Lewis Allen Browne, author of "The Land of Opportunity," classed as one of the 40 best pictures in 1920 by the National Board of Review, is assisting with the final work on his "The Highest Law," the Ralph Ince special which will be released through Selznick early in February.

Winifred Westover has been engaged to play opposite Conway Tearle in Selznick's "Bucking the Tiger," under direction of Henry Kolker, and Matt Moore has been selected to play opposite Martha Mansfield, another Selznick star.

Mrs. Marion Frances Lee has been appointed assistant to Ralph Block, editor of the Goldwyn scenario and research department.

The musical score for "The Black Panther's Cub," the first Ziegfeld Cinema Corporation film, is to be arranged under direction of Carl Ziegfeld, president of Ziegfeld Musical College, Chicago. He made a special trip to New York to advise his brother, William K., on the music.

"Without Limit" will be the title of the next S-L Production, made by George D. Baker. It has just been finished at the N. Y. Metro studio.

A. S. Aronson, who was one of the organizers of the Regal Film Co. of Canada, has been elected a vice-president and general sales manager of the Goldwyn corporation.

C. M. Ackerman, director of the Premiere Studios, 727 Seventh avenue, "an international institution for stage and screen," is under arrest charged with accepting \$75 from students for a course in motion picture acting and failing to make good. His entire proposition is under investigation. Mrs. G. Collins, an ex-pupil, wrote that "young, innocent girls were mistreated" at the studio and that they "got everything" but instruction in acting.

Statistics from Berlin show that attendance at picture houses now is "27 to 1 in favor of the spoken drama." There are 264 picture houses in Berlin with total seating capacity for 117,000, and 34 legitimate houses with 44,000 capacity.

Four boys arrested at Syracuse Jan. 15 for trying to wreck a New York Central train told the police they were trying to stage a real train wreck after seeing bogus ones in the films.

Ralph H. Brigham, organist at the Strand, New York, since it opened seven years ago, will leave the house next week, having accepted the post of organist in the new State, Minneapolis. The latter house is dated to open Feb. 10. It is one of the Finkelstein & Ruben string, and is a twin to their million dollar picture house in St. Paul. Mr. Brigham is the first to play the organ in a high class picture theatre. He was twice soloist for Sousa when the latter gave concerts at the Hippodrome.

An elderly woman, stricken while watching a picture in a Boston theatre, died in the rest room a few minutes later.

A member of the City Federation of Women's Clubs, New York, has

proposed an amendment to the State law prohibiting any but religious films to be shown on Sunday, the proceed. to go to charity.

A man and a girl lost their lives and 11 other persons were burned in a fire caused by a film explosion at the Bayonne studio used by Universal and the Cello Film Co., Tuesday. About 40 others escaped.

Fire in the American Film Co. (Flying A) plant at Chicago, Jan. 1 forced 300 girls to flee down fire escapes to safety.

Jamaica, L. I., has a new theatre. It was due to open last night (Jan. 20), with pictures. The house, known as the Merrick, seats 2,300. Joe O'Neill is manager.

There has been a merger in

Petersburg, a., of the Century, Palace, Columbia and Garden, by the United Amusement Co., Inc. The officers of the corporation are Walter Sachs, president; Chas. D. Moss, vice-president and general manager; W. J. Rahity, secretary and treasurer.

George Wilkerson, of Akron, Ohio, is to build a house seating 3,000 at Niles, Ohio. Pop vaudeville will be the policy.

Hunt Stromberg, general publicity representative for Thomas H. Ince, arrived in New York from the coast Monday to start a campaign of exploitation for "Lying Lips," which is described as one of the big pictures of the year.

Writing from London to Sunrize Pictures Corp., which is releasing "The Price of Silence," Peggy Hyland says:—"Heretofore I had been given wishy-washy stories that meant nothing in their portrayal.

But in this instance Mrs. Evans, the authoress, has furnished me with a role of strength, and accordingly I had an incentive that made me enthusiastic from the very start."

Wilmer & Vincent have taken over the Capitol, Reading, Pa., and will increase the seating capacity from 2,000 to 2,500, reopening with pictures. The Capitol was formerly the old Grand, and has played almost every type of theatricals. The Stanley Co. of Philadelphia is interested in the Capitol deal.

Al Kaufman, who came east with his mammoth Allan Holubar production, left Saturday for Los Angeles to begin work on another big feature.

The Italia Film Corporation has begun work on its first feature, using the working title, "Jealousy." The cast includes Diullo Marrazzi, for some years a Cines Co. star; Maud Hall, Baroness Blastram.

Frank Otto, Ralph Bounie and McKee Lawhun, Ralph Baccellieri, former Cines director, will direct the new picture, the scenario of which is by Adeline Leitzbach.

Business men of Mingo, Ohio, will build a picture house.

The Royal, pictures, at Princeton, W. Va., has been leased by E. G. Hazelwood, who will continue the policy.

Silas F. Seadler, of the publicity department of Arthur S. Kane Pictures Corp., and his bride, formerly Miss Dora A. Gelbin, have returned from their honeymoon trip to Lake Mohogan, N. Y., Lakewood, N. J., and Atlantic City.

The F. I. L. M. Club installed officers Jan. 4. I. E. Chadwick is president; S. Eckman, Jr., vice-president; L. Rosenbluth, treasurer, and A. Abeles, sergeant-at-arms.

LEGAL NOTICE

No. 131

NEW YORK, December 14 — 1920

(228

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49

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MOST STUDIOS AT STANDSTILL, COAST ACTORS "FREE LANCING"

**Fox and Universal Only Companies Really Active—
Banks Refuse Money—Players Hope for Re-
vival Late in February.**

Los Angeles, Jan. 19.

"I'm free lancing."

That is the answer to the question of the moment in this location: "What are you doing?"

There is no one doing anything worth while. All of the big studios seem to be getting along by doing as little work as possible. In some cases just enough to keep the contract stars and directors working.

Two plants are surprisingly holding their activities in the producing line. They are the Universal and the Fox. In both of these celluloid centers work seems to be going on just as though there was no dearth of money in the picture industry.

There is a shortage of money, however, and none of the banks in this section is willing to finance any picture proposition. The interest rate on money is at seven per cent at present in the banking houses, but there is not a penny available for anything in films.

May Resume Next Month.

All of the studios are trying to make a great show of activity to give out an impression, but to those on the inside there is no question but things are generally pretty bad. There seems to be a glimmer of hope for the future, and that is that stories are being sought after again, with a lack of good material most noticeable. The buying of stories means that activity is to be resumed sometime in the future, with the latter part of February named as the time at present.

In Hollywood every one is watching and waiting for the time for things to start moving again, and a great many of the smaller players are seriously considering going East to try their luck in New York. That is, those that have been far-seeing enough not to burn up all their dough in gasoline and bungalows.

The living conditions in the picture colony in Hollywood are expensive, for which the film folk themselves are responsible. They have stepped in and bid against one another until today rentals are sky-high with the real estate men asking anywhere from \$150 up for anything that is at all habitable.

Actors Wait Around.

Those that haven't the necessary with which to travel East are just going to sit and think until the day arrives for the fresh money to come and send them back to the lot to work again. Meantime, they are without any visible means of support, and as they are not any too welcome in the city itself or in any other line of endeavor, there seems to be nothing else for them to do.

Out at the Fox plant the biggest work carried on is the filming of "The Queen of Sheba," for which there are gigantic sets. At the Universal the Eric Stroeheim picture is the one occupying all interest. Stroeheim is making this picture at a cost plus basis for the U. and gossip has it that he has touched the \$500,000 mark in cost at this time. This is evidently the reason for Carl Laemmle's trip out here. The hope is that he wants to see what is becoming of his money.

Samuel Goldwyn is here and the studios are prating about greater activity on their lot because of his appearance with the time-worn phrase of "Faster but better" worked to death. This is not alone true at Goldwyn, but at the majority of the studios. That "Faster but better" slogan is being used generally wherever there is a layoff at this time.

Mary and Doug Rumor.

The arrival here last week of Dennis P. O'Brien, personal attorney for Douglas Fairbanks and Mary Pickford, along with Hiram Abrams, led to a revival of the talk that the Fairbanks studio was to close indefinitely and that the two stars would go abroad to make at least one picture in England. They are reported to have an offer of \$500,000 cash for a single production and may accept it.

The Famous Players-Lasky plant

is almost at a standstill with only the contracted stars and directors who must be kept working continuing on the job.

Other than that there are a few free lance shooters who are on the ground making pictures on spec, but they are so few and far between they do not count.

Los Angeles is far from being a haven for the picture folk, whether they be author, actor or director, and it is pretty generally conceded it is a good place to keep away from, if one is contemplating coming here on speculation and in the hope of landing a job.

FRENCH AUTHORS FIGHT PARIS FILM DESPOTISM

**Government Stops Pictures
After Censors Give O. K.**

Paris, Jan. 9.

At the annual meeting of the French Society of Film Authors a motion was unanimously voted protesting at the action of the local authorities who have lately forbidden two reels after release to the public, and fully provided with the visa of the board of film censors, as reported last week. A special meeting is to be convened to consider means of protecting authors and producers against a repetition of such practice on the part of the government.

It is pointed out that official authorization of the censor, which costs a fee to obtain, is no protection under present conditions. "When 'Il-Fang le Cruel,' released by Aubert, was recently prohibited at a few minutes' notice, some of the exhibitors were unable to secure a new reel in time and consequently were obliged to curtail the program, to the discontent of the audience, or close the hall. Cuts have since been made and the film, as also 'L'Homme du Large,' issued by Gaumont, is now restored to the exhibitors. The Association Professionnelle de la Presse Cinematographique has likewise filed a protest at the action of the Department of the Interior and has promised support to the trade in "obtaining the suppression of film control as at present applied."

BRAZIL FILM MARKET IS OFF 80 PER CENT.

**American Product Suffers by
High Money Rates.**

Exhibition of American made films in Brazil is off 80 per cent. in comparison to what it was, according to Max Gluckman, a recent arrival, who is the controller of a chain of 42 theatres in Chile, Argentine and Uruguay.

Mr. Gluckman asserts the exchange rate is too high for exhibitors in Brazil to be able to pay the price American producers ask. In this part of South America the German made picture is making bigger inroads than anywhere else in that country. For the reason, he believes, that they are able to pay the German producers and still make a profit themselves.

The export of American films into South America has dropped in the last three and four months 40 per cent., because of the money situation, whereas American made pictures in South America before amounted to fully 90 per cent. in comparison to other countries. Germany in former times contributed between 10 and 12 per cent. to the picture market, while France's contribution was about 1 per cent. Italy then was not in the running.

At the present time German made pictures in South America have increased to 50 per cent.

"ANNE BOLEYN" RATED IN CLASS OF "PASSION"

**Second Big Ufa Production
Will Bring Rival of Negri.**

King Henry VIII.....Emil Jannings
Queen Katherine.....Hedwig Pauli
Princess Marie.....Hilma Mueller
Duke of Norfolk.....Ludwig Hartan
Anne Boleyn.....Henny Porten
Sir Henry Norris.....Paul Hartmann
Lady Joan Seymour.....And Egede Nissen
Marc Smeton.....Ferdinand von Alten
The Jester.....Paul Rinckfeld

Berlin, Dec. 21.

Since the showing of Pola Negri in "Passion" at the Capitol, New York, the premiere of a new Ufa super-special must be of interest to the United States film industry. "Anne Boleyn" is up to every cent it cost (cost being upwards of 10,000,000 marks). The Ufa counts on the sale of this film in other countries for an adequate return on its investment, as the German market is insufficient. "Anne Boleyn" has the universal appeal.

A very free treatment of history, but the important things are action, color, consistency and sympathy—all achieved.

The film begins with Anne's journey from England to France and her innocent love affairs with Sir Norris; shifts to the court, showing Henry VIII's brutal but amusing character and that he is tired of Queen Katherine, his first wife, partly because she has given him no heir.

Then Henry's first meeting with Anne and his attempt to seduce her; she refuses, but Norris believes her guilty, and will have no more to do with her.

So to prove her innocence she accepts Henry's offer of marriage; he, against the order of the Pope, divorces Katherine, and at the same time founds the Church of England.

Then comes Anne's marriage and the unhappy bridal night. Henry retains his love for her only until her child is born, and that being a girl he begins his philanderings anew, now with Lady Seymour, who is to be his third matrimonial venture. Anne tries to win him back, but unsuccessfully, and Henry, hearing a false rumor that she has been untrue to him with Norris, has her tried and with evidence based on torture-wrung confessions, condemned to death, he himself signing the warrant. And so the block and the end of the film.

The action is developed with good crescendo and the captions are few and simple. Which simplicity is a welcome relief from the bunk philosophy, bunk psychology, bunk poetry, bunk economics, and, worst of all, bunk moralizing, which have become prevalent of late.

With all due respect to their other excellent qualities, De Mille and D. W. G. might do well to consider these captions carefully. When one reviews the downgrade from the splendid pantomime of "The Birth of a Nation" through the half-baked sophomoric philosophizing of "Intolerance" to the underdone moralizing of "Way Down East," there's stuff for thought.

Henny Porten, who has here a bigger following than Negri, is very good to look upon, somewhat in the Dorothy Dalton manner, and her Anne is a consistent performance, combining charm, power and a sympathetic appeal. She should do well in America. Emil Jannings' Henry VIII has a comic quality blended with the sinister. Paul Hartmann is an excellent juvenile lead of the Wallace Reid type. Ludwig Lartau and Ferdinand von Alten can be singled out of a generally adequate ensemble. Ernst Lubitsch is an intelligent, competent director. He gives the scenario comparatively little hokum interlarded. He handles his crowds well.

The whole production has a solid quality; the scenery and costumes recreate the reality of old England. The fete at the castle is quite a tremendous affair; huge floats sail by; nymphs in scant costumes flit through limitless gardens. Good stuff, yes; but no great display of imagination is involved.

And when will the Germans wake up to the fact that lighting need not come from all sides at the same time and that occasionally a blurred photographic effect is better than the clarity of an amateur snapshot? More imaginative scenery is already a reality, as witness Wegner's "Golem," and lighting will be modernized when the directors have the good sense to listen to their own scene designers (brilliant lighting effects are commonplace in the legitimate).

The big things in this film are a consistent well-handled scenario, the acting of Henny Porten, the stupendous quality of the sets (notably the marriage of Henry and Anne in the Cathedral and the fete) and the direction of the crowds. The fact of an unhappy ending in a historical film of this sort should not do it harm. It should do well for at least two weeks at one of the big Broadway houses.

EQUITY MAY ABSORB COAST FILM ACTORS' ASSOCIATION

**Report of Strike Plan Denied, but Demand Will Be
Made for 48-Hour Week in All Picture Studios.
No Big Stars at Meeting.**

Los Angeles, Jan. 19.

The Los Angeles Actors' Association is about to be absorbed by the Actors' Equity Association. The expressions of those present at the meeting in the rooms of the association last Thursday night, addressed by Fraser Hall, Equity Organizer, indicated the affiliation would be successfully consummated in the near future.

All talk of a strike immediately after the combination with the Equity, was derided by the members. There would seem no reason for a strike at this time when so many are unemployed.

Hall, in his speech, gave an explanation of the meeting of "Equity shop" and stated that it would mean that no Equity members would work with those who were not members of the association but that the books would remain open to all of those having the necessary qualifications who wished to join. None of the stars were present at the meeting,

those attending being principally players of the supporting casts.

One of the points most strongly attacked was that certain studios were in the habit of working the players overtime without extra pay. In the event that the Equity takes in the Los Angeles actors an immediate move will be made to have the studios enter into an agreement whereby 48 hours shall constitute a week's work whether they are worked consecutively or otherwise.

Just what action the studio heads will take in the event of this demand being placed before them is a question.

The Actors' Association was formed to combat the agents here who were charging 10 per cent. The dues are \$10 a year and a five per cent. commission for engagements. A short time ago the organization got into some slight financial difficulty and the commission rate was raised to seven. The understanding was that when the conditions bettered, the five per cent. rate will again be in force. At present there is a membership of about 860.

CLOTHES IN PICTURES.

Shirley Mason in "Flames of Youth" plays a French peasant flower girl. Her quaint peasant aprons, with the wooden shoes and white starched cap, seemed quite captivating! She wore no stockings. She makes no changes, except perhaps from a plain to a plaid apron, which over the very short peasant dress is most becoming.

Betty Schade as the society lady from Paris wore several smart costumes. Her first suit, a box coat with three wide folds or tucks at the bottom, was interesting in a tailored way. Another tailored suit of black had a velvet cat collar.

"One Shocking Night," as the title might promise, has a number of boudoir scenes. Alta Allen wore a pajama suit of white satin ruffled trousers, a long bolero of silk lace, and a boudoir cap of many rows of shirred Val lace. The novelty of the cap was a broad ribbon bow with long streamers hanging almost to the ankles. Lillian Hall wore a sort of Empire robe de nuit, with full shirred length from a French embroidered yoke.

Ellen Cassidy, who played the leading role as feminine support to Eugene O'Brien in "Broadway and Home," wore some fashionable clothes of the type a woman living in a Riverside Drive apartment with a French maid to dress her would adopt. The first was a dinner gown of black lace and jet design. The back was high in panel effect, and the front decollete of formal cut. Another evening gown was of white tulle, with a wired hip effect with ostrich plumes fluttering about. An outing suit was attractive with a white wool skirt with black stripes in broad plaid effect.

Eleanor Fair played a simple home girl and wore home-town clothes, which in no wise hid her dark beauty. Miss Cassidy is a particularly fluffy blonde.

Constance Binney in "Something Different" wore the clothes of a debutante in New York society. On a visit to South America she adopts some Spanish ideas. Her New York wardrobe was composed of a group of very short-skirted frocks, all made on ingenue lines, and almost everyone in the one-piece effect, with some fluting or drape flaring out down the side seams.

Lucy Fox as "Rosa Vargas," a South American lady, was most picturesque, wearing usually lace mantillas, sometimes of white and again of black lace, but always she was vivid and coquettish.

If there are any young women who believe in living a "free" life, with no hindrance of a fiance, or even a chaperon, take a peek at the picture, "Are All Men Alike?" and see what happens to that fair-haired and blue-eyed May Allison, who decides on the free system.

Her background is Greenwich Village, with its "Pirate's Den" and "White Poodle." Her decision very nearly costs her a small fortune in law suits, such as alienation of affections, marring the beauty (?) of a famous painter, etc. But her sweetie, whom she has spurned for "freedom," comes to her rescue. But not before she has agreed to become his wife, deciding that is far better than all the Greenwich Villages together.

Miss Allison looked a picture in a summer frock of fine lawn. The bodice and deep hem were of embroidery, while the top of the skirt was made up of tiny tucks. Her large straw flop hat with the wreath of roses was very becoming.

In one scene Miss Allison displayed a new style in aprons, made of a light shade of linen with a worked design on the edge of flower pots, in reality pockets.

Dorothy Dickson wears some chic clothes in "Paying the Piper." A riding habit of English tweed with a saucy felt hat with an Alpine feather, a bathing suit of black taffeta with white rubberette flowers appliqued, an evening wrap of glistening silver cloth with a full feather boa collar, and several smart tailcoats. One dark cloth dress was trimmed with upright stitching of embroidery, finished in a "V" neck with fine silk lace in delicate turn-over, and the very short sleeves finished with a full of the same lace.

After days of hardship, the spoiled little heiress is reduced to doing her own housework, and to mop the bathroom floor she wears a negligee, all lace, and fluffy marabou, so expensive looking that the sale of it might have paid a maid's salary for quite a while.

Alma Tell shares honors in the production, but is not afforded opportunity for dressing in her character of a poor girl who makes her way on the stage.

F. P. REISSUES OPPOSED BY MICH. EXHIBITOR

He Sees Where Cheap Houses
Can Start Competition

Detroit, Jan. 19.
A Michigan exhibitor who has been using Paramount service exclusively first-run in his town for seven years, is vigorously opposed to the play of Famous Players reissues of its old subjects, particularly if they be called Paramount pictures.

"I have been featuring Paramount in my house, on my screen, in my advertising, in my program for seven years, trying in every way to capitalize on the fact that I control Paramount pictures for my town," he said.

"My competitor has never had them because I have used everything Paramount has put out. What will happen if Famous Players allow these old subjects to be reissued? It will simply mean my competitor can advertise he has Paramount. He can sell these Paramount pictures at low admission prices and make capital out of the fact that he also has Paramount pictures and make a lot of trouble. "We do not need any reissues today; there are too many good new pictures on the market, and I think it would be absolutely wrong for Paramount to permit the reissuing of the old subjects.

"All producers should keep away from reissues. The theatre books them because they are cheap; they may get some money but many people are sore because they find they have already seen the picture although they had forgotten the title and they come out of the theatre mad."

BRINGING "4 HORSEMEN."

Rex Ingram and June Mathis
Leave Coast with Print.

Los Angeles, Jan. 19.
Rex Ingram and June Mathis of the Metro forces left here late last week for New York, taking with them the first completed print of "The Four Horsemen." This is the picture which cost the Metro a pretty penny in the making, but those who have had a glimpse of the completed product here are unanimous in their praise of the picture.

Before leaving Miss Mathis and Bayard Veiller are said to have clashed and the Metro writer will undoubtedly try to have an understanding with the heads in New York regarding her differences with the former playwright who is now located on the Metro lot here.

TEACH SAFETY BY FILM.

Paris, Jan. 9.
It was stated at the last meeting of the Municipal Council the local police have had a special film prepared to teach the man in the street how to cross the road without accident. So many accidents have been recorded recently that the press is demanding protection. Consequently a story, "Le Bon et le mauvais pignon" ("The Right and the Wrong Pedestrian") is to be issued for the authorities and exhibited in movies to explain the proper method of dealing with the traffic.

A father promises his daughter's hand to the man who can steer through the busiest parts of Paris without any accidents. There are two suitors, who compete for the prize, one carefully following the indications of the authorities, walking normally but not rushing. The other pays no attention to recommendations, and soon meets with an accident, due to deliberate carelessness.

"THE KID" AT \$2.

The First National people are reported placing Charlie Chaplin's new picture, "The Kid," into a Broadway house for a run at \$2 top before releasing it at the Strand, New York, on the date scheduled for some time next month.

The Strand people are interested in the New York First National franchise. It is likely they won't object.

Anita Stewart's Schedule.

Anita Stewart has completed her next feature, which will carry the title "Sowing the Wind." Immediately after she will embark upon another film that is to be known as "The Tornado."

Edwin Carew directed Miss Stewart in both films.

FAMOUS PLAYERS CONTROLS 300 THEATRES IN U. S. AND CANADA

Company's Lineup Assembled in Type for First Time—By Outright Ownership or Subsidiary Concerns 40 Houses in New England—Strong Representation in South—Twenty-two Properties Held in St. Louis Alone.

From a theatrical and realty standpoint Famous Players operates and controls about 300 theatres throughout the United States and Canada, according to reports below.

Boston, Jan. 19.

Famous Players' strength here and through New England in alliance with Black would indicate its control or operation of about 40 theatres, a few in this number having been proposed or are in the process of building. As far as can be ascertained now these latter include four theatres, one for Pawtucket, R. I.; one in New Bedford, Mass.; one in Taunton, Mass., and another small suburban town in Rhode Island. In Maine 12 theatres are recorded with Rockland in this total carrying three, the Park, Empire and Arcade.

Dover, N. H., has one, the Strand. In Vermont there are from 8 to 10 theatres scattered throughout the State with Barre having two, including the Bijou and Opera house, and in Rutland they have the Strand and the Grand. In Massachusetts they have the Broadway in Chelsea, Rialto in Lawrence, Merrimack Square in Lowell, the Waldorf in Lynn, and the Quincy in Quincy. In New Haven, Conn., Rialto.

Atlanta, Jan. 19.

The Southern affiliations of Famous represent one of the strongest individual or subsidiary unions. This strength is represented in the control of about 23 houses. With the Birmingham Enterprises, Inc., it operates the Strand, Odeon and Princess, Birmingham; and the Gadsden, Imperial and the Strand. Gadsden. With the North Alabama Enterprises, Inc., six theatres are controlled, while the Montgomery Enterprises, Inc., in Montgomery, controls the Grand, Colonial, Strand and the Plaza. The Southern Enterprises, Inc. (Atlanta division), operates two theatres and in addition the Arkansas Enterprises, Inc., in Little Rock, operate the Gem, Crystal and Hemperer.

Cleveland, Jan. 19.

In association with Marcus Loew, Famous Players, it is said, is interested in the Euclid, Alhambra, Stillman and the Liberty.

Tampa, Fla., Jan. 19.

The Tampa Enterprises, Inc., a subsidiary of Famous Players, controls the Alcazar, the Grand, Gasparilla Princess. In Miami, Fla.,

the Miami Enterprises, Inc., operates the Strand, Empire, Leach; and in St. Petersburg, the Plaza. Four theatres are operated by the Orlando Enterprises, Inc., including the Orlando, Grand, Phillips and Lucerne.

Atlanta, Jan. 19.

Famous Players' interests here are represented in the Lyric, Forsyth, Rialto, Strand, Vaudette. In Augusta, Ga., the Rialto, Imperial, Grand, Strand, New Modjeska and Modjeska. In Savannah, Bijou, and in Knoxville, Bijou. In Griffin, Ga., the Georgia Enterprises, Inc., operates the Crescent. The Palmettos Theatre Co. controls three theatres in association with Famous, in Anderson, S. C. The Jackson (Tenn.) Enterprises, Inc., operates the Lyric and Marlowe.

Memphis, Jan. 19.

The Memphis Enterprises, Inc., in association with Famous Players, controls seven houses here. These include the Strand, Bijou, Lyric, Princess, Savoy and Empire. The Morristown Enterprises, Inc., in Morristown, control the Princess and Strand.

Jacksonville, Jan. 19.

Famous Players is affiliated with the Imperial, Republic, Duval, Savoy, Rialto, Arcade and the Palace.

In Spartanburg, S. C., Famous Players is allied with the Rialto, Strand, Bijou and the Rex, while in Columbia, S. C., the Imperial. In Asheville, N. C., Famous is allied with the Princess, Strand, Majestic, Auditorium and Galax. In Charlotte, N. C., Famous has an interest in the Academy, Imperial and Piedmont.

Dallas, Jan. 19.

In association with the Southern Enterprises, Inc., of Texas, Famous' strength is represented in nine theatres scattered through the principal cities. This representation is increased by its association with the Enterprises Realty Co., which also controls 17 theatres. With the Houston Enterprises, Inc., only one theatre is known of, Liberty, Houston, while the Houston Amusement Co. operates the Princess also, in alliance with Famous. In San Antonio, the San Antonio Amusement Co., affiliated with Famous, operates the Empire, Grand, Royal, Strand and Princess. Another concern Famous is interested in Texas is known as the Old Mills Theatre

Co., with a control of about six theatres throughout Texas.

Denver, Jan. 19.

With the Mountain States Theatres Corporation, Famous is interested in Denver in the operation of the Princess, Rialto and Tabor. With the Moore and Greaves Circuit four houses are controlled, the Lyric and Princess in Cheyenne, the Princess, Colorado Springs and the Queen in Denver.

St. Louis, Jan. 19.

Famous Players' strength here is represented in the Famous Players-Missouri Corporation; one of the biggest theatrical holding groups in this city, with an interest in about 22 houses. These include the Missouri, the largest; Mozart, Novelty, Pershing, Pershing Airdome, Rex Airdome, Juanita Airdome, Grand Florissant, King's Airdome, Lindell, Lafayette, Cherokee, Delmonte, Compton Airdome, Russell Airdome, St. Louis Airdome, Sheandosh Airdome, Moffitt and Arco.

Los Angeles, Jan. 19.

Together with the New York and Pacific Coast Amusement Co., Famous Players control in Los Angeles the Grauman and Rialto theatres. With the Hill Street Fireproof Co. two new houses have been proposed. One is in actual construction. The latter is in Los Angeles, while the other has been proposed for Hollywood.

San Francisco, Jan. 19.

Famous Players in San Francisco is tied up with three separate corporations. With the Coliseum Theatre Co. it operates the Coliseum and Lincoln, while the new Sunset has been proposed. With the Market Street Realty Co. it operates the California and Portola. With the Imperial Theatre Co. it operates the Imperial and Granada.

Toronto, Jan. 19.

Famous Players' representation in theatrical property throughout Canada covers over a score of theatres, with the largest number in Toronto, including the Garden, Palace, Oakwood, Family, Teck, Alhambra, Strand and Regent. In Nanaimo, Dominion; Victoria, Dominion; Vancouver, Dominion and Broadway; Sault St. Marie, Algoma; Oshawa, Regent; Hamilton, Ont.; Savoy; Kingston, Ont.; Strand; Guelph Ont.; Regent; Galt, Ont.; Regent; Port Hope, Royal; Ottawa, Strand.

FINANCING FIRM FOR FILM VENTURES

Charles Baumann Heading
Money Lending Proposition

Charles Baumann, of Kessell & Baumann, is organizing a corporation designed to aid film producers in financing their ventures. The principal idea is to lend money to reputable producers which are in the throes of production and find themselves unable to complete pictures owing to lack of ready cash. The plan goes further and the organization will advance money for exploitation and carrying charges until returns come in on distribution.

Baumann, whose reputation is a substantial one in the industry, has already enlisted the interest of a number of the wealthier picture men who have money to invest and a number have already subscribed to stock in the new corporation. The indications at present are that approximately \$1,000,000 will be invested in the venture.

A few years ago Lewis J. Selznick had a somewhat similar idea in mind, but on a more comprehensive scale. His idea was to take over film productions and handle the distribution—making his proposed concern a clearing house for sales.

LABOR REJECTS FILM.

N. Y. Federation Says "The Contrast" Is Supported by Radicals.

Albany, N. Y., Jan. 19.

Officials of the State Federation of Labor deny that labor generally is backing the Labor Film Service, which is releasing "The Contrast," a film dealing with unionism and collective bargaining. Joseph D. Cannon, field director of the organization, is considered "radical" by the labor officials.

The Central Federated Union of New York, the largest labor organization to endorse the project, is no longer in existence. The Federation reorganized it. Leaders claim that the faction headed by Cannon represents only a small minority of labor and that their projects do not receive the support of the conservative element, which is in the majority.

NEW FRENCH FILM.

Paris, Jan. 19.

The Gaumont company offered a special performance for the press last Saturday afternoon at the Hippodrome of the new issues of the firm. They comprise "Zildor" or Les Metamorphoses, of the humor series, by Louis Feuillade, played by Biscot; "How to Climb Mont Blanc," documentary, and "L'Ami des Montagnes," from the novel of Jean Rameau, adapted by Guy du Fresnay (series Pax), with Andre Nox and Mlle. Madys. The program was well commented by the critics. Gaumont is the only firm now showing novelties at afternoon private shows with "all orchestra of 50, the performance being on the same lines as the regular evening show, with admission by special invitation.

NEW BLANK OPPOSITION.

Omaha, Jan. 19.

World Realty Company, owners of the Sun, Moon and Muse picture theatres, announce a new \$500,000 film palace for Omaha. It will be erected at Fifteenth and Douglas streets, in the heart of the business district and directly across the street from the Rialto, an A. H. Blank house.

Construction will start in the spring. It will be strictly a picture theatre and will be patterned after the Sun, which has no balconies.

STARTING "EXPERIENCE."

Famous Players starts production on a screen version of George V. Hobart's allegorical play "Experience" with the reopening of the F. P. Astoria L. I. studio, Jan. 24. "Experience" will be released as an F. P. "Special." The length will probably be about eight reels.

Richard Barthelmess is to play Youth, played in the stage version by William Elliott.

George Fitzmaurice will direct.

Pauline Fredericks' Marriage Denied

Los Angeles, Jan. 19.

The mother of Pauline Fredericks denies Miss Fredericks is to marry a du Pont. Mrs. Fredericks said her daughter has never met the Wilmington millionaire but would not side step an opportunity.

BIBLE COMMON PROPERTY.

Paris, Jan. 9.

The suit brought by the heirs of the late Luc Oliver Merson, the painter, against the moving picture company for alleged infringement on the artist's picture, "Le Repos en Egypte," depicting the Virgin Mary and family making a halt in the desert, has been settled in favor of the defendant. It was alleged the film entitled "La Nativite" reproduced and counterfeited the picture belonging to the plaintiffs.

The court, however, ruled there was no copy, as the film only incorporated details of a secondary order forming part of the story of the holy family's journey in the desert. The characters concerned in the legend did not pose in the same manner as in the picture, with a consequent different effect, and the story of the voyage in the desert is common property.

REX BEACH'S CONTRACT ENDS.

The contract between Goldwyn and Rex Beach has expired. The author is now negotiating with Goldwyn for a possible renewal and is also considering offers from other film concerns for his stories.

This has no bearing upon Eminent Authors, Inc., a producing unit in which Beach is heavily interested, and which releases through Goldwyn.

ADMISSION CUT AT CAPITAL FOR "PASSION"

Metropolitan Chops From 80
to 40 Cents Opening Day.

Washington, D. C., Jan. 19.

Despite the controversy that seemed to have arisen over the show of "Passion" this week at a picture house, Crandall's Metropolitan, the opening of the film occurred there Sunday, evidently to the disappointment of the management.

During the day the top admission, quoted at 80 cents, was suddenly lopped off to 40 cents, through the light patronage, it seemed.

LOUISE LOVELY MEETS MA.

San Francisco, Jan. 19.

When the liner "Sonoma" docked at San Francisco Jan. 3 Mme. L. Alberti, prominent Sydney, Australia, resident, and Louise Lovely, her daughter, the motion picture actress, met for the first time in seven years.

Miss Lovely waited eagerly at the pier for the arrival of the vessel and when her mother embraced her it was more beautiful than a similar scene on the silver sheet.

NEW CENSOR WAR IMPENDS.

Omaha, Jan. 19.

A film censorship for Nebraska threatens again. A bill is being prepared for introduction into the state legislature now in session. Exhibitors are organizing to make as successful a resistance as they did two years ago, when, through creation of a powerful popular sentiment against it, the proposed censorship bill was snowed under.

The scheme is not merely to censor the screen, but the bill also provides that a state board of C. O. every piece of film advertising copy used. Exhibitors hope this clause will prompt newspapers to raise the proposed bill, which is likely.

HENLEY BACK WITH SELZNICK

Despite a former announcement, in which he was reported to have severed his connection with Selznick, Hobart Henley will return to that organization, beginning on a new picture called "The Rivals," by Mary Mullet.

Tom Sanchez Back on the Lot.

Los Angeles, Jan. 19.

Tom Sanchez is back on the lot again, making two-reel Westerns of what started out to be a series of 15 of them. He was taken ill after the seventh was about half way finished, and the present outlook is that eight will complete the present series.

Friday, January 21, 1921

PICTURES

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FILM INDUSTRY UNITED
IN HOOVER FUND DRIVEWhole Country Working to
Make Jan. 26 a Success.

Red Cross and Liberty Loan drives during the war never brought the picture industry — producers, distributors and exhibitors — together more solidly than Herbert Hoover's appeal for funds with which to save the lives of 3,500,000 children in Central Europe. A \$2,500,000 quota is asked by Mr. Hoover's committee from pictures, and Jan. 26, "Motion Picture Day," will find all picture and many combination houses given over to contributions and selling tickets to the special children's matinees, to be held Jan. 29.

Many exhibitors, at their own expense, are planning big advertising campaigns, and in New York a spectacular stunt is being staged by Mary Schaefer, a 16-year-old girl who has volunteered to live on the "Hoover diet" of rice, dry bread and cocoa until the \$2,500,000 is raised. In Philadelphia, Stanley Mastbaum has donated one day's receipts from all Mastbaum theatres for one day, and other exhibitors are doing the same.

Bert Adler, 1475 Broadway, chairman of the Stars' Appearance Committee, has issued an urgent call for all available stars to aid by appearing in theatres Jan. 26. Harry H. Buxbaum, manager of the F. P. New York Exchange, has been chosen by the F. I. L. M. Club chairman of the booking committee, which will select and distribute free films to houses in Greater New York on "Hoover Day." The producers are donating the films, and the theatre owners their house. Every advertising and publicity man in the business is donating his services working through the Associated Motion Picture Advertisers committee in conjunction with S. L. Rothafel, general chairman of the New York Motion Picture Division of the Hoover committee. Mr. Rothafel will permit fund appeals at every performance in the Capitol theatre the week of Jan. 23.

Territorial Chairmen who are directing the drive in other parts of the country are:

W. Bernstein, Colonial, Albany; Mr. Larsen, Keith's, Boston; Mike Shea, Shea's Hippodrome, Buffalo; Dr. Sam Atkinson, Allied Amusement Association, Chicago; Henry Lustig, Cleveland; E. T. Peter, Dallas; F. F. Schwie, Duluth Amusement Co., Duluth; Fred Dahken, Turner & Dahken, San Francisco; Gora Bros. & Sole Lesser; Glenn Harper, Los Angeles, Cal.; James Clemmer, Clemmer Theatre, Seattle; Ray A. Grombacker, Liberty, Spokane; W. A. Grepper, Union Avenue Theatre, Portland, Ore.; Wm. Swanson, Swanson Motion Picture Co., Salt Lake City, Utah; Thos. Vickroy, Tabor Theatre, Denver; Fred Seegert, Regent, Milwaukee; Jake Wells, Colonial, Richmond, Va.; Frank L. Newman, Newman Theatre, Kansas City; Harry Crandall, Metropolitan, Washington, D. C.; Harry Goldberg, Sun Theatre, Omaha; A. H. Blank, Des Moines Theatre, Des Moines; Eugene V. Richards, Sanger Amusement Co., New Orleans; Jules Mastbaum, Palace, Philadelphia; F. W. Buhler, Stanley Co. of America, Philadelphia; John P. Harris, Grand, Pittsburgh; J. C. Ritter, Rialto, Detroit; Leo L. Hays, Loeb's Arcade, Minneapolis; Joseph Mogler, Mogler Theatre, St. Louis; E. M. Fay, Fay's Theatre, Providence; Louis Blumenthal, National, Jersey City; E. H. Bingham, Colonial, Indianapolis; J. A. Maddox, Southern Theatre, Columbus, O.; Charles W. Whitburn, New Theatre, Baltimore; H. B. Varner, Lyric, Lexington, N. C.; C. D. Cooley, Strand, Tampa; W. J. Steffen, Minneapolis; H. C. Farley, Montgomery, Ala.; L. J. Dismars, Majestic, Louisville, Ky.; E. T. Lester, Rialto, Columbia, S. C.; L. M. Miller, Palace, Wichita, Kansas; S. Z. Poll, Poll's Theatre, New Haven; Alfred Black, Black's Theatre, Rockland, Maine; C. H. Bean, Patime Theatre, Franklin, N. H.; H. S. Graves, St. Johnsbury, Vt.; Fitzpatrick & McKroy, Chicago; W. A. Dillon, Strand, Ithaca; W. H. Linton Hippodrome, Utica, N. Y.; Theo Jelenk, Albany Theatre, Schenectady; C. A. Lick, New Theatre, Fort Smith, Ark.

Montpelier, Vt., is to have a picture house seating 2,000, management L. G. Derriek. It will be the largest theatre in Vermont.

25 TO 50 PER CENT SALARY CUT
FOR NON-CONTRACT FILM STARSOver-Supply of Talent in Industry, Declare Lasky, Zukor, Warners and Other
Producers Who Intend to Stand Pat on Restriction of Production—New
York Filling as Result of Coast Exodus.

The principal topic in the picture industry is the material reduction in salaries of artists in the "no-contract" class. They, in the policy of readjustment, must either be willing to work for less than they were formerly getting or else do something else, it was the consensus given out by producers.

One of the first to announce a reduction would prevail was Jesse L. Lasky (Famous Players-Lasky) who asserted artists' salaries are coming down from 30 to 40 per cent. lower. The reason he ascribed as "there are two artists to every available job."

In agreement with Lasky was Adolph Zukor, who declared such was the case. Mr. Zukor pointed out conditions in the industry that throw a new light on present day activities. Discussing the future policy of "fewer and better" pictures, Mr. Zukor declared that in spite of the reduction in salaries, the increased cost of pictures would, in the F. P. case, go over the \$2,000,000 mark.

Reason for Higher Cost.

At the present time their 1921 schedule called for 75 negatives as against 125 of the former year. He estimated an increased cost in pro-

duction because one picture that they would produce on the contemplated scale would equal two negatives of the former. In citing a specific example he gave "The Affairs of Anatol," now being made and which has just passed a three months' period, with the same time left to complete the production. The F. P.'s overhead on this picture up to now amounts to over \$300,000. This, he claimed was unexaggerated and though they had curtailed a great deal of activity, but were still paying cameramen, stars and directors who were on the payrolls and whom they could not dismiss because they were waiting to call them into service.

Zukor claimed that because of this overhead the negative on "The Affairs of Anatol" would cost in the neighborhood of \$800,000, whereas under conditions when their units were working full blast as about a year ago, the negative on the same picture would amount to less than half of the present estimate.

Cost of Negatives.

Between negative cost of Famous 1921 pictures and negatives of 1920 there was to be a material increase, he felt, and offered these figures. In

1920 the average negative cost \$125,000. In the present year the average negative would cost them about twice that figure.

An independent producer who had only made three features, in the preceding year, none of which cost over \$40,000, and the three of which he "state-righted" on a total basis of \$180,000, frankly said he could get artists today at practically 50 per cent. lower than what he had to pay when there was an overproduction of pictures.

The Warner Brothers were equally positive in declaring they could obtain the services of artists from 25 to 50 per cent. lower than they had paid any time in the past few years.

The contention among picture producers is that in view of present unemployment the only thing they have to do is to "stand pat," and the artists will cut their salaries themselves through the over-supply of players and competition among them.

The transient film colony from Los Angeles in New York is large and growing every day. Many of them predict it will be some time before they will be on their way coastward.

PIG-HEADED PUBLICITY

Buffalo Theatre Advertiser Film
Caesarean Operation.

Buffalo, Jan. 19.

The Empire in the display advertising of its current attraction states: "Know the truth about society's shame and great danger. Wm. Chas. Bettis, S. S., in person will tell you startling facts in his confidential heart to heart talks to men and women. Nothing like it ever seen or heard in Buffalo. Bettis will tell and explain the truth. Special picture. Also a Caesarean operation and the care of children. Real, not acted. Babies! Babies! Babies! Men and women not admitted together."

The attraction purports to be a lecture on social hygiene.

ELECTRICAL SERIES.

Harry Levey's 10 Two Reelers of
Night Life in New York.

The first three episodes of Harry Levey's electrical series, "The Modern Aladdin," have been completed. The series is composed of 10 two-reelers showing the development and uses of electricity. The first showing was held before an audience of electrical engineers at the New York offices of the Westinghouse Co.

In the first episode New York's night life is seen, including cabarets, theatres and the electric signs along Broadway. Most of the scenes were photographed from taxicabs, which gives a complete panoramic view of the town by night.

BERT ENNIS TRAVELING

Bert Ennis, who in conjunction with Jacob Shenfield recently organized S. & E. Enterprises, to distribute pictures on the state right market, started on a three months' tour of the U. S. and Canada last Sunday, that will take him as far as Los Angeles and the principal coast cities. He will make 30 cities in all en route, presenting in the principal picture house of each the firm's feature picture "It Might Happen to You."

Ennis, who was the original Keystone press agent, will conduct a special stunt publicity campaign in each city where the film shows.

Anzia Yezierska On Goldwyn's Staff.

Anzia Yezierska, author of "Hungry Hearts," has been added to the Goldwyn writing force, and left for Los Angeles last week.

L. A. OPERATORS RAISED;
BIG STRIKE IS AVERTEDMotion Picture Exhibitors Sign
Year's Contract With Men

Los Angeles, Jan. 19.

A strike of the motion picture operators has been averted through the signing of a contract for the next year between Motion Picture Operators Local 150, I. A. T. S. E., and the two managerial associations, the Los Angeles Theatres Association and the Theatre Owners Association. The former represents all of the downtown theatres, while the suburban theatres are represented by the latter.

The operators asked for a 40 per cent. increase in salaries and a six day week. The managers were opposed to the six-day week but were willing to grant a slight increase in salaries. An increase of 15 per cent. was granted to the men with the working conditions remaining the same.

Wednesday last the men were informed that unless they came to an agreement with the theatre managers the latter would declare an open shop and put their own men to work. They had 125 operators in readiness whom they had licensed by the city. They were also opening a school for the instruction of additional men. At the meeting called Wednesday noon the two committees remained in session for six hours and finally arrived at an agreement.

The operators were represented by Earl Hamilton, president; M. J. Sands, secretary; Eugene Brown, business agent; Frank J. Bush and J. B. Kenton. The theatre owners by Glen Harper and Joseph Lustig, and the Los Angeles Theatre Association by Francis R. E. Woodward, secretary; P. A. Miller of the California theatre; Michael Gore represented the Gore and Lesser houses, known as Grind houses, against whom the fight was principally directed. Both sides are seemingly perfectly satisfied with new contract and the settlement.

RAY'S CELEBRATION.

Los Angeles, Jan. 19.

The completion of the first year of the corporate life of Charles Ray Productions, Inc., was celebrated here when the officers gave a dinner and theatre party for Mr. and Mrs. Ray.

DWAN'S FIGURES.

Announces Receipts in Refutation
of Gloomy Film Reports.

In refutation of the recent rumors of the depression in the film industry the following was issued from the eastern offices of the Allan Dwan Productions.

That Dwan's "Soldiers of Fortune" had grossed \$397,582 up to last Saturday, attested by Realart's books, and that "The Forbidden Thing," released last November, had accumulated \$178,510 at Associated Producers to Jan. 1 of this year.

Dwan Productions make emphatic the denial of the rumor Mr. Dwan will personally direct Fairbanks in "The Three Musketeers." Dwan is busy completing his second Associated Producers feature, "A Perfect Crime."

264 REELS SEIZED.

Sheriff Acts in Attachment in Bau-
man-Sennett Judgment.

Sheriff O'Neill acting on a writ of attachment issued by Justice Vernon M. Davis, seized 264 reels of film at the Biograph Studios last week.

The seizure was to satisfy a judgment for \$78,581.57 secured recently by Chas. C. Bauman against Max Sennett, following a legal action brought by Bauman against Sennett, alleging breach of contract.

GEO. BAKER SIGNS

Following the completion of his latest feature, "Without Limit," George D. Baker has signed a contract with Sawyer & Lubin to make five film productions in 1921.

Under the arrangement Baker is to receive one of the largest salaries paid a director. He will write his own continuities, as in the past. They are to be released through Metro.

OFFERS FOR STANLEY.

Coincident with the report famous Players might take over the Stanley theatre, New York, the Stanley Co. of Philadelphia received a number of flattering offers for leasing the house, among them one from Lewis J. Selznick.

The Stanley company also has an offer of outright purchase for the property adjoining the Stanley from the Hermitage Hotel people, who desire to enlarge their hostelry.

Mary Roberts Rinehart, under contract to write for Goldwyn, is at Culver City, where she will assist in the production of "Let Sleeping Dogs Lie," her first original scenario.

WOULD BOYCOTT BIG
FILMS FROM LEGITWashington Man Would Ban
Pictures Like "Nation"

Exhibitors object to the so-called production too big for first run in the picture houses. One of Washington's most prominent exhibitors addressed an inquiry to the Motion Picture Theatres of America, in which he asserts that the so-called "legitimate" houses receives the benefit of the first run, and after the producer is through with the picture in the legit, it is given to the exhibitor who has made this same producer possible.

Attention is brought to D. W. Griffith's "Birth of a Nation," which played the "legit" houses whereas the exhibitors were not permitted to run it until two years after it had been released.

This exhibitor charges again that Griffith's "Way Down East" again finds him in an attitude where the picture is "too good" for moving picture houses.

In view of the fact producers depend absolutely upon the exhibitor, it is asked in this communication, how long they are going to support this kind of treatment?

The statement further suggests asking Mr. Griffith and others that pursue a policy of this kind, that "we either play all of your pictures or none," and they should refuse to use any pictures that any producer makes and puts in any theatre other than the straight moving picture houses, and further that they should refuse to use any other product made or distributed by either the producer or distributing organization that follows this method.

STATE'S FILM CONTEST
WON BY 16-YEAR OLDGirl Selected from Iowa to Try
Out for Pictures.

Des Moines, Jan. 19.

Juanita Thomas of Jesup, Ia., has been chosen as Iowa's candidate for picture honors in a statewide contest conducted by the A. H. Blank theatres and the Des Moines Capital. The winning miss, 16 years old, will have her choice of a big-time tryout either with one of the Talmadge sisters in New York or with Katherine MacDonald at a Los Angeles studio.

The contest has been under way for four months, any girl in Iowa being eligible to enter the contest by sending her photo to the Des Moines headquarters of the Blank theatres. Ten girls were finally chosen from the hundreds entered and these ten came to Des Moines the last week-end for trials before the camera. Fifteen judges interviewed the girls, examined their appearance on the screen and attended a gala performance at the Des Moines theatre, at which the girls appeared in person before 3,000 local film fans together with their trial reels.

The winner was announced Sunday.

Qualifications included screen appearance and appeal, 50 per cent; native poise, ambition, intelligence and adaptability, 25 per cent, training along special lines helpful to screen work, 25 per cent.

AIKEN'S PROMOTION.

Have Farmers' Film Corporation
in Chicago.

Harry and Rea Aiken are organizing the Farmers' Film Corporation, with the purpose of producing propaganda pictures representing the farmers' side of political and economical questions.

The Aikens have opened offices at 910 Michigan boulevard. They claim the American Bankers' Association is backing them.

The stock it is said, will be sold to farmers exclusively, through the American Bankers' Association.

GOLDWYN MAY SAIL.

Samuel Goldwyn may leave for England next month.

If so, it is understood, his mission will be in connection with distribution and securing new writers for Goldwyn.

START THE NEW YEAR RIGHT

ARTHUR J. HORWITZ

LEE KRAUS

INC.

CAN ARRANGE A CONSECUTIVE ROUTE FOR YOUR ACT

SEE US FIRST

**"AGENTS MAY COME
AGENTS MAY GO—
BUT WE GO ON FOREVER"**

THERE'S A REASON

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BOSTON

232 Tremont Street

BEACH 2508

LOUIE LAVINE, Mgr.

CHICAGO

177 N. State St.

CENTRAL 5318

GUY PERKINS, Mgr.

VARIETY

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VOL. LXI. No. 10

NEW YORK CITY, FRIDAY, JANUARY 28, 1921

48 PAGES

AEA CLOSES CHICAGO OFFICE

PRODUCERS WARNED N. Y. STARS ARE NOT SURE-FIRE ON ROAD

Instances Cited Where Such Favorites as Laurette Taylor and Collier Fail to Draw After Long Runs in Metropolis.

A New York producer of legitimate shows, discussing the theatrical situation with regard to the relative value of stars and their drawing power, in the metropolis and on the road, said:

"The trouble with the producing managers is that they place too high a value on many of the legitimate stars, especially when you come to figure their drawing power on the road. They estimate values purely on the New York takings and when the show leaves for the 'ticks' they find it is an altogether different story.

"Take for the first example Laurette Taylor. She played continuously in New York for two years, not so long ago, and then went to Philadelphia, where she opened to \$700.

"Another similar instance is that of Marjorie Rambeau, who, after running in New York for two seasons, went direct to Syracuse, or some town up State—maybe it was

(Continued on page 32.)

NICKEY IN FILMS, WILL TELL 'EM HOW

"Real Facts About Wall St." Before the Camera.

And now Nicky Arnstein is going to be an antidote. Ducking the issue whether Nicky was right or wrong in the mix-up that gave the cops one of their longest "chas-es" and the newspapers their longest laughs, Nicky is now out to help clean up Wall Street—that is, the bond stealing end.

Arnstein is going into the films in a screen version telling the real facts of how he came to be entangled.

The scenario is written and follows established precedent in thrill-making, with a crafty eye to censorship and a subtle squaring the cops.

"IRENE" COPS RECORD.

Chicago, Jan. 26.

"Irene," playing here, headed by Helen Shipman, has grossed \$533,000 in 23 weeks in Boston, Philadelphia and Chicago, an average of more than \$23,000 weekly.

This is said to be a record for a non-original company.

ABARBANELL SKETCH TAKEN OFF KEITH'S

Considered Too Daring—Complaints Made—Loew Refuses It.

The Lina Abarbanell sketch, "The Bride," terminated its Keith bookings temporarily at the Palace, New York.

The playlet was considered a trifle daring in theme for the local bookers, following complaints from patrons it was risqué. It may be rewritten, eliminating the objectional dialog, it was said.

"The Bride" was originally done as a playlet at the Princess, New York, several years ago, and later produced for vaudeville by Edgar Allen Woolf, who presented it at the Colonial, New York, about six years ago.

The sketch, now musical, was then played as straight farce, and closed after the first week.

The Abarbanell sketch was offered to the Loew circuit this week, the agent asking \$1,750 weekly. The Loew people said they were not interested.

BILLBOARD TAX.

Gov. Sproul of Penn., Recommends 5c. Square Foot.

Harrisburg, Jan. 26.

Governor Sproul of Pennsylvania, has recommended a State license tax of five cents a square foot for billboard and other advertising signs erected on property in Pennsylvania not owned or occupied by the advertisers.

This was contained in the Governor's message to the Legislature. In commenting on the recommendation Gov. Sproul said, "If half of this tax should be returned to the counties whose people have to endure these signs there would be some compensation for their unsightly obtrusion into the landscape."

If Gov. Sproul's recommendation should be legislated into a law, the tax would fall heavily on theatrical interests, the bill posting companies naturally passing the tax on to their customers.

DISMISSES KEYES; NO NOTICE

Paul Dulzell Takes Immediate Charge—Keyes Reported Intending Organizing Unaffiliated Body Western Actors—Frank R. Dare Appointed Chicago Equity Delegate.

KEYES' RECORD

Chicago, Ill., Jan. 26.

The Actors' Equity Association rid itself of C. Marcus Keyes in a summary manner this week, when Paul Dulzell, acting for Equity, and its national organizer, assumed charge of the Chicago office.

Frank R. Dare, who has been an Equity traveling representative, will remain here as Equity's Chicago delegate, with this city to be Equity represented hereafter by a delegate only.

Equity's Chicago office will be discontinued and the employment bureau conducted here by Keyes will be closed.

While an official statement issued by Dulzell, after taking charge, said Keyes had resigned to go into commercial pursuits, Keyes was peremptorily ousted, without notice, it is said.

Keyes claims, through information to his close cronies, he was double-crossed, and says it is an instance of notorious ingratitude. Keyes stated it was his belief that Everett Bigelow, whom he made manager of the employment bureau, had undermined him, but Bigelow was left high and dry by the same order that removed Keyes.

Mr. Dulzell is reported to have engaged auditors to go over the books of the local Equity office.

The rumor here is that Keyes intends to attempt to form an unaffiliated body of Western actors, working personally upon its organization.

J. Marcus Keyes has been the Chicago Equity representative for a year or more. During his incumbency an amazing series of complaints and difficulties arose from his authority or interference, many reported in Variety at the times they occurred.

Keyes was the first A. E. A. agent in Chicago. Intoxicated with the strike victory he tore into the theatrical situation here, commanding, domineering, threatening and generally riding roughshod on a high horse. In a week he was the

(Continued on page 28.)

LABOR EXPERT PREDICTS END OF UNEMPLOYMENT IN SPRING

How Industrial Depression Reacts on Box-Office—35 Per Cent. More Jobless in New York Than Year Ago—Ohio Drop 45 Per Cent.

CHINESE TONGS YEARN FOR FILM

Hope to Be Brought Together Through Pictures—Browning Approached.

Los Angeles, Jan. 26.

The warring Chinese tongs in this section of the country are trying to secure Tod Browning to direct a propaganda picture that may have the effect of bringing the hostile factions together and wipe out the possibility of future bloodshed. There are three tongs represented in the most recent war here and in San Francisco. The possibilities are that the fight will spread to other cities.

Browning was approached during the week and asked if he would consider the offer and make arrangements to obtain his release from the Universal for the making of the picture. Whether he can do this or not is a question that will have to be decided by Carl Laemmle who is expected here any day.

In the meantime Browning's latest picture, "Outside the Law," is in its sixth week at the Superba theatre and last week broke the record for the house that was created by "The Virgin of Stamboul" in its second week at the house.

PAWNEE BILL'S RETURN.

Veteran Thinking of Another Wild West.

Syracuse, N. Y., Jan. 26.

Retired for six years, Pawnee Bill (Major Gordon W. Lillie) is thinking of taking to the road again with a Wild West outfit next season, he writes to George Daniels of Ogdensburg, an old friend.

Pawnee Bill is now on his ranch at Pawnee, Okla. The old circus man proposes a 60-car show, to be known as Pawnee Bill's Wild West and Great Far East.

WIRELESS MUSIC.

Omaha, Jan. 26.

Wireless music has been installed at the Rialto and Strand theatres, A. H. Blank houses here. Through wireless telephone instruments audiences at the Strand hear the Rialto orchestra and vice versa. The stunt is pulling business.

Unemployment in New York state has increased 35 per cent. since a year ago, according to Dr. David S. Flynn, head of the New York State Employment Commission, who discussed the latest survey of industrial conditions with a Variety man this week.

But the same authority declared his department was optimistic and looked to see factories at normal production by next May. Unemployment has increased 45 per cent. in Ohio, 38 per cent. in Illinois, but only 15 per cent. in Pennsylvania. Dr. Flynn thinks the worst of the situation is past and conditions will better themselves gradually to normal about May.

Discussing the influence of general unemployment on theatre attendance, Dr. Flynn agreed that it meant fewer theatregoers, especially at night performances, but commonly brought about an increase in matinees. This has been recognized by showmen in the last year. The explanation is that the workman leaves home early to seek a new job, becomes discouraged by failure and spends an hour or two in the theatre because the cost is less than at night and he does not bring the family.

Thus the theatre loses patronage of the family.

Some showmen object to this analysis, pointing to the fact that when the mill strikes were on in New England the theatre business jumped, and the workers were so

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FILM U. S. HISTORY FOR SCHOOL CHILDREN

Edison's Statement Literally Accepted by Educational Authorities.

The statement of Thomas A. Edison a child could be taught more geography in 15 minutes with a reel of film than a teacher with a globe and book in a week, promises development according to the educational authorities assisting film officials to launch that character of film within the near future.

The report says the filming of the history of United States is well under way. When completed it will be introduced in public schools in conjunction with present books.

LONDON PALACE TO REVERT TO OLD POLICY, NOW REPORTED

Circumstantial Story Indicates Sol Levey's Deal to Show Pictures Has Fallen Through—C. B. Cochran Figured in Former Project.

London, Jan. 26.
The future of the Palace theatre is still uncertain, despite the announcement of the deal whereby Sol Levey would take it over and convert it into a cinema. Under this deal, as announced some time ago, the house was to have been purchased by Levey and a syndicate and Sir Alfred Butt, its managing director, was to personally receive a bonus of 20,000 pounds in addition to the agreed purchase price.

Recently it was circumstantially stated the deal had fallen through and the house would once more revert to its original music hall policy. Many rumors are now afloat. The most emphatic is that Charles Cochran was behind Levey to put the purchase deal through, which must be consummated by the end of the current month.

Sir Alfred Butt's manager at the Palace, when asked to affirm or deny the various rumors, refused to give a Variety representative any information on the subject, adding that the concern took no notice of rumors of their affairs, published or otherwise.

Charles Cochran's representative informed Variety Mr. Cochran would join Levey as chairman of the company taking over the property, as well as a joint managing director, if the deal is concluded in time to take up the option, but is not in the enterprise as its backer.

A somewhat similar condition is understood to exist with the announcement a long time ago that the Allen brothers, picture men of Canada, would take over the Empire, another Butt theatre. It is understood the Allens have made fruitless efforts to raise money on proposed first and second mortgages on the valuable Empire theatre property, not from any lack of confidence in the Allens or the venture, but due solely to the panicky condition of the money market here at the present time. It is generally felt in theatrical circles that the gnarled condition of both the Levey and Allen deals are due entirely to the inability to borrow substantial sums of money in London for any sort of commercial enterprise, much less a theatrical one, even when backed up by real estate security.

Downtown financial interests were reported to be seeking to place the first and second Allen mortgages on the Empire through the larger film concerns in New York.

SKETCH AT ALHAMBRA.

Bernhardt Season's Successor Is Now Provided For.

Paris, Jan. 26.
Announcement is made that the management of the Alhambra, where Sarah Bernhardt is playing a limited season, intends to follow her in February with a revival of the popular sketch, "Aile de Nuit," featuring Signoret in the principal role.

Bernhardt still is going splendidly in her one-act poem play, "Vitrail," with five fresh vaudeville acts entering the supporting bill Jan. 26.

"HANKY PANKY JOHN."

London, Jan. 26.
Stanley Logan will produce "Hanky Panky John" at the Playhouse Jan. 31.
It will take the place of "The Romantic Age."

EDNA BEST A BRIDE.

London, Jan. 26.
Edna Best, playing the title role in "Peter Pan," was secretly married some weeks ago to a young actor named Beard, of "Brown Sugar" at the Garrick.

MISS CARLISLE IN SKETCH.

London, Jan. 26.
Alexandra Carlisle, in "Peter Pan" at the James, announces that she will go into vaudeville in a dramatic sketch.
The "Peter Pan" matinees, it is stated, will end Jan. 27.

IN PARIS.

Paris, Jan. 10.
An opera-bouffe is being rehearsed at the Capucines by Rip and Gignoux, the revue authors, in which Pauley, Pierade, Marguerite Deval, Andree Alvar and Cristine d'Or will be seen.

At the Gaité is promised a musical comedy by Jacques Bousquet, Henri Falk and Marcel Lattes, to be entitled "Nelly."

"Le Minaret," by Jacques Richepin, at the Renaissance, is to be revived at the Cigale (under same management), with Henry Laverne, Surville, little Delphin, Mmes. Cassive and J. Loury.

The Theatre de la Renaissance has been purchased by the present management, Jacques Richepin, for 1,800,000 francs, a modest sum. It was expected a bank would secure the premises, as is now the fashion. The Renaissance will remain a playhouse.

A six-days' cycle race has been arranged to take place at the Velodrome d'Iliver, Paris, this season.

The little playhouse in the Musée Gravin has been taken over by Irene Mauget, who will open it shortly as the Nouveau theatre. His program will comprise a French version of a one-act play by George Middleton.

Louis Verneuil (now in London for the production of his "Daniel" at the St. James) will have his comedy "Le Triangle" revived in Paris under the title of "L'Amant de Coeur," personally playing a role, with Signoret and Jane Renouardt. It was created in Brussels with Betty Dausmond and Deschamps.

ANNIE ABBOT'S RETURN

Annie Abbot, "The Georgia Magnet," will return to vaudeville next week at the Broadway in a revival of her former turn.

Miss Abbot did a specialty 15 years ago of resisting efforts of men to raise her off the stage. Recently Johnny Coulton, the ex-bantam-weight champion boxer, created a furore in Paris by a demonstration of the same nature.

Sunday a demonstration by Miss Abbot at the Hotel Astor got two column spreads reporting the affair in most of the Monday papers.

LONDON CAN USE 20 MORE HOUSES

45 Theatres in West End—
Three Halls.

London, Jan. 26.
The building restrictions against the erection of theatres in England is the subject of considerable agitation just now.

It is argued that there are only 45 amusement structures in the West End and that there is a demand for easily a score of new theatres in that area.

At the present time the only variety houses in the West End are the Palladium, Coliseum and Holborn Empire.

WELCH STILL PLAYING

Stricken Blind, Comedian May Continue in "Jimmie."

Baltimore, Jan. 26.

Ben Welch continues to appear in "Jimmie," which opened here Monday despite having become blind in Washington last week. He is being led to and from the wings but works unassisted and is giving an excellent performance.

A Washington newspaper discovered Welch's affliction early in the engagement there. Persons in the audience appeared to know all about it and throughout the performance whenever Welch was on the stage there was audible whispering, patrons commenting on the player's ability to move about the stage without direction.

"Jimmie" plays Brooklyn next week. If Welch continues in the show, it is likely his wife will travel with him.

Welch had been reputed in danger of losing his sight for several weeks.

ETHEL LEVEY'S ONE WEEK.

Going To Palm Beach—Refuses All Offers.

This first is the only week Ethel Levey will play in vaudeville over here, just now, she says. Miss Levey accepted a Palace, New York, engagement for one week only. Despite all offers made to her, she is carrying out her original intention, of going with her husband, Graham White, to Palm Beach.

Expecting to return to New York in March, no future theatrical plans are reported for Miss Levey on this side. Neither is it mentioned whether she then expects to return to England.

GUITRY'S "COMEDIAN" A SUCCESS; AUTHOR'S FATHER IN TITLE ROLE

Second Drama of Stage Life by Writer of "Deburau" Well Received in Paris—Author Rests at Monte Carlo.

IN LONDON.

London, Jan. 8.

After suffering several rebuffs, first at the Ambassador's and then at the Duke of York's, Iris Hocy has decided to turn her back on management. The material she had at her disposal from the start was none of the best and even her last and most successful play, "Priscilla and the Profligate," left much to be desired.

The publicity given by the press throughout the country to the public neglect of the ex-Service Men's Exhibition at the White City has led to a big ginging up of business. On one day 20,000 people passed the turnstiles, and all are now working hard for the show's success.

Irene Vanbrugh and Dion Boucicault will take over the tenancy of the Duke of York's when the Daily Mail-Charles Folkard fairy play, "Teddy Tail," ceases to attract. They have several good plays in hand, including one by E. Temple Thurston, author of "The Wandering Jew," but have not definitely decided upon their first production.

Lady Forbes Robertson (Gertrude Elliott) will return to management with "The Lonely Wife," which had a cordial reception at a special matinee some time ago. Although negotiations are pending no theatre has yet been settled.

Beaumont & Fletcher's old play, "The Knight of the Burning Pestle," is still running gaily at the Kingsway. It has celebrated its fiftieth performance.

Calling in at the St. James' the other night "Peter Pan" was playing to a crowded house and rapturously received. Henry Ainley shows great versatility in the dual role of Mr. Darling and the wicked pirate, Captain Hook. George Shelton gives the same whimsical study that he has done for years as the non-conformist cut-throat, Smee. Edna Best is a natural and boyish Peter Pan, and Freda Godfrey, if a little mature in appearance, is a charming Wendy. If "Peter Pan" refuses to grow up, the story of his adventures refuses to grow old, and Sir J. M. Barrie must make a small fortune every year out of what is not so much a literary effort as the wonderful fancy of a whimsical brain.

The last weeks of John Galsworthy's "The Skin Game" are announced at the St. Martin's. The play has recorded 300 performances.

Those who remember the old Oxford as one of West End London's homes of vaudeville (the others being the Tivoli, Pavillon and Middlesex) will not recognize the building when C. B. Cochran reopens it with his "League of Nations" as the New Oxford theatre. The interior of the house has been practically gutted and rebuilt, the pit has disappeared entirely, four extra large boxes have been added together with a large number of stalls, while the old and noisy bars (next to the Middlesex; the rowdiest in London) have given place to daintily furnished lounges with arm chairs and bric-a-brac cabinets. When the theatre is reopened the stalls will cost us £14— at any rate on the opening night. After paying which we shall go home and read the press screams for economy prior to putting wet towels around our heads and settling down to find out, if possible, how much we shall have to live and die on when the income tax authorities have finished with us.

Yet another show optimistically destined for the West End will shortly see the footlights at Brighton. This is "The Piccadilly Puritan," which has been adapted from a novel by Gertrude S. Wentworth-James by Lechmere Worrall, the author of "The Man Who Stayed at Home." If the show lives up to the promise of the title it should go over with a punch. Alas! that little "If"

(Continued on page 27.)

Paris, Jan. 22.
"The Comedian," another drama of theatrical life by Sacha Guitry, author of "Deburau," was presented at the Edward VII theatre Jan. 21, and, like the actor-author's many other productions, was well received.

The play, Guitry announced, was written especially for his father, Lucien Guitry, who plays the title role. Alphonse Franck, a manager, appears in the play as one.

"The Comedian" relates the story of a girl who is infatuated with an actor. They are living together, the great actor giving her an important role in his play. She fails to make good in it, however, but demands she be continued in her part. As an alternative, she threatens to leave her lover. The latter sadly accepts the separation, refusing to let his personal desires interfere with art.

M. Guitry is splendid in the role of the actor and Mlle. Falconetti is most convincing in the role of the stage-struck girl. Others in the cast are M. Desfontaines, Mmes. Allen Andre, Alice Beylat and Yolande Laffont.

Sacha Guitry, who has been the most popular and prolific of Paris playwrights in recent years, saw his latest offering successfully under way and has gone to Monte Carlo for a rest.

DUNCAN SEASON.

Paris, Jan. 26.
Isadora Duncan, with a company of pupils from her dancing school opened a season at the Champs Elysee theatre successfully this evening.

Albertin Ralle, musical conductor of the Royal Opera of Holland at The Hague, is directing the orchestra.

LE BARGY IN BELGIUM

Paris, Jan. 26.
The famous French actor Le Bargy, who is to return to the Comedie Francaise, is at present in Brussels, where he is producing his own play, "Une Danseuse est Morte," with himself in the lead, supported by Guignard, Mlle. Geniat and Jane Danjou.

"ESCALIER" CATCHES ON.

Paris, Jan. 26.
"Escalier," presented at the Theatre du Vieux Colombier Jan. 24 by Jacques Copeau, was accorded a hearty reception and seems to have caught on with the public.
The play was written by Henri Gheon.

NIJINSKI IN ASYLUM

Paris, Jan. 26.
According to a telegram from Budapest published in a local daily, the famous Russian dancer Nijinski has become insane and is confined in the Lipotmezoe Asylum. The malady was preceded by pronounced neurasthenia.

SANDBERG SUBVENTIONED

Paris, Jan. 26.
Reports from Marseilles state the Municipal Council of that city has granted a subvention of 500,000 francs to the Societe Theatrale de Marseilles, of which Serge Sandberg is the principal stockholder.

MAYOR, N. V. A. GUEST

Mayor Hylan, ex-Alderman Francis P. Bent and several other political notables have accepted invitations to be present next Sunday night at the National Vaudeville Artists "Bohemian Night." A special vaudeville entertainment has been arranged in connection with the dinner that is to have the Mayor as the guest of honor.

PEGGY O'NEIL
SAVOY THEATRE,
LONDON



BURTON GREEN
PRESENTS
IRENE FRANKLIN
SHEA'S, BUFFALO, NEXT WEEK (JAN. 30)

"SLOW MOTION" FILM SHOWS NERVE TREMORS

Pictures Analyzing Hysteria Exhibited Before Physicians.

A condition of hysteria, hitherto unknown to medical science, was disclosed and the symptoms traced by an exhibition and use of the pictures taken with a regular and high speed camera, before an audience composed of physicians and surgeons, at a hotel in New York last week.

The pictures were taken at the Montefiore Home and showed phases of functional nervous tremors and hysteria by the "slow motion" method. The regular or standard camera is regulated to take 16 separate views per second, all the human eye can receive.

Two cameras were used. The high speed camera ran from 150 to 300 views per second. The cameras were focused on the same object and run simultaneously. The result astonished the medical men. The slightest contortion of a muscle came out with startling vividness.

The new method is believed to be of great value in teaching analysis of symptoms which could not be detected by the physician when examining the patient personally.

VARIETY HOUSES IN BILLING BATTLE

Keith's and Shubert Vaudeville in Amsterdam, N. Y.

Troy, N. Y., Jan. 26.

The booking of Shubert vaudeville into the Rialto, Amsterdam, has resulted in a battle between that theatre and the Strand located in the same city. The latter house plays four acts of vaudeville and began the Keith "big time" policy late in December.

With the advent of the Shubert opposition it began running advertisements stating that there is only one big time circuit in the East, B. F. Keith's. One particular ad referred to the Barnum idea, "one born every minute," and the phrase of Lincoln, "You can fool some of the people all the time, and all of the people some of the time, but you can't fool all the people all the time," and wound up by declaring that the Strand never had an ad. never would insert a misleading advertisement. This was really accusing the Rialto of dishonesty in its billing. "The Greatest Vaudeville in the World—Direct from the Winter Garden and Century Roof, New York."

The Strand is also inserting notices business was never better, people are being turned away, etc. In the meantime, the Rialto is going quietly along with the Shubert bookings. Laura Hope Crews was the headliner the first half of this week in a Barrie playlet, on which it was announced a weekly royalty of \$300 is being paid. Jack Carson and Girls, Celli Singers and MacAvoy and Brooks were the other acts.

The theatregoers are profiting, for they are now seeing high class turns.

Edward C. Klapp is manager of the Rialto and Sam Woods is manager of the Strand.

LOWER R. R. RATE.

V. M. P. A. Work Expected to Bring Results.

From an authoritative source it has been learned there is a strong likelihood of the railroads granting a lower rate to all theatricals within the near future.

The Vaudeville Managers' Protective Association has been quietly working on the rate matter for several weeks, and it is understood the roads are about ready to extend the concessions asked for vaudeville artists.

The report also states there is a likelihood similar concessions will be made to traveling companies.

WIRE AND WEBBING

Bird Millman, slated to open at Ziegfeld's "Midnight Frolic" Jan. 10, did not join. It will be several weeks before she will appear on the roof.

Miss Millman's wire, which is made permanent for the roof date, interfered with the throw of the webbing used by Ruth Budd, and the latter objected.

HINT OF \$30 A SHARE NET ON FAMOUS PLAYERS SENT OUT

Advance of Amusement Stock Leader Checked at 59—Orpheum Expected to Show \$4 Net Earnings on Common—Curb in Theatre Issues Trading During the Week Is Sluggish.

The two features of the week were the expected publication today (Friday) of the Orpheum Circuit's annual financial statement, and a forecast sent out on the ticker, presumably inspired by Famous Players-Lasky, predicting that the annual audit would show profits of \$6,000,000, amounting to between \$25 and \$30 a share on the P. P. common after all charges, including disbursements on \$10,000,000 of preferred, Federal taxes and the usual depreciation on an exhausted film. This showing, if it turns out to be authentic, will be a distinct surprise to the industry, as well as to Wall street, and it will have the good effect marketwise of practically insuring the payment of the next \$2 quarterly dividend in March.

It was expected the Orpheum balance sheet would show around \$4 a share in net earnings, applicable to dividends on the 550,000 shares of common. This would indicate about \$1,000,000 added to surplus after payment of the regular rate.

The course of Famous Players prices bears out the news that came out on the ticker. From around 45, where it settled just after the parachute drop to 40, the common stock gradually crept upward with an occasional setback. The setbacks, however, were smaller than the gains day by day, so that the broad movement was generally upward. As to the future of this issue, however, there is a good deal of uncertainty. Thursday of last week Famous reached its best on the movement at 59, but it appeared to be blocked at that point.

The tape seemed to reflect an aggressive campaign, perhaps directed by an inside pool, to hold the price steady around 58 or 59, and there was plenty of support on recessions. Thursday the turnover was nearly 4,000 shares, three or four times the usual total of sales. Behind this flurry of activity may have been concealed a minor raid to test out bull strength, and the consequent pool buying as defense. In any event, the range of prices has been narrow, the spread between extreme high and low during the week from Wednesday to Wednesday amounting to less than three points.

Famous Players' annual financial statement is understood to be due about in February, two weeks before the annual meeting of the stockholders the second Tuesday in March. It should be out any day now.

Market opinion leans to the view that in its advance of nearly 20 points from the bottom just before the holidays inside interests in the company as well as the banking interests which have access to the records of the company have pretty well discounted the excellent showing which is expected to be made in the balance sheet for the year just past.

Under ordinary circumstances this would create a situation made to order for a new setback when the report is given out, although this setback would be but a temporary one and in the long run might have no effect upon the investment buyer or the safely margined speculator.

There is a considerable element in the professional speculative crowd which goes on the theory that when a stock makes a conspicuous advance under no known favorable influence, some inside, well informed interests are discounting a future probability of betterment. The public is likely to trail, for there is nothing so fascinating to the amateur dabbler in speculative stocks as a mysterious advance. Thus by the time the favorable situation that the insiders have for a long time been discounting is let out, there frequently follows a quick upturn, upon which the insiders take profits, and the price recedes.

Thus the professional bear plays a system known as "selling (really short selling) on good news." It is

this selling as well as selling by interests which have discounted the advance which brings about the setback, a phenomena which is often a puzzle to the outsider, who cannot understand how it happens so frequently a stock goes down promptly when news comes out that should increase its value.

Variety has no means of knowing that inside buying has discounted the advance in Famous Players, nor does it predict that the stock will go down on the publication of the report. Variety merely describes a bit of trading tactics of common occurrence.

An adjunct of Wall street's rumor factory this week publishes an article which purports to be a general survey of the film industry, but which has all the earmarks of being compiled from data supplied from some one close to Famous Players. This statement sets forth:

"Famous Players report for the year ending Dec. will undoubtedly cause some surprise. Net earnings available for the common stock are expected to be in the neighborhood of \$6,000,000, or between \$25 or \$30 per share on 210,552 shares of common."

"Earnings will include profits of only those subsidiary companies in which the parent company has all, or virtually all, the issued stock. They do not include the earnings of subsidiaries operating several hundred theatres in which Famous Players has a 50 per cent. interest. In 1919 the company reported \$15.36 a share for common stock, including earnings of all those subsidiaries in which it had an interest of 50 per cent. or more."

"The big jump in earnings for the common compared with the annual rate of \$17.86 a share shown in the first nine months of 1920 is due to the fact that the report for the nine month period showed earnings of only the parent companies and none of its subsidiaries."

By way of substantiating the view that some special influence is at work in Famous it is noted that both Loew and Orpheum have been sluggish and barely steady since their minor recoveries from the pre-holiday bottom. Wednesday at noon Loew was quoted at 16½, down more than a point from its recent climb to around 18, while Orpheum at the same time was quoted at 27½, off from better than 28.

Dealings in Goldwyn on the Curb have almost ceased. There were sales of 900 shares one day last week at between 5½ and 5½, closing at 5, off ½ from the last previous

transaction.

Dealings in Triangle continue in small volume, but with quotations as they come out from the commercial reporting houses held closely at ¾ and 7/16. Some light is shed on the market situation in this issue by the fact of one buyer who has had an order in for a fair-sized block at ¾ for ten days, but has not been able to get it executed, although the ruling price has touched that figure many times. This would indicate the buying and selling is confined to a small group and is kept circulating within that group, to which outsiders who actually want delivery are not welcome.

STOCK EXCHANGE.

Thursday—Sales. High. Low. Last. Chg.
Fam. Play-L. 3100 59 57 57½ + ½
Loew, Inc. 100 17½ 17½ 17½ ..
Orpheum 100 27½ 27½ 27½ ..
Boston sold 60 Orpheum at 27½; Chicago sold 100 same.

Friday—
Fam. Play-L. 2900 57½ 56 56½ - ½
Loew, Inc. 500 16½ 16½ 16½ - ½
Orpheum 300 27½ 27½ 27½ ..

Saturday—
Fam. Play-L. 2900 57½ 56½ 57½ + ½
Loew, Inc. 500 16½ 16½ 16½ - ½
Orpheum 300 27½ 27½ 27½ ..
Boston sold 100 Orpheum at 27½.

Monday—
Fam. Play-L. 1700 59 58 58½ + ½
Loew, Inc. 1500 16½ 16½ 16½ ..
Orpheum 300 27½ 27½ 27½ + ½

Tuesday—
Fam. Play-L. 1100 59 57½ 58½ - ½
Loew, Inc. 3700 16½ 16½ 16½ - ½
Orpheum 500 27½ 27½ 27½ ..
Chicago sold 25 Orpheum at 27½.

Wednesday—
Fam. Play-L. 2300 58½ 57½ 57½ - ½
Loew, Inc. 400 16½ 16½ 16½ - ½
Orpheum 1400 27½ 27½ 27½ - ½

THE CURB.

Thursday—Sales. High. Low. Last. Chg.
Goldwyn 100 5½ 5½ 5½ - ½
Triangle 1400 14 14 14 + ½

Friday—
No sales reported.
Saturday—
Triangle 600 14 14 14 ..
Monday—
Triangle 400 14 14 14 ..
Tuesday—
Triangle 400 14 14 14 ..
Wednesday—
Triangle 200 14 14 14 ..

SUSPICIOUS REMARK.

Mrs. Jack Collins Files Divorce Suit, Believing She Is No. 2.

Washington, D. C., Jan. 26.

A remark passed by Jack Collins while on the stage of a southern vaudeville theatre, to the effect it was well he had more than one wife, led his wife, then appearing with him, to grow suspicious. Mrs. Collins has started a divorce action against her husband, under the belief she is No. 2.

Collins is privately known as Melville Webster. He was last heard of at Martin's Ferry, Ohio. His wife wants to resume her maiden name, Rozene Lee.

EDDIE DARLING MUST STAY AT HOME

Doctors Order Keith Booker in Bed for Month.

Eddie Darling is at home in bed by order of his physician, who informed the Keith booker that he must lie quiet at least for one month.

Upon the expiration of that period, during which Darling must have all the quiet possible, another examination of his stomach will be made under the X-ray. The examination last week revealed Darling's stomach trouble had advanced greatly through inattention to it in the past. The nerves of the stomach had gone, and the physicians, after looking at the X-ray pictures taken, found the burden borne by Darling's stomach had commenced to oppress his heart.

While the mandate to remain in bed is operative for one month at least, there is no foretelling when Darling may return to his office as chief Keith booker. Darling was taken ill about three weeks ago. Falling quickly to recover, he went to Atlantic City without securing surcease of the ailment.

The absence of Darling from the Keith office further complicates the situation in that Keith department, which underwent a change some months ago when John J. Collins, an important booking man, left the Keith employ. It necessitated a reformation of the department. Shortly following I. R. Samuels, Keith booker for some of the New York houses, had a slight attack and has since been absent from the office, though his return is shortly expected.

Darling as chief booker determined the acts for the many big-time bills booked through the Keith office, he lately having relinquished his booking of the Keith New York big-time theatres upon assuming the more extensive duties.

JESSEL DIVORCE OFF.

Courtney Sisters Reunite for Vaudeville.

Chicago, Jan. 26.

The divorce proceedings instituted by Florence Courtney Jessel against George Jessel have been dropped.

The couple have adjusted their differences.

According to friends they talked it over and called it a "draw." When the proceedings were filed a few weeks ago, a girl in the Jessel revue was named. Miss Courtney was traveling with the act.

The Courtney Sisters have reunited, and will open with a new act at Cedar Rapids, Feb. 3. They will offer songs and will carry their own music, a Benson orchestra of five string pieces.

The sisters separated about a year ago when Florence married Jessel. Fay Courtney later appeared as a single act. She is married to Roy McNichol, a non-professional.

MARCUS' BILLING.

Space Taken in New Orleans Exceeds That Used by Circuses.

New Orleans, Jan. 26.

"The Marcus Show of 1920," appearing here currently, used more newspaper and billboard space for publicity than any circus or theatrical attraction playing this city in years.

Marcus employed a half page in all the local papers in a request for a title for his new show, which Jack Lait is to write.

LOEW'S STATE IN FALL.

Office Portion of Building May Open in May.

Marcus Loew's State theatre at Broadway and 45th street, will not open until the early fall. The delay was occasioned by failure to deliver the steel in time.

The office portion of the building is now expected to be ready for occupancy in May. Loew got a great break in the open winter so far.

BEE PALMER ANCHORED.

Chicago, Jan. 26.

Bee Palmer took no further bookings after last week at the State-Lake, being compelled to remain here to meet the attachment suit of Max Hart for \$6,000.



ED (SLIM) PRESSLER and BLANCHE KLAISS

"THAT LIVELY DUO" stepping lively this week (Jan. 24) at two New York theatres, Keith's Riverside and Keith's Royal, and a lively hit at both. Fourth at the Riverside, it was comparatively easy for us to stop the show, but we repeated and stopped the show next to closing at the Royal.

KEITH'S, WASHINGTON. Next Week (Jan. 31).
KEITH'S, PHILADELPHIA (Feb. 7). Bushwick, Brooklyn (Feb. 14).
Booked by BART McHUGH.

SHUBERTS INCORPORATE VAUDEVILLE COMPANY, ANNOUNCE 1921-22 PLANS

Corporation Is Capitalized for \$20,000,000, with Various Interests Represented, and Statement Declares Houses Will Be Opened in Principal Cities of Country—Method of Operation Not Completed.

Both Lee and J. J. Shubert have often spoken of vaudeville as being much the easier of the two major branches of the theatre field—meaning vaudeville and the legitimate. They have considered the production end of the business the most hazardous, arguing that a vaudeville act arrives at a theatre completely equipped as to settings and wardrobe, whereas in the legitimate practically everything is saddled on the manager.

A manager stated this week the Actors' Equity ruling on the number of performances permitted at a set salary figures in the determination of the Shuberts to enter vaudeville. He stated the Shuberts are engaging vaudeville acts accustomed to working 12 and 14 shows weekly, but that as soon as they enter a production, the limit of eight performances becomes operative, with the Winter Garden alone excepted. There nine performances are permitted, and for vaudeville players, an extra Sunday concert—a field the A. E. A. does not operate in.

Result of Investigating.

The plunge of the Shuberts into a vaudeville capitalization of so large a size is declared by showmen to be the result of a careful investigation into vaudeville and a rather long acquaintance with it. The Shuberts were interested in the Klaw & Erlanger Advanced Vaudeville excursion a dozen years ago and have adapted the title "Advanced Vaudeville" for their own venture.

As the time of the K. & E. venture, one of the insiders declared this week, the original offer from Keith-Orpheum to buy it out was for \$3,000,000. When the first Advanced Vaudeville idea finally evaporated the settlement was \$250,000 in cash, to be paid over a term of years and the assumption by Keith-Orpheum of a million dollars in contracts. Reports on the street that the Keith interests recently offered to buy out the Shuberts is not impossible. The price mentioned was \$500,000.

The Shuberts have held 25 per cent. interest in the Marcus Loew Circuit, or at least Lee Shubert has been so interested with his Cincinnati associates and holding, and it is said his annual revenue from that source has been \$200,000 yearly.

Cincinnati Connection.

About a year ago, in purchasing the Cox interests in Cincinnati, the Shuberts along with Joseph Rhinock, took over half an interest in the Keith vaudeville house in that city and in Indianapolis. Cox was the backer of the Anderson & Ziegler interests and finally became a part owner in their properties.

Of the incorporators of the new vaudeville organization Jules E. Mastbaum, is supposed to represent the Stanley Co. of Philadelphia, which includes the Sablosky & McGuirk enterprises. E. C. Potter is a downtown broker in New York city. Paul Block is a wealthy newspaper man and part owner of the New York "Evening Mail."

The mention of E. J. Bowes with the incorporators may mean several things. Bowes is heavily interested in the Capitol, which also has Godsol and Lee Shubert as part owners. The DuPonts are also supposed to be in on the Capitol and if so, Bowes may represent them. In any event his presence means that if necessary the Capitol will be used for Shubert Advanced Vaudeville.

Booking Staff Discussed.

Among names mentioned as prospective for the Shubert booking staff are Max Hart and Arthur Klein. William Morris and Edgar Allen have been mentioned in the past. Morris could not agree upon a contract with Lee Shubert, or Shubert would not at the time give Morris the sort of an agreement demanded by the latter. Thereupon the matter dropped. Allen is now the booker for William Fox. Fox, according to all reports, will not release Allen though the Shuberts want him. Through that, the matter of a possible Fox booking affiliation with the Shuberts has come up.

Fox is said to have told the Shuberts he stood ready to buy their acts as well as others, but he wanted to know what he was getting before closing a definite engagement. Fox has used some of the Shubert acts at his Audubon and other New York theatres. The Shubert contract price was charged Fox for them. But one has played a return engagement, that happening this week at Fox's City with Georgie Price.

Whether the attitude of Sablosky & McGuirk is the same is unknown. Sablosky & McGuirk do not need the type of turn Fox often must have, but with both circuits, they fail to see at this time how the Shuberts could supply them with a full vaudeville program of their calibre since the Shuberts have made it a practice in the past to engage only proven vaudeville turns that naturally had a higher value than some of the acts regular vaudeville circuits use for their early and other unimportant spots on a bill.

The absence of the Fox name from the Shubert board of directors has been quoted this week as evidence the Fox-Shubert situation in vaudeville has not been straightened out.

The Shubert side, asked if the former proposed plan of playing their vaudeville this season for six weeks or so, commencing in March, would be carried out, was replied to as follows: "The March opening has been discarded as impracticable but the September (1921) date is authentic."

No Contracts Out Yet.

Another manager was asked by the Shuberts to produce playlets and revues for their planned circuit. He held off a decision, not being in full accord with their vaudeville ideas. As yet no contracts for road attractions for next season have been given out, although that does not carry full importance, because all such contracts can be cancelled. But it indicates the Shuberts as taking time in the selection of theatres which they will open with vaudeville next fall.

Two out of town houses are said to be "set." They are the Majestic, Boston, and the Grand opera house, Philadelphia. The Central, Winter Garden, 44th Street and Century are mentioned as among the Shuberts' New York houses they may make a selection from, with the probability, if the Capitol is not utilized, the Winter Garden or 44th Street will be, with the Century turned over to the big musical productions, if the Garden is the final choice.

The Century's believed wrongly



PERCY ATHOS

Appearing at PALACE, NEW YORK, this week (Jan. 24).

The game of perfection in a skating production. Variety said, "The high light in skating acts. The speed and lack of stalling held the interest without interruption from beginning to end." Assisted by MISS GERTRUDE JACKSON and MISS EDITH LE ROY. Direction, PAT CASEY

located for vaudeville, while the Capitol is considered too large.

The Shuberts have not as yet started an organization. Lee Shubert said this week that would be duly looked after, with the Shuberts' vaudeville end operated apart from the present headquarters of the firm in the Shubert theatre.

Advice on Bookings.

It is understood the Shuberts have approached a couple of well-versed vaudeville men, to act in an advisory capacity in the make-up of bills, without intending to appoint anyone as chief booker.

The opinion among the Shubert forces, according to a continuation of the Shubert story in Variety last week about their vaudeville for next season, is that it will consist of a large number of acts, said to be 18 or 20 in contemplation, run off for speed, with a headliner and two or three production numbers, for which from 20 to 30 chorus girls will be required. These will be woven into a running piece through a slight story, with a possibility a specialist, particularly a singer, will appear two or three times to work in the entire specialty. This is much like the present running order of the Eddie Cantor show, "Midnight Rounders."

According to the report, all the directors mentioned in the Shuberts list were not previously advised of their selection, according to a statement made by one of them. Also it is said there are other directors who were not named in the press announcement. The director, however, mentioning he had not been advised, stated he would have accepted the appointment anyway.

The Mastbaum mention proved the most perplexing to the vaudeville people this week. They just could not figure that out and did not place too much dependence upon it in the absence of a statement from the Stanley Co. or Sablosky & McGuirk.

Former Venture Recalled.

Following the publication of the Shubert vaudeville statement by the dailies, came back talk of former vaudeville opposition, the first 10 or 12 years ago (following the Williams' absorption by Keith) when Klaw & Erlanger's "Advanced Vaudeville" ended its brief run. The K. & E. vaudeville try was never seriously accepted on the inside, even by the circuits it opposed, as it seemed to be understood K. & E. had gone in to sell out.

Later William Morris made an earnest effort to place a big time chain in the field, but overreached himself, much as a merchant who attempts to enlarge a business on limited capital often does. Morris had two big winners, the Americans, New York and Chicago, making between the two at a rate of \$300,000 yearly profit, but eating more up than that through having misplaced houses, like Toledo and Cincinnati, besides trying for a coast circuit. Morris felt a heavy loss, however, in his vaudeville operations through the death of the late George M. Leventritt, who was his business and legal counsel. Leventritt passed away while Morris was in the midst of his independent fight. Had the attorney been permitted to live the Morris finish might have been vastly different.

Official Statement.

The Shubert press department Monday issued for the dailies Tuesday a statement of the Shuberts' vaudeville intentions, commencing with next season. A story outlining the Shubert vaudeville plan for next season was published in last week's Variety.

Neither the character of the vaudeville (Continued on page 32.)

ATTACHMENTS.

The following attachments have been filed in the New York County Clerk's office: Joe Brandt against National Film Corp. of America; \$25,000. Emerson Record Sales Co., Inc., against Talking Book Corp.; \$1,200.57.

SHUBERTS PICK SITE FOR CHICAGO HOUSES

Two Theatres In Loop to Be Ready January, 1922.

Chicago, Jan. 26.

The Shuberts have settled on a site in Chicago's Loop for the building of two theatres, to be ready for operation about January, 1922. Although the location of the projected new houses was not disclosed, it is known the Shuberts have been looking over the old Inter-Ocean property. Lee Shubert recently visited Chicago to close the deal for ground rents.

Through their refusal to accept a rent increase, the Shuberts will lose the Garrick, Chicago, next year, and the Studebaker was leased over their heads and will change hands after the present short term lease expires.

With only the Princess under their control, in addition to the two houses mentioned, the Shuberts were left in the position of being forced to build their own houses. The new pair of theatres planned are to be erected on the same plot. With their building, added to those of the Selwyn's and Sam H. Harris, the Loop will hold a formidable list of theatres.

KEITH'S CANCELS TWO MORE ACTS

Jones and Jones and Gallerini Sisters Break Contracts.

The Keith office this week continued to discipline acts violating contracts by cancelling Jones and Jones at the Colonial and the Gallerini Sisters at the Regent.

Jones and Jones were discovered to have played a house not Keith-booked. Their agent, Alf Wilton, was held responsible for this week's salary of the act, \$200. The act is a colored team playing the small time and independent circuits for a considerable period. The house in question is located outside of New York city and the act is reported as having played the date in November.

The agent was held responsible for not informing himself of this fact and ordered to pay the team the equivalent of the salary for the Colonial engagement.

The Gallerini Sisters played Fox's Audubon, New York, the last half of last week, and Shubert's Century last Sunday. This was considered a violation of the Keith contract they held calling for a Monday opening at the Regent.

NEW HOSPITAL DIRECTORS.

Chicago, Jan. 26.

Harry Singer and Jack Laft were added to the board of directors of the American Theatrical Hospital for 1921, filling two vacancies, one caused by the dropping of J. Marcus Keyes from that body.

BENSEE AND BAIRD LOOKING FOR BEER

Bensee Gets "Hootch" and His Wife, Manhandling.

Syracuse, N. Y., Jan. 26.

With a warrant charging assault, the police are today seeking the assailant of Florence Baird, vaudeville, who, it is alleged, was manhandled after her husband, Charles Bensee, had been drugged and shanghaied when they visited a cafe at 212 North Franklin street shortly before the cafe operated by Lawrence P. Coleman and Joseph T. Murphy was raided by Federal prohibition enforcement agents.

Coleman has been held for the United States grand jury at Albany next Monday on a Volstead act charge. His bartender and a tenant on the upper floor also face accusations of smashing the 18th amendment.

The raid disclosed a full-fledged brewery in operation on the premises. Murphy had not been located by the authorities. The vaudeville acts, at Keith's here, inquired of a friend where they could secure some beverage after they did their turn. They were referred, it is said, to Murphy and Coleman's establishment.

According to the authorities, the actor-husband took a drink that evidently contained "knockout drops." He collapsed suddenly while talking with one of the waiters, then was bundled into a taxi and rushed to his hotel. It is thought his wife was in another section of the place at the time and did not know he had been taken away.

After a few drinks Miss Baird's assailant invited her to be congenial, saying her husband had gone away and would not object. The woman rebuffed his attentions, and an altercation ensued, during which Miss Baird was roughly handled, her clothing torn and flesh lacerated, it is said.

When the man desisted the actress ran out of the cafe, someone called a taxi for her, and she returned to her hotel.

The matter was immediately reported to the police.

SAENGER DROPS THREE.

Loew Vaudeville Leaving Three Southern Houses.

New Orleans, Jan. 26.

By mutual arrangement the Loew Circuit will withdraw its vaudeville bookings from Pine Bluff, Shreveport and Alexandria, La., Feb. 5.

The theatres are of the Saenger Amusement Co. string.

With the passing the former southern Loew route will be resumed, the Loew jump being Memphis to New Orleans.

LILLIAN LORRAINE'S ACT.

Lillian Lorraine will re-enter vaudeville next month under the direction of Harry Weber. The act is rehearsing.



GENE MASON and FAY COLE

in a Comedy-Success "JUST FOR A KISS"

Appearing NEXT WEEK (JAN. 31), at B. F. KEITH'S RIVERSIDE, N. Y. Feb. 7—Davis, Pittsburgh; Feb. 14—Keith's, Cincinnati; Feb. 21—Keith's, Indianapolis; Feb. 22—Mary Anderson, Louisville; Mar. 7—Keith's, St. Louis; Mar. 14—Palace, Chicago; Mar. 21—Hippodrome, Syracuse; Mar. 28—Keith's, Syracuse. Direction, MAX GORDON (Lewis & Gordon)

AGENCY WON'T PAY ON V. M. P. A. DECISION

Walter Plimmer Said to Have
Refused.

Sterling & Grisman, vaudeville producers, have filed a complaint with Commissioner of Licenses Gilchrist of New York city against the Walter Plimmer Agency on a claim against the latter for \$337.50. The complaint to the License Commissioner grew out of a decision made by the Vaudeville Managers' Protective Association following a complaint made by Sterling & Grisman against the Plimmer Agency some time ago. "The Rainbow Cocktail," an act leased by the firm from Lawrence Schwab, was booked to play three days at the Regent, Rome, N. Y., about six weeks ago.

On its arrival at Rome they discovered the Regent was closed. The V. M. P. A. held the Plimmer Agency liable for the lost salary because of the statement of the Plimmer Agency it had taken over the lease of the Regent.

The Plimmer Agency, according to Sterling & Grisman, refused to abide by the V. M. P. A. decision and would not pay the \$337.50 awarded. As a result the complaint to the License Commissioner followed. The case will come up for hearing shortly.

The Rialto, New Amsterdam, N. Y., was ordered by the V. M. P. A. to pay Sterling & Grisman \$25, and the Madison, Oneida, N. Y., \$50 this week following complaints on the score of unjustifiable deductions of salary of the "Rainbow Cocktail."

47-YEAR OLD ROMEO SUED FOR ALIENATION

"Submarine" Lewis Also a
Co-respondent.

Troy, N. Y., Jan. 26. Captain Stanley Huntley Lewis, whose "submarine" automobile recruiting work in connection with pictures hereabout was recently described in Variety, received a New Year's present in the shape of a summons and complaint in a suit in the Supreme Court, Rensselaer County, of Frank Arnold, a local automobile salesman, with whose wife the captain is alleged to have eloped.

Arnold asks \$10,000 heart balm, plus court costs, and has named Lewis as co-respondent in an action for divorce simultaneously filed.

Lewis denies the allegations, stating Mrs. Arnold was simply acting as his advertising assistant and "chauffeurette." Mrs. Arnold was formerly head waitress at the Capitol restaurant in Albany. She is about 25 years of age, while Lewis, who wears a Van Dyke beard, admits 47 and looks considerably older.

In his own divorce proceedings about a year ago, duly chronicled in Variety, Mrs. Lewis named 18 co-respondents.

R. E. KEANE BACK.

Resumes Keith's Bookings This
Week.

Robert Emmet Keane resumed his Keith bookings this week, at Proctor's, Troy and Albany.

Keane was taken out of the Palace bill Jan. 17, after a report had been made to the Keith Exchange that Keane had appeared at Frank Fay's Sunday concert at the Court.

Keane in defense of his appearance at the Court maintained he held no contract and was not paid for the engagement; that he merely indulged in some dialog from the audience when Frank Fay picked him out.

Some confusion regarding Keane's appearance at the Court may have resulted from the appearance of Richard Keane, a protean actor, who was on the same bill, and also lost Keith bookings through it.

JIM AND BETTY REUNITE.

Jim and Betty Morgan have reunited for vaudeville. Due to ill health Miss Morgan decided to retire for the season. Her husband secured a new partner in Doris Duncan.

After a week the new combination dissolved, Miss Duncan going with Freddie Rich.

ERNIE YOUNG'S UNIQUE DEF: NO "WHIMPERING SCHOOLBOY"

"Led a Dog's Life" as Association Agent—Would Not Return There—Will
Book for Other Circuits—Opening Branch Offices in Several Cities—
John J. Nash Replies.

Chicago, Jan. 26.

Ernie Young, agent, issued a sensational and probably unique defi this week in answer to his disbarment from the Association-Keith floor. He has accepted invitations to book with Loew, Pantages, Sun, Webster, Correll and other "independents," and says that, far from being contrite, he is mad all over and would not return to the State-Lake Building booking floor if asked to.

Here is Young's statement:

"I do not propose to quit the agency business. In other words, I will not permit myself to be run out of my means of livelihood as long as there is one theatre that will take my material and one act that will play that theatre for me. The Association gave me a raw deal. It has been the custom for agents barred to regard their exile as a 'suspension' and wait their time meekly and patiently and crawl back on their hands and knees. I don't want to go back and I don't know how to crawl. I am barred permanently for the one good reason, if none other, that I wouldn't return if I were asked to—that is, unless I had the assurance that I could make my living honestly and like a man there, not like a whimpering schoolboy afraid of being kept after hours or sent home with a note. I am old enough to be reasoned with and I try to be reasonable, but I am too old to be spanked."

"I have led a dog's life on the 'floor,' I brought in new acts and tried to find them and sell them. For that I had to punch clocks, toady, beg and stand in line. Every good act I ever got, with a few exceptions, I had to let go because I couldn't get a route or a salary for it from Keith Western or Association, whereas many of these went elsewhere and quickly got more than I had asked and consecutive time on other circuits."

"The published statement to the effect that I was barred because I live with Jack Fine is either camouflage or ridiculous. If it is true, it is too absurd, because I hold I have any citizen's right to follow his own conscience in the matter of whom he shall live with and whom he shall eat with. But I feel—and, in fact, I know—that the true reason was the controversy over the House of David Band. Here are the facts about that:

"I conceived the idea of bringing that box-office attraction into vaudeville. It was grudgingly booked last season and the time so split up and the fares so high that at the salary nobody made anything. This year I offered it early I even engaged an agent (Harry Weber) and acted only as the owner and producer, not the agent. There are numerous instances of owners of acts, some of them agents or men with floor privileges, playing their acts on Pantages and other circuits outside the Keith-Orpheum affiliations—the biggest and best have done it and are doing it right now. I was in that situation, there was no secret at any time about my stand."

"I offered it through my agent to the Orpheum Circuit. The first salary was too small. The second and third were still so. The fourth I accepted. I had the O. K. of George Gottlieb, Cal Griffiths and Sam Kahl. On the strength of this I signed a pay-or-play contract with the band, which, according to their own rules, made it obligatory for me to execute it, in addition to the civil liability. After that was done, I was suddenly told it was off. I did not offer the act to Pantages even then. But an agent (not Jack Fine) offered the act to the Pantages office and was given a bona fide offer at salary and under circumstances making the tour possible. Before I accepted I notified the Orpheum bookers of all this; to this I got no reply and have not yet had one except my suspension, which I think is a direct answer."

"Again as to Fine: It is alleged my 'connection' with him is danger-

ous, that we are intimately associated and I sneak his acts into the W. V. M. A. and he mine into other offices. I will give \$1,000 and hereby bind myself to give it to the N. V. A. treasury or benefit fund if anybody on the Association floor can show where I ever even submitted one of Fine's acts."

"I have been harassed and called on the carpet numerous times in connection with cabaret bookings, and though I had contracts direct with these cafes, I paid five per cent. commissions on everything I booked into the Association; but my working thus seemed to be regarded as extraordinary and at times hostile. This does not strike me as a spirit of co-operation or even intelligent business management. I promised Mort Singer when I came on the floor to do my utmost to create business. To the best of my ability and always within my conscience I did this. But whenever I attempted to be at all progressive I was warned that I was an 'anarchist,' and this I resent, because I have never had that inclination, even in this statement which is not bitter; but I feel it is my privilege to justify myself in the face of the public announcement that I have been 'barred,' which is a serious reflection on my integrity, my capacity, or at least my judgment."

"I am in the vaudeville and cafe agency to stay. My booking manager and associate, Max Halperin, who remained with me despite tempting offers to desert me when I was slated for the Association are, will continue with me and will be my general manager. I intend to expand and open offices in San Francisco, Cleveland, Detroit, Boston and New York, and Halperin will be in charge of these branches. I am just as proud of the name of Ernie Young as I ever was, and that name may still stand pretty well in the rest of the world outside the institutions which have withdrawn their welcome to it. I

am now prepared to book any act in any territory."

When informed of the Young statement, John J. Nash, office manager of the N. V. M. A., said: "Mr. Young was always fairly treated by us. We dealt with him as generously as was consistent with good business, and he received the same opportunities accorded all of our agents."

"This is a large and complicated organization and certain rules of discipline must be enforced."

"I repeat that, as far as I know, the House of David Band matter did not affect his relations with us. I had regarded those relations as still open to any good explanation or other matters in controversy that Young might have chosen to make, but he did not offer any."

"Mr. Young had an appointment to call at my office and did not keep it. We always regret any necessity for penalizing anyone, but we felt it needful to discontinue dealing with Young, at least for the time being, on the grounds of infractions of our policies. We wish him good luck in any enterprise he may choose for his future endeavors."

KENT'S CONTRACT HOLDS.

Ordered by V. M. P. A. to Appear
with Anna Held, Jr.

The Vaudeville Managers' Protective Association decided late last week that Billy Kent must appear with Anna Held, Jr., in the latter's vaudeville act, in conformity with the contract issued to him for that purpose by Joe Shea.

Kent is said to have decided he did not care to appear with Miss Held and proposed a single turn for himself in vaudeville. Shea, who is Miss Held's theatrical manager, complained to the V. M. P. A. against Kent's desertion.

Pat Casey, after reading the Shea-Kent agreement, declared it "iron-bound."

STARTING THE 1921 ROUTE OF HARRY HOLMAN



IN HIS LATEST COMEDY SUCCESS "HARD BOILED HAMPTON"

Jan. 3—Providence, Albee
Jan. 10—Pawtucket-Woonsocket
Jan. 17—Newark, Proctor's
Jan. 24—Pittsburgh, Davis
Jan. 31—Youngstown, Hippodrome
Feb. 7—Toledo, Keith's
Feb. 14—Cleveland, Keith's
Feb. 21—Akron, Colonial
Feb. 28—Dayton, Keith's
Mar. 7—Cincinnati, Keith's
Mar. 14—Louisville, Keith's

Mar. 21—Indianapolis, Keith's
Mar. 28—Chicago, Majestic
April 4—Milwaukee, Majestic
April 11—Chicago, State-Lake
April 18—St. Louis, Orpheum
April 25—Memphis, Orpheum
May 2—New Orleans, Orpheum
May 16—St. Worth, Majestic
May 22—Dallas, Majestic
May 30—Houston, Majestic
June 6—San Antonio, Majestic
June 13—Little Rock

Return dates in all of the New York houses and Orpheum time to follow.

NOTE: This act is copyrighted and registered with the N. V. A. Club and Variety. Choosers will please pay off.

THOS. J. FITZPATRICK, Business Manager

VOLUNTEER ARTISTS GIVEN N. V. A. LUNCH

Souvenirs for Police Benefits in
New Rochelle and Larchmont.

The police commissioners of New Rochelle and Larchmont, N. Y., gave a luncheon at the N. V. A. Club Wednesday to the artists who had volunteered through the Keith office to the two performances held in the respective towns some weeks back in aid of the local department; \$3,400 was realized.

Commissioner H. R. Childs of New Rochelle presided. Chief Hines represented Larchmont, with Chief Cody of New Rochelle present, as was Herman Langbein, secretary of the Police Benefit Fund. During the lunch a souvenir police whistle, gold plated, with the name of the volunteer engraved upon it, was presented to each artist.

The double event for the joint benefit had about 32 acts as volunteers, involving about 50 artists. The performance was given simultaneously in both towns, with the artists transported to each by auto.

It is seldom volunteer artists for benefits receive more than the formal thanks extended at the time and place of the occasion.

HARKINS' COMPLAINT.

Ask Through V. M. P. A. for Refund
From Berg.

Dolly and Naomi Harkins through a complaint filed with the Vaudeville Managers' Protective Association allege B. D. Berg, vaudeville producer, left them "flat" in Philadelphia last week, and Berg's act "Hits and Bits," went on to New York without having paid the Harkins a half week's salary "hold-back," claimed to be \$22.77 in the case of Dolly Harkins and \$17.50 in the case of Naomi. According to Dolly Harkins the facts leading up to the complaint were that on Nov. 7, the Harkins girls started rehearsals with "Hits and Bits," for which they were engaged by Berg. Dolly Harkins was to receive \$35 weekly and \$5 extra for taking care of the wardrobe of the troupe.

The act opened at Stapleton, Staten Island, Nov. 19, and Dolly says she was paid \$20 or a half week's salary, plus two days extra, on Sunday night Nov. 27. Naomi Harkins received \$17.50 she states, or half of \$35. The Harkins girls were given slips and advised by Berg or his representative the half week "hold back" went for every one in the act. Notwithstanding the "hold back" the Harkins Sisters' agreement with Berg called for two week's notice.

Jan. 15 the Harkins Sisters gave in their notice, to take effect Jan. 30. Thursday, Jan. 23, Dolly Harkins states she was taken ill and could not work last three days of the week. This was in Philadelphia. Miss Harkins' complaint says she missed one show and had drawn \$15 against salary. The deduction of the lost show coupled with Miss Harkins' \$15 drawn leaves the amount claimed by her against Berg as \$22.77.

The V. M. P. A. is investigating.

ACT AND SPEECH GO OUT

Both Leave Theatre When Manager
Objects to "Speech."

Mercedes, the mind reader, left the bill at the Empire, Fall River, Mass., after Monday of last week. The manager objected to a speech the artist uses as a portion of his turn.

The Mercedes act is a thought transmission turn with Mercedes in the audience transmitting requests whispered to him by the audience, to his woman partner seated at a piano on the stage.

Part of the turn is a "patriotic" speech of Mercedes, in response to an alleged request for a German or other unpopular melody. In the speech the lecturer refers to patriotic objects and melodies and winds it up with a hurrah by asking for the Stars and Stripes.

After the Monday matinee the manager remonstrated with Mercedes, objecting to the latter's response to one of his patrons. The mind reader tried to explain the "speech" was part of the routine and, failing to make that clear, withdrew from the bill.

The Empire is booked through the L. v. office.

ALBEE ADMONISHES HOUSE MGRS. TO SUPPRESS "BLUENESS"

Warns Circuit Men to Guard Against Extremes or Spicy Comedy, Bare-Leg Display, Etc.—Must Use Judgment.

A general order went out from the Keith offices this week, signed by E. F. Albee, instructing all house managers on the Keith circuit to use greater discretion hereafter in censoring shows. The tenor of the Albee letter was to the effect that nothing of a vulgar nature is to be permitted on any Keith stage, regardless of who or what the act offering such type of entertainment may be. If the house manager is in doubt about any part of an act that goes near the line, he (house manager) is instructed to call the Keith office on the phone or wire details before making a decision.

The order was the result of Albee dropping into the Palace during the early part of last week and catching the Homer Mason-Marguerite Keeler sketch, "Oh." The finish of the Mason-Keeler turn is the blowing off of Mr. Mason's trousers and Miss Keeler's skirt, leaving Mason in his b.v.d.'s and Miss Keeler in abbreviated petticoats. This is supposedly brought about by the explosion of a bomb. The second curtain finds Mason and Keeler hiding behind a packing case. After seeing the sketch, Mr. Albee ordered the finish out for the rest of last week's Palace engagement, as well as in all houses on the Keith circuit.

In his letter regarding the censoring of Keith shows, Mr. Albee mentions the Mason-Keeler finish as an example of a vulgar and suggestive bit. In connection with his instructions to house managers, Albee informed them they (house managers) should try to make a distinction between wholesome comedy and the other kind. In explaining his attitude on the subject of vulgarity, Albee says in his letter of instructions that bare legs in dancing acts and when displayed by acrobats are thoroughly proper. It is up to the house manager, however, to note the circumstances under which any uncovering of the person is made and if there is attendant business that might make the display vulgar or suggestive the house manager is to order it out.

Mr. Albee goes on to say that house managers are not to take the letter as an order to go over an act on a bill and tear it to pieces. Also any orders to cut out objectionable bits or otherwise must be given by the manager in a considerate and judicious manner.

Albee carries instructions to managers to write to the Keith office if there are any acts they (managers) believe should be cut out on veracity. In conclusion Mr. Albee says in effect it is not his intention to appear prudish, but it is up to the house managers to do their duty to the Keith institution to prevent the "blue law" agitation from having the slightest basis for criticism.

KEITH'S FOR FLUSHING

The Keith interests are to build a theatre in Flushing, L. I. Plans have been drawn for the house which is to cost \$3,000. It will probably play a pop vaudeville and picture policy, on the order of the Coliseum.

There is no vaudeville house in Flushing at present.

At one time a vaudeville theatre was announced for Flushing by Wilmer & Vincent, with the Keith people supposed to be interested. Nothing more has been heard about it.

MOSS MANAGERIAL CHANGES

Several managerial changes have been made in the Keith-Moss houses. S. J. Gilbert, who has been in the Stair & Haylin offices is now manager of the Regent, Wm. Hill moving back to the Jefferson as assistant to Mr. Marshall.

Robert Wayne, at the Alhambra, has moved over to the Hamilton, Warren Munsell being switched back to the Alhambra.

Keith Sundays at Lexington.

The Keith office is reported angling for the Lexington for Sunday night concerts.

ATTACHED FOR COMMISH.

Otto Shafter Later Places Matter With V. M. P. A.

A number of acts formerly booked by Otto Shafter, when the latter was carrying on the office of Tom Jones, were attached recently for commissions. One of the turns held up was Binns and Burt, the attachment occurring in Chicago. The act claimed it had paid commissions to the Jones office and the matter reached the Vaudeville Managers' Association.

Shafter was called in by Pat Casey, who asked the agent why he had not taken the cases up with him. The agent replied that as he is now an independent agent he did not think the V. M. P. A. wanted to receive claims from him. Mr. Casey replied he wanted to receive all claims regardless of affiliations.

The agent arranged to place all claims pending in the hands of Casey. Shafter contends commission is due on nine acts booked by him when in the Jones office and that there is about \$200 due to date.

Shafter's agreement with Mrs. Jones was to pay her \$20 weekly, he to receive the commissions. When withdrawing from the Jones office all commissions stopped. Later he was divided by acts they had been instructed to pay the commissions to Mrs. Jones.

Shafter attached the Binns and Burt act before certain of the instructions. He says commissions are due him on all time secured for the Jones office acts. Shafter recently attached "Little Caruso" in New Jersey on a claim of \$150, which was paid.

AL SANDERS' CLUBS

Starts Agency for Private Entertainments.

A club agency has been opened by Al Sanders at 1465 Broadway. Sanders will furnish entertainment for clubs and banquets, besides acts for private entertainments.

This is the first try of Sanders at agenting, although he understands handling clubs through having promoted scores of them, before actively entering theatricals.

KITTY GORDON GOING ACROSS

Kitty Gordon is going to England, it is said. Miss Gordon is about finishing, with Jack Wilson, an Orpheum Circuit tour. Application made to the Keith office for time, following the Orpheum's ending, met with a cool reply that indicated the Keith office did not want the Gordon act, for some unknown reason.

It is also reported Wilson has made up his mind to visit across the pond.

NEW HOUSE IN HOLYOKE

Holyoke, Mass., Jan. 26. The Strand, a new vaudeville house, is expected to open around Feb. 15. It will seat about 1,100. Policy will be three acts and a picture, with a split week booking. It will be the second vaudeville house for Holyoke, the other one being Loew's. The Holyoke playing stock, continues to give Sunday night concerts.

PANTAGES LEAVES MODESTO.

San Francisco, Jan. 26. The Pantages Circuit will withdraw from Modesto next week after a three weeks' trial of its vaudeville policy.

The Loew shows at Modesto will transfer from the old Modesto theatre to the Strand, under the same policy.

ART BROWNING'S DOG DIES

Art Browning, who formerly did an act with a trained dog, is now framing a monolog to be presented in the near future, due to the death of the animal last Saturday night. The dog, "Yank," was well known among those having similar acts, despite his name was often changed.

LATIN-AMERICA STILL PICKS ACTS IN U. S.

Southern Republics Have Not Reverted to Europeans.

Among the New York agents who had built up a considerable volume of business in supplying acts to Central and South America during the war, when travel from Europe was cut off, the statement is made this territory is still solidly in the hands of the United States.

Amusement purveyors of the Latin-American states have not taken advantage of the reopening of ocean travel to go back to the old base of supplies in France, Italy and Spain, but have grown to accept the American artist apparently on a permanent basis.

Two circuses in Havana are made up almost entirely of performers drawn from the United States, booked by New York agents.

Where bookings are for short periods it is now the rule the Latin-American managers provide transportation both ways before the act leaves New York, and in addition deposit two weeks' salary in a designated bank in New York.

This is the arrangement under which a succession of American shows will go to Caracas, Venezuela, to play four weeks in the bull ring.

The ring is a covered building like Madison Square Garden, and the acts will be divided, three on the stage and one in the arena. The bull fights are held only on Sundays. The place is known as the Nuevo Cirque, and a group of native bankers operate it. This group also runs a chain of green and vaudeville theatres through Venezuela and neighboring countries.

THIRD HOUSE IN MEMPHIS.

New Pantages Establishment There Opens Feb. 28.

New Orleans, Jan. 26. The opening date for the new Pantages, Memphis, is Feb. 23. The entrance of Pan into the Tennessee city will give it three vaudeville houses, the Orpheum, Loew's State and Pantages.

With the opening of the Pantages house will come a rerouting of acts on the southern tour. Instead of coming into New Orleans via Texas, this city will follow the Memphis engagement, giving turns straight booking.

LOEW PICKS GREELY.

Portland, Me. Jan. 26. James W. Greely, identified with local theatrical interests for the past two years and a deputy collector in the Internal Revenue Department, is to become manager of Loew's State, Indianapolis. Mr. Greely has forwarded his resignation as deputy collector.

"READ CONTRACTS," SAYS CASEY; SPEAKING TO VAUDEVILLIANS

Suggests Artists Inform Themselves if Engaging Management Belongs to V. M. P. A.—Betty Nash Loses Salary at Lynn, Mass.

The filing of several complaints recently with the Vaudeville Managers' Protective Association by vaudeville artists against agents and agencies that book houses controlled by managements not holding membership in the V. M. P. A., brought forth a statement this week by Pat Casey, general manager of the V. M. P. A., calling attention of agents and agencies to a ruling made last August to the effect, "agents or agencies booking for non-members of the V. M. P. A. and in so doing issuing V. M. P. A. play or pay contracts without written authority from the management of the house so booked, in the event of the artist not receiving his salary, the agent or agency will be held responsible for same by the V. M. P. A."

While the large majority of agencies and circuits are now using the V. M. P. A. "play or pay" contract, there are still a few issuing the old style contracts, holding the "after the first performance" cancellation clause and in some instances the "two weeks" notice cancellation clause.

One of those having the "two weeks notice cancellation" clause is the National Vaudeville Circuit, Inc., of New England, located in Boston. Another and important point about this contract is that several acts have complained to the V. M. P. A. that the National Circuit contract so closely resembles the V. M. P. A. "play or pay" contract in its general appearance, they (the acts) were under the impression the National contracts were the same.

Because of this claimed general resemblance, acts say they have signed the National Circuit contract without reading the instrument thoroughly, thus failing to notice the two weeks notice clause. The National Vaudeville Circuit books the Alfred H. Black houses in New England. Black is not a member of the V. M. P. A. The Black houses are affiliated in some way with the Famous-Players in picture bookings. The Planner Agency in New York issues a contract containing the "after the first performance" cancellation clause, which has been the source of frequent complaints to the V. M. P. A.

In discussing the contracts, Mr. Casey said: "I think it is about time vaudeville artists read every word of every contract offered. The contract should be gone over carefully. The mere fact that a contract appears on the surface to resemble a V. M. P. A. play or pay contract is no reason why an artist should take it for granted it is really a bona-fide play or pay and does not contain tricky jokers and cancellation catches."

"The V. M. P. A. has spent thousands of dollars and immeasurable time and trouble to protect the artist in the matter of contracts but the organization is powerless to protect the artist from his own lack of business sense and carelessness, when the artist will not even take the trouble to read a contract before he places his name to it. After the artist has bound himself with a contract containing a cancellation clause, no matter what excuse may be advanced (such as not having read the contract, etc.), the V. M. P. A. can do nothing to help such an unbusinesslike artist when the inevitable complaint comes in.

"Under such circumstances the artist must stand the consequences of whatever difficulties may arise. In booking an engagement it would be an excellent idea for an artist to ascertain if the house to be played is a member of the V. M. P. A. or not. In the event of trouble arising between the artist and manager, and the artist is playing for a V. M. P. A. member, the artist as well as the manager is assured of a fair hearing in straightening out the difficulty."

A complaint against the National Circuit of Boston made by Betty Nash, discloses a method of enforcing the "barring" clause covering the playing of previous engagements in the National contract. It is the clause which states an artist is not to play in any city for a stated period prior to playing there for the National. Miss Nash played a Sunday show at Gordon's Olympia, Lynn, Mass., Oct. 10, booked by the Boston Keith office. Oct. 14 Miss Nash began a three days' engagement at the Waldorf, Lynn, booked by the National. The National is one of the Black houses.

Miss Nash opened at the Waldorf, remaining there three days, and according to her complaint, no one at the Waldorf made any mention of the previous Sunday booking at the Olympia, until after the matinee Friday, Oct. 15, when Miss Nash claims the manager of the Waldorf asked her if she hadn't played the Olympia the Sunday before. Miss Nash admitted it but there was nothing further said to her about the matter. At the conclusion of the engagement at the Waldorf, Oct. 16, Miss Nash says she asked for her salary for the three days' work, but was refused payment.

Her objections to receiving nothing were met with a request to see the Black Boston office. Miss Nash called there and a representative offered her 25 per cent. of her salary of \$62.50 in settlement. This she refused and put the matter in the hands of the V. M. P. A.

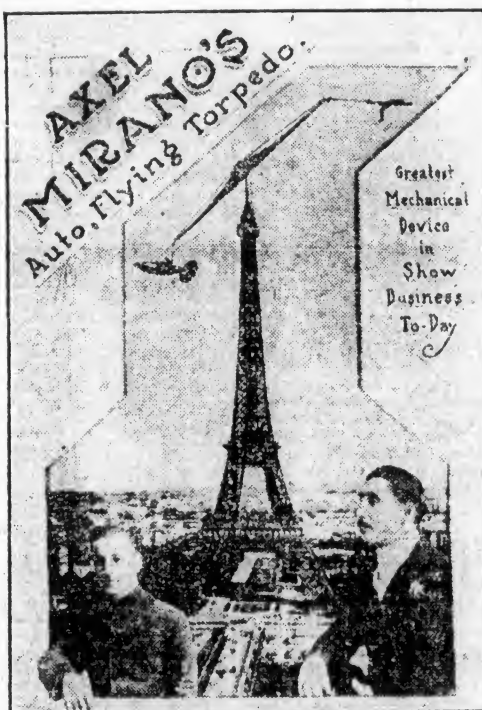
The V. M. P. A. got in touch with the Black people and they raised the offer of payment to Miss Nash from 25 per cent. to one day's pro rata of \$62.50 for the Lynn engagement. This was also refused, the V. M. P. A. asking the entire salary be paid, taking the stand that although the Waldorf would have been justified in cancelling Miss Nash before she opened at the Waldorf, because of the "barring" clause in the National contract forbidding the previous Sunday play at the Olympia, the management of the Waldorf did not mention the previous booking until the three days' engagement had been played. The Black people refused to see it that way, and stood on the letter of the contract.

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MILTON BERGER, AGENT.

Chicago, Jan. 26. Milton Berger, formerly assistant to Charles Freeman, became an agent this week with the privilege of the W. V. M. A. and B. F. Keith bookings. Berger has affiliated himself with the Jolly Jackson Agency.



AXEL MIRANO

With his sensational flying torpedo. Only act of its kind. Playing at P. KETTER'S PALACE THEATRE, NEW YORK, FOR THE NINTH TIME THIS WEEK (JAN. 24). Booked for the entire next season in England. American representative, MAX HAYES; Continent, WILLIAM MORRIS.

FRILLS AND FASHIONS

By ALICE MAC

The Palace had a riot Monday matinee; the reappearance of that delightful artist, Ethel Levey, caused the riotous welcome home. Miss Levey looked as though she had just stepped off the front cover of Vogue, in her hip-hooped frock of rose pink flaire, with the deep scalloped hem line and high rose of the material at the waist. Although absent for seven years or more, Miss Levey has lost none of her delightful accent, except one noticed she said "dance" as spoken across the pond.

In robes of white satin, which looked regal in their simplicity, for her recital, "Destiny," she proved her talent did not end in just singing and dancing.

Miss Levey's daughter, Georgette, made her appearance for the song "Mary Rose," and her reception was almost as big as her mother's. Georgette is the image of her father. Miss Levey's flowers were beautiful, numbering well over the dozen mark. Outside the theatre a notice read: "London loans Miss Levey for one week."

Having seen Bert Clark with many partners it may be said he never has been better suited than with his present one, Flavia Arcaro. She is a great foil for his comedy, which runs along the lines of his former acts. Miss Arcaro was majestic looking, although somewhat vampish, in her train gown of gold cloth, slit to the knee.

Pearl Regay, who can twist her body with no apparent effort, was one of the hits, with singing and dancing. She made many changes. For "In Old Mantilla" Miss Regal wore black lace, wired at the hips, giving it a hooped effect. Little bunches of red berries made a trimming down the front, while in her hair was a huge comb, draped with a lace mantilla. Her gypsy frock could be made a little higher in front of the bodice. Otherwise there is going to be a disaster, which nearly happened Monday.

Hermine Shone in "The New Moon," billed as a "Fantastic Comedy," is sweet, but the sketch lacks something. Half way it becomes a trifle tiring, and at the finish you don't care whether she marries the American or not, just so long as she hurries to the ending. What it needs is speeding up. The Quaker number could easily be omitted, meaning very little, but not so with the Chinese song, with the line, "China girl kiss Melican man? China girl no kiss Dunn." Miss Shone's costume for this was quite dainty, the top consisting of jade green brocade, with the trousers of gold fringe on blue chiffon.

The Misses Dennis pleased with their delightful harmony and fresh-looking white taffeta frocks, made pannier style, with trimmings of flowers. The bodice had the material crossed in front with the sleeve tight to the elbow, then puffed and caught tight to the wrist. One thing the sisters might be careful of—their bows. They were inclined to steal on Monday.

Percy Athos did some clever stunts on roller skates, such as swinging of one of the company, who happened to be an attractive blonde, over his head while going at top speed. Her costume was of jade green and gold, while the other young woman wore yellow, lined with numerous ruffles of dark blue, this color also forming wired bows at the sides of the skirt.

Morton and Glass at the 5th Ave. (first half), played their old act with the ragtime baby. Miss Glass is wearing the same smart grey cloth coat with squirrel collar and cuffs, and fluffy grey net frock, as when she appeared at the Palace a few weeks ago.

Lizzie (Nestor and Haynes), was amusing in her check skirt of yellow and black, with the tricky little red hat with its treacherous-looking elastic under the chin.

Jane Dillon in her sketch, "The Frame Up," appearing as all the characters herself, barring the judge and attorney, did some clever work. Some of the characters were men.

The Follies Girls meant little to the bill, neither possessing any kind of a voice, and their dancing was limited. A mauve chiffon dress with tiny frills was pretty, worn by the dark-haired one, as also was a blue affair with ruffles of lace, worn by the other. Their costume for the last looked as if a patch-worked quilt had been cut up, it forming the trousers, while the tops that were wired at the hem consisted of yellow, or was it orange, satin.

Charles King is a credit to his tailor. He sang an awfully pretty new song, which he read from a slip of paper.

Gonville de Serris' living pictures are as artistic as ever in their armour of white.

One of the best colored comedians seen in a long while was at the American, this week (first half) in the act, "White, Black and Useless," the latter a mule. A big laugh was caused when the colored fellow was asked where the rest of his clothes were, he replying, "I'm standing in the middle of my trunk now." The girl wore a neat dress of mauve and white check gingham with the Peter Pan collar of organdie.

Patrice (Patrice and Sullivan) made an attractive gypsy in her frock of red with jet fringe draping over one shoulder and caught to one side. Miss Patrice's violin playing was far above her singing. Her partner on the piano did better vocally. Miss Patrice changed into a gown of green, then that showed a lace foundation which veiled a red slip. It would have given the dress a much prettier appearance if this had been omitted. Grace and Eddie Parks, who carry their own drop, could do with a little more comedy. Miss Parks' one dress was quite neat, of silver lace frills worn over peach taffeta, with the bodice of silver cloth.

The man in Ward and Wilson act gave one the idea he is from the other side, working very much along the lines of George Robey. The woman plays a good straight, although at times inclined to shout. Her gown of gold sequins served two purposes, first as a draped affair to the ankle, with a girdle of jet tied loosely around the waist, then later it formed a short dress, the ends of the skirt being turned up and fastened at the waist, showing a lining of black satin ornamented with bows of silver.

Jack and Jessie Gibsons fool around on bicycles, with Mr. Gibsons doing some really clever tricks.

"To-y Town," at the Columbia this week, remains very much the same as when it played there for the summer run, with a few alterations in the cast.

Franz Marie Texas made a striking appearance as Melody, in a draped gown of purple sequins forming squares outlined in silver. Quite as good looking was her yellow chiffon gown that shined into orange.

Margaret Elliott is just as vampish as ever in her clinging robes of black satin. Miss Elliott's make-up did not appear very good Tuesday matinee. Her nose was too white and the lines at the corner of her eyes too long.

The girls' Spanish dresses were becoming, worn for the opening of second act. The show girls had the same colorings, only their costumes consisted of black satin trousers, outlined in sequins, with one long the other short.

IN AND OUT.

Kramer and Boyle, who were doubling at the Jefferson from the Hamilton, replacing Anna Chandler at the 14th street house Wednesday, left the Jefferson bill Thursday. Kramer's throat was swelling under the strain of playing both houses.

Billy Montgomery, after leaving the bill at the Regent Thursday of last week, due to illness, had not recovered in time to open at the

Palace, New York, this week. Clayton and Edwards doubled into the vacancy from the Hamilton.

Jones and Jones, canceled at the Colonial, Gallagher and Bolley replacing them.

Gallagher Sisters, canceled at the Regent.

John Gardner and Marie Hartman left the State-Lake bill, Chicago, after the first show Monday, claiming illness; replaced by Barry and Layton.

N. V. A. COMPLAINTS.

Weaver Brothers, complaining against Myers and Hanford ("Greenwich Village Follies"), that they are infringing on the following material and business of the complainants' act:—Same opening, with same opening song, same characters, using small banjo uke and doing "break" in chorus of song in same way, also playing on handsaw. The Weavers allege Myers (Myers and Hanford) signed a statement now held by them saying Leon Weaver originated the handsaw playing business. The statement admitting Weaver's origination is alleged by Leon Weaver to have been signed by Myers while the latter was working with him some time ago, during which period he (Myers) replaced Weaver's brother in the Weaver Brothers turn.

Axel Mirano (Flying Torpedoes) versus Three Wellanos, alleging infringement on billing matter, photos and gymnastic feats, including one described as a double revolving perch manipulation. Mirano claims the same complaint was made in 1919 and the matter was settled in his favor.

Edward Gillett versus Coradina (Coradina's Animals), alleging the Coradina act is infringing on business described as a "monkey clinging to the bottom of the drop as it goes up and down at conclusion of act."

George Randall versus William Kent and Co., alleging infringement on finish of two of Randall's acts, "Too Easy" and "Mr. Wise." The business claimed is described as "a man assuring himself his wife has gone out, and then going to 'phone and calling up another woman and asking her to come over."

Frank Hurst versus Flo Lewis, alleging infringement on billing "Alone at Last."

Frank Howard versus Phil Golden, alleging Golden signed to play in act to be produced by Howard, and failed to live up to agreement.

William Beatty and Luigi Pecaro (Roman Troupe) versus the Run-away Four, alleging use of material, described as "a speech with comedy interruptions." The Run-away Four are with "Snappy Snapps," Columbia wheel.

John Guiran and Le Petite Marguerite versus Ruloff and Rulowa, alleging infringement on a dance movement, photos of which were forwarded to the N. V. A. by Mr. Guiran.

Bart McHugh, acting for Burns and Wilson, versus "A Japanese Romance," alleging infringement on business in which the line, "Let us do one thing at a time" is contained.

William A. Holona, acting as guardian for A. A. Green, has filed a complaint with the N. V. A. against Grisman & Sterling, in which he claims Green, who is a boy, worked two half weeks for Grisman & Sterling in the "Panama Kid" act at Proctor's, Elizabeth, N. J., and Proctor's Mount Vernon, N. Y., and Green only received a half week's pay, \$20. The N. V. A. has written Grisman and Sterling with respect to the salary claim.

The following decisions have been made by the N. V. A. Complaint Bureau: Cello, musical act, ordered to change his name, following a complaint of infringement by the Van Cellos, foot jugglers.

In the complaint of Jarvis and Garrison against Fulton and Bert, the latter act has been ordered to eliminate the "Hold Up" bit complained of as an infringement.



ARENA BROS. and "SPOT"

The Famous Rounding Canine, Playing Keith's Circuit.

THIS WEEK (JAN. 24), MOSS' BROADWAY, NEW YORK.

Return engagement with Barnum and Bailey in March (5th Season).

Direction, PAUL DURAND

CABARET

T. Dwight Pepple, who has been locally famous as a producer of cafe revues, added new laurels with his latest production "Winter Garden Follies" at the Winter Garden Cafe, Chicago. The show begins at 7 p. m. and runs through until 8.40 p. m., with the other show starting at 11.15 and through at 12.30. Pepple is giving the diners a run for their money with 12 chorus girls, eight mediums and four show girls. Some of the girls lead numbers in singing and dancing. There is a circular drop backed up with satin drapes and hangings. One novelty that caught the eye was a street scene on New Year's eve, 20 years ago, in front of Freiberg's. Various characters such as a slumming party, the hurdy gurdy, the cop, the newsboy, etc. The scene went over for many laughs.

Among the principles is Primrose Semon, who does a Raymond Hitchcock in male attire, keeping up a running flow of talk in the first part. Miss Semon gets her audience and holds it interested with some smart quips. The prima donna, Otille Corday, last here in "Chu Chin Chow," is not only a stunner for looks but sings with a clear soprano voice. Vincent Dusey, as the ballad singer and for wearing clothes easily outclassed the rest of the men. Monte Howard sings several character numbers with Arthur Conrad. He also does some fast eccentric stepping, winning attention. Among the other principals are Del Marie, soubret, and Harry Gilbert, another character comedian.

During the show, the girls go in the audience, passing out cigarettes with holders, also a chorusgirl number where they put each other, including the principals, on the pun. The costuming is elaborate executed by Mabel Shearer. Miss Semon's gowns made by Mathien, New York. Special score was written by Joe Burrows and music furnished both for the revue and the dancing by Lada and His Louisiana Five.

The show runs for eight weeks with the principals changing numbers every two weeks. A 50 cent cover charge is made on week days and tilted to 75 cents for Saturday and Sunday. The present revue is one of the best ever produced in Chicago's loop and is drawing capacity business.

Ernie Young's Revue opened at the Marigold, Chicago, Monday night, and was a "class" sensation. The costumes were declared the tastiest and smartest ever seen in a local cafe show. Margaret Edwards, in a unique tropical dance, executed on a sensuous ring on the center of the floor, created a profound impression. She is bold, yet entirely artistic; powerful and lithe, yet feminine, and has balance and limberness which are entirely away from any suspicion of what are professionally known as "co-tortions." She was an immediate furore. Hallye Nestor, a dainty ingenue-prima donna, demure and seraphic, took close second honors, captivating on unstrained attack, fragile personality and debutante frocks.

Kimme and Chalsan in neat trick and ballroom dances drew rounds. The girl looks like a red-headed kid vamp and is deal for cafe exposure. Don Quixano's lyric voice filled the large interior and he led numbers with dignity and melody. Frank Libuse, the local clown, capered all over the place and the show. The Big Six, a different jazz outfit in Palm Beaches, had a lot to follow, but got it across. Willis Brothers, refined balancers, completed the show. The music is by A. Baldwin Sloan and the costumes are by Mathieu. This show will draw business.

Sophie Tucker has closed with John Wagner, manager of Reisenweber's, New York, who went to Chicago for that purpose, on the following terms: Miss Tucker to return and revive the Sophie Tucker room, from March 1 to June 1, on a guarantee of \$2,000 weekly against 10 per cent. of food and drinks, 50 per cent. of cover charges and 25 per cent. of all checks at the 6.50 to 7 o'clock service. She may play in vaudeville during the time if she desires. June 14 she reopens at Cafe de Paris, Atlantic City, for the summer.

The Paris academy of dancing professors has issued a statement describing the "shimmy," tango and other such terpsichorean movements as "super-extremist, decadent, ex-

otic and savage," thereby upholding the recent ban by the clergy. The shimmy is resembled to an attack of St. Vitus' dance.

Mae Trude, a Chicago society girl, recently in the Fox film, "The Thief," is now a hostess at the Cafe Bann Arts Grill. Miss Trude is the wife of George Trude, of the Orpheum theatre circuit.

The Southern Rag, a jazz orchestra, has been signed for a summer tour of the Stoll circuit in England. The musicians, all of whom are seniors at the University of Nebraska, will leave for the other side immediately following graduation in the spring.

MUSIC INJUNCTION.

Cincinnati, O., Jan. 26. Suit charging infringement of copyright has been filed in Federal court here by T. B. Harms and Francis, Day & Hunter, New York music publishers, against Henry Levy, owner and manager of the Columbia theatre here, on the allegation he permitted a song bearing their copyright to be sung in his theatre.

An injunction and damages of \$250 or more are asked.

MARRIAGES

Blanche Stewart (Maria Lo Company) to Harold Israel Ward (Lauder and Smith) in St. Joe, Mo., Jan. 6.

BIRTHS.

To Mr. and Mrs. Bof Fischer, at Dr. Bruno's Sanitarium, Jan. 23, a son. Mr. Fischer is of Fischer and Lloyd.

Mr. and Mrs. Frank B. Cate (3 Musical Cates), Jan. 18, at Florence, S. C., daughter.

Mr. and Mrs. Frank Chicks, at their home in Brooklyn, Jan. 22, son. The Chicks do a bicycle turn in vaudeville.

NEW ACTS.

Nick Copeland and Marjorie Branton, two-act.

Billy Jackson (Darrell and Jackson) with Fred La France (La France and Kennedy), two-act.

Max Ford's Revue, with Antor Sisters, Ray Barton, and Lane Sisters. (Sullivan & Buckley).

"Phantom Hands," illusion, hands only of pianist visible, playing numbers at the request of any one in the audience. (W. L. Lykens).

Jane Dillon, protean act.

Franklin, Charles and Co., two men, one woman, singing, dancing, acrobatic.

Casey and Warren, two-act.

Wm. Worsley and Rogers (Rogers and Lum), two men.

Herbert Corthell, in playlet by Vincent Lawrence, with cast of five.



MARGARET TAYLOR

Appearing This Week (January 24) at B. F. KEITH'S ROYAL, N. Y. C. NEXT WEEK (January 31), at B. F. KEITH'S ALHAMBRA, N. Y. C. Direction, AARON KESSLER

PALACE, CHICAGO.

Chicago, Jan. 26.

The Royal Family of Vaudeville got a royal reception at the Palace. The Morton girls—Kitty, Clara and Martha—and the Morton boys—Sam and Joe—shared in the ovation of the populace. For purposes of good natured fun Sam and Kitty made believe the others were their children, but everybody knows that they are all twins except Sam, the baby. Sam and Kitty did a song of 40 years ago, mumbling something about turning back the clock—probably it was an impression of their grandparents' old variety act.

Clara's single was heart-warmingly accepted. The little favorite made no pretenses at getting out of her classification and ran a program of soubret songs and instrumental dabs, closing with a blue-law lampoon which ran many choruses and catch-lines and was good for a few more if pushed. She returned later for the family reunion. Sam and Kitty worked and looked all to the pep. Joe is more like Paul every time he comes here. Martha is blossoming into a beauty. Clara is easily Kitty's own, but Martha is Sam's; the sisters bear one another a resemblance, yet there is contrast. Martha will be statuesque and stately, whereas Clara is chubby and mischievous. It's a grand family.

Rodeo and France opened the show with slack wire tricks. Variety's hired hand missed most of them, but his seat neighbor reported it was a corking opening turn.

Joe Darcy led little casino, made up for a spade, and tangled the show up so tightly that it took the whole next act to unravel it again. Darcy has a voice that is beyond resisting. It quivers and it grabs the heart and wrings it. He also knows how to put power into his climaxes with clenched hands, dramatic crouches and a gasping earnestness of delivery. He teased many a bow out of that mob, but he couldn't escape without doing his full duty. He stopped the show and held it stopped, scoring one of the biggest hits in months in an early spot.

Florence Roberts and Fredrik Vögeling in "Blindfolded" came next and did a polite flop. Miss Roberts strained and used every change of pace and every spark of personality of the veteran artiste she is, but never woke up any one.

Kellam and O'Dare tore it wide open again for another panic, going to three or four speeches. Miss O'Dare is a little sugar-drop, with the sweetness of a Pennington and the mean body blow of a Dempsey when for comedy needs she has to get "nasty." One might scour the world and not find a more valuable "straight" than Miss O'Dare. She sings a ballad that she should chuck right out of the window and stick to lighter fare; not that she hasn't the voice, but why should so delicious a little confection sing serious stuff when she was just born for teasing, pleasing diversions? Kellam is a scream comic, part "nut" and part satirist. He never had an instant's difficulty with that wise, receptive household. In the scenes in which little O'Dare jabbed the spurs into him he was delightful, she was delightful, everybody was delighted. There isn't a better man-and-girl comedy turn in show business than this team.

A recent review in the Chicago column (unsigned) spoke disparagingly of Kellam and O'Dare. That reviewer either "caught" the act at an off performance or his dinner didn't sit well.

Harry Langdon has played his tin can act here a lot of times. It ran for a whizz again up to the finish, when the electrical effects went bad for a moment, long enough to hurt the explosion. But it was well taken and the laughs were thick. The Four Mortons then came on and cleaned up, and Johannes Josefson and his Icelandic tricks held in the crowd well, although this show ran overtime. Elsie Piller and Dudley Douglas did well, but not brilliantly. Miss Piller does not dance as much as she used to, in

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THE FOLLOWING HEADLINERS ARE HERE LAST WEEK:
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BOB TARRY — EDDIE ZOLO — BERNARD AND TOWNS — RUTH GRENK
MORRIS & CAMPBELL — DANIELS & WALTERS — RAY SAMUELS — JACK POLK

HAZEL RENE
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IRENE DUQUE Formerly with HAZEL RANOUS Edith Strickland

truth attempts no steps worthy of her former work. She appears in a series of wondrous gowns, reminiscent if not memorial of Gaby. Douglas followed Kellam in somewhat similar work, which crabbled his style somewhat. He is a good straight man, but no comic, and might whittle down his talk and songs.

MAJESTIC, CHICAGO.

Chicago, Jan. 26.

The theatre was cold, which seemed to react on the audience as well as the bill. Only one good comedy act which made it drag out and seem like an extra long matinee. Guy Weadick and Flores La Due really deserved a better fate than opening. They both spin ropes with some very bright talk by Weadick, but owing to an innominate house it did not go as it should. Tack and Clare, two boys, one doing floor acrobatics and the other contortion work, interested. The work of the contortionist was done with ease and in showmanly style. Jessie Brown and Effie Weston, in their two-act revue with special cyclorama drop, danced and sang with the able assistance of Dave Dryer at the piano. It is a class hit act with plenty of action throughout.

Merlin and his pack of cards and the capable work of a plant amused. Harry J. Conley, with Naomi Ray, in "Rice and Old Shoes," were the comedy relief. Conley has surrounded himself with some beautiful scenery and does a perfect "hick" character. Miss Ray proved an excellent foil, and they got howls on their talk. The disappearing tail light of the motorcycle stopping at the church and then going to the bungalow on the hill with the windows of the house lighting up and the shade in the top room being drawn received hearty applause.

Gertrude Vanderbilt has quite a reputation here from many Chicago productions. Her songs were a bit blue, and some of her nifties could easily stand the blue pencil. Miss Vanderbilt, who is known as a dancer, did not learn that way; only when taking her bows, when she would shimmy on and off. Her act is overly "wise" and lacks entertainment.

Eddie Leonard came and went to tremendous ovations. After going through his routine, helped by Stewart and Olive and Carol Levan and a musical director, had to make two speeches, and then they wouldn't say quits until he had wrung a demand for "Ida." Bobbe and Nelson had a tough spot following Leonard, and went to work like a couple of Trojans; though their comedy and singing ability has never been questioned nothing could stop the stampede to get out, the audience being milked dry and worn out with a minimum of fun and a maximum of vaudeville "bull."

Dainty Marie closed without getting half a chance, as most of them were gone before she arrived.

STATE-LAKE, CHICAGO.

Chicago, Jan. 26.

Laurel Lee, the toy vamp with the shining dark hair and ditto lamps, stole home here. It is such a big house and she is such a little bimbo. It looked for a few minutes as though she were going to be lost. Only for a few minutes. Those big Bertha eyes began to radiate and take in the territory. The round-heads began to crane forward. Before she got half way through her animated routine of cute bits and disorganized though growingly fetching numbers she had that army beating at her toes. Five or six bows at the finish for a little girl single is a whole lot—Miss Lee got them and could have Eddie Leonard a few in addition.

Miss Lee dances more than she used to. She is feecy on her feet and handles herself like a water sprite. She should dance even more—that is her first forte. Her enunciation is bell-like, and her diction distinct even when girlish or in dialect, blessings in these days of affectations which often make lyrics mysteries and lines confidential. Her whole demeanor is that of a naughty kitten, which her physical charms and her petite proportions make not only possible but patently palatable. She brings to vaudeville a lace-and-silk order of gentility that even the proletarian rabble here appreciated volubly. Very delightful youngster in a very delicious act, this.

Anatol Friedland and his girls, the class-flash of the show, stood

up to its headline billing. Meeting rivalry from a somewhat similar turn on the bill, "The Tik Tok Revue," it suffered none. Friedland's work and support were too thoroughly metropolitan to be staggered by competition. The Tik Tok act was very neat, with a man and five girls with a number of changes in attire, some pleasant scenery and dance and song specialties. Bessie Rempel and her man assistant in the boat comedy by Frances Nordstrom got sound laughs and a smart hand. Donovan and Lee pocketed the laugh hit of the bill in their veteran act. Curzon Sisters amazed and held. Other acts on the bill were not seen by this reviewer.

McVICKER'S, CHICAGO.

Chicago, Jan. 26.

A capacity house with easily 500 people waiting to gain admittance. The big attraction was Fay Tincher of picture fame in person. She candidly admits her limitations in singing, dancing or playing of any instrument, but does invite any man to come up from the audience and box four rounds. She tells several amusing incidents of picture-making, and as a reel of one of her pictures is run off just ahead of her she uses that as her topic.

Armstrong and Downey, the girl in the act using an aged number, "The Candy Boy," while distributing candy to the audience, the man begins a ballad off-stage, and when he makes his appearance he is in tramp make-up, which gets a hearty laugh.

A pantomime bit with a cigarette, match and an auto-horn got close attention, and some trick bicycle riding sent them off to a solid round of applause. Jack and Mary Graham, song and cross-fire and three changes of wardrobe by Mary, very good.

Santry and Norton went over for a sinash. They do some very classy ballroom dancing, with an eccentric single dance by Santry and a fast finish together to take them off. They easily registered the class hit of the show. Ina Kuhn, formerly of the 4 White Kohns, last seen around here as of Kuhn Sisters, announces in prose and rhyme just what she is going to do. Miss Kuhn has an abundance of personality beside being a whistler of marked ability. She tells a few stories of her experiences entertaining the boys overseas, finishing with a high-class number while seated at the piano. They brought her back for several encores, the last a gem in a comedy vein that completely stopped the show. Cato S. Keith and Co., in a playlet dealing with fortune tellers, an innocent girl and a copper from headquarters, was built to order for this clientele. Fred Rogers, blackface single, sang, danced and told several good stories; proved a perfect McKiever act. Murphy and Klein have a real novelty. They open with the orchestra playing away above them, both of them going through the motions of the song. They have two black cases with disappearing reading signs, each one having a wise crack printed on it, the woman answering each one in the same way. To change a gag it is only necessary to have a new sign painted, so they keep the act up to date by putting in local events. Not a word is spoken, but they receive many laughs on the novelty and the gags. They finish with the man playing a saxophone, then going to the piano while the woman sings. Four bows. Whirl of Variety closed.

KEDZIE, CHICAGO.

Chicago, Jan. 26.

Packed to the doors, first and second show, this most consistent money maker showed a bill that was part of the answer to its fine business. Here is a truly model family vaudeville theatre—neither a piker nor a bluffer—the Kedzie has for years given its neighborhood a wholesome fare of durable and standard vaudeville, with occasional big-time headliners and always a sprinkling of No. 1 acts interspersed with the discreet pick of the W. V. M. A. lists. This bill (first half) was typical of the policy—Sophie Tucker for the splash and flash, Silver and Duval and Co. for the perfect in clean comedy entertainment, and an all around bill of variety, speed and innocent pastime. Connell, Leona and Zippy opened in "one." The man is an acrobatic dancer and the girl assists him whenever he stays too long at single work. The act is going strong when on comes Zippy, a bulldog star, who works for comedy and amusement. Finished powerfully, Robinson and Scott, a neat monologue dancer, supported by a little blonde ballad singer, legitimately stopped the show with a hitch-and-kick considerably over the man's head where the girl held a card for him to dislodge from her grasp taking this from one foot and kicking with the same one made it a startling stunt.

Sophie came next in this show, the second, though she closed the first, had to make her cabaret engagement. In this house her turn stood up even bigger than it does downtown, for she was met with

hushed anticipation. She sang her usual catalog and then went into a "plug" for "Learning," with a chorus sheet from above. Sophie offered \$5 to any one who would sing a chorus and an usher took her up. It isn't a raw boost, though she does everything any one ever did in that direction, but keeps it alive and entertaining with her own style of wit and audience-handling. She cut her act a trifle in this show, but went to a smash just the same.

Silver, Duval and Co. is a famous turn in these parts. Silver is a lovable rube of the Frank Bacon order, very clean in technique and subdued in delivery. The result is an exaggerated punch every time he cracks a whim, and that man certainly has some plums to send across. Miss Duval, almost a twin to Mary Kelly (Swift and Kelly) in stage appearance and personality, wins the house on sight, and after that holds it in the palm of her soft little hand. She is meltingly winsome and has a tremolo in her throat that is worth a fortune if ever just properly placed somewhere in the limelight of more famous engagements. The "company" is an elongated youth, cast as a boob, who sings a song with Miss Duval. He has a more spectacular voice, but she shows him up. He never so thoroughly plays the part assigned him as when he stands beside that wonder girl and sings with her. Silver and Miss Duval have big-time attributes of the most unmistakable and sterling order. They are 100 cents on the dollar in these parts—it is a mystery how they have been kept off the main avenues so long. They got wows of healthy laughter and as many bows as they wanted.

Steve Freda, an olive-skinned youth, followed in "one" with chatter—not bad. He then unpocketed a mouth organ and went to work for a wallop, which he again topped with a guitar. Solid hit and entertaining all through. Herbert and Dare, casting and trampolining act with sprightly talk, closed and held every mother's child. In all it was a sweet and mighty bill for the money or any money.

WEST ENGLEWOOD, CHICAGO.

Chicago, Jan. 26.

This newest Ascher Brothers vaudeville and picture palace has caught on. The feature picture was Mabel Normand in "What Happened to Rosa." The vaudeville bill ran like lightning, the five acts consuming 55 minutes. Looking at the audience, there was no question it was well pleased.

The show opened with the Four Ushers, four girls dressed a la usher style in grey, singing pop and jazz numbers. They were followed by Sam Duncan, a Scotch comic, worthy of the big time, who should have been placed next to closing on this bill. He opens with a laughing number, followed by a crying love song that was a knockout; then an old man bit for a knockout.

Frank Stafford and company and his beautiful hunting dog, his pantomime comedy and his whistling, with the posing of the dog, proved a welcome novelty and went off with three well-earned bows. Faber and McGowan, man and woman, in cross-fire talk, make a winsome combination, but the girl needs speeding up in her talk to make the act worth while. A couple of popular songs with a small dance took them successfully off. The Eight Liberty Girls, musical act, with the usual routine of singles, doubles and all playing together, running from the classics to jazz, filled the stage and made a big flash as a closer.

JACK FOX BARRED.

Chicago, Jan. 26.

Jack Fox, free lance agent, got in several legal entanglements with Klass and Termini and "The Little Cafe" by attaching their salary at the Great Northern Hippodrome for commission claimed to be due after playing the Pantages Circuit.

When the smoke cleared away Fox was notified by Jimmie O'Neil, head of the Pantages office here, he would not be allowed the privilege of presenting acts to that circuit.

The V. M. P. A. through Ed Casey, forced Fox last year to make good on several contracts he had entered into with acts for Meyers Park, Canton, O., also the Midway Hippodrome, a local independent date. After much controversy Fox finally paid the artists.

WHITE WOMAN HELD IN NEGRO MURDER

Helen Crawford, Said to Be of Vaudeville, Held as Witness.

Troy, N. Y., Jan. 26.

Helen Crawford, white, said to be a vaudeville actress, of Pittsfield, Mass., is detained, with five others, four negroes and a white woman, as a material witness in connection with the murder of William Jones, a negro, chauffeur of Michael Smith, Cohoes Democrat's leader, early Saturday morning. The body of the chauffeur was found in a negro rooming house at 170 River street, the proprietress of which, Viola Dixon, a negroess, is being held with John McDonough, a negro, on a charge of murder.

One of the negroes detained as a witness is "Kid" Black, the feather-weight boxer of Troy. Black notified the police Saturday morning "someone had been shot up in Dixon's." Jones was found lying on the bed in his room, fully dressed, with a bullet wound in his head. The body had apparently been dragged from another room, the police say. An investigation of the Dixon woman's room disclosed that the furniture was disarranged, indicating a struggle, and the police advanced the theory the chauffeur was killed in her room and dragged to his own apartment.

Robbery is believed to have been the motive for the crime, as Jones had been paid two months' salary, \$200, the day before his death, by Democratic Leader Smith, and when his body was found only 40 cents was in his pockets.

The shooting was the culmination of a drinking orgy in which whites and negroes participated, it is said.

CHICAGO NOTES

Chicago, Jan. 26.

Fred Lewis, who was to appear last half at the Kedzie, was taken ill with acute attack of laryngitis, the doctor ordering a four weeks' rest.

Niobe and her manager, Harry Stone, closed last week in Cincinnati, going direct to Los Angeles. Niobe has suffered a nervous breakdown and will recuperate till the beginning of next season.

Low Cantor is on a four weeks' trip to Chicago, looking for material for the Loew Circuit. While here Cantor established a Chicago branch in the Woods Theatre Building, with Charles Yates as manager.

Low Kane, who has become quite a figure in the cabaret field, having a circuit of four cafes, with six weeks at each with the rotary plan, has added the Belvidere cafe, St. Louis, formerly known as Cicardi's, to his list. Heading the revue there will be Jack White.

Sylvester Schaffer has been contracted to play most of the Ascher Brothers theatres, each a full week stand.

Emile De Roost, producer of pretentious revues and spectacular girl acts, is spending \$20,000 in enlarging the stage and seating capacity for his annual summer revue at Riverview Park.

Madame Franceska, who has been here for five weeks under the personal care of Dr. Jay Pitts, has regained the full use of her voice and left for New York, where she will present her bird, "Jackie," in a brand new act.

HARRAHS DIVORCED.

Roy Harrah announces the divorce of himself and wife (Jacqueline Bond) Dec. 16 at Chicago.

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SCRUBWOMAN NAMED.

State-Lake Building Manager Is Charged.

Chicago, Jan. 26. James A. Hool, manager of the State-Lake and other theatrical buildings, was the central figure in a sensational suit for divorce in which his wife charged him with misbehavior with a "Polish scrubwoman," one of the building cleaners. Hool countered with a charge of cruelty.

Hool had been widely publicized when taken as the chief target in rent-protesting investigations by the City Council, being dubbed "The Rent-Hog King."

FORSTER CHANGES MAP.

Live Publisher Finds a Hit Is a Hit Anywhere.

Chicago, Jan. 26. Forster, the sheet music wizard, who manages to make himself a national institution though in Chicago, this week quoted his "O-H-I-O" as an answer to what can be done from this town. The Olman-Yellen song is being done simultaneously by eight musical show stars—Eddie Cantor, Al Jolson, Lou Holtz, Van and Schenck and others, and by the following turns in vaudeville: Sophie Tucker, Rae Samuels, Margaret Young, Harry Fox, Jack Osterman, Mel Klee, Mullen and Francis, Billy Glason, Harry Rose, Gene Greene, Story and Clark, Jim and Marlon Harkins, Newhoff and Phelps, Yates and Reed, Frank Hurst, Olsen and Johnson, Primrose Four, Murray Bennett, Santry and Norton, Don Barclay, Burke and Betty, Lillian Bernard, Johnny Harrington, Lane and Harper, Pilzer and Douglas, Polly and Oz, Bobby Randall, Vardon and Perry and probably a hundred more. Jolson made it as a record.

DANCE FOR HARDINGS.

Santry and Norton Picked for President's Ball.

Chicago, Jan. 26. Santry and Norton, playing Marion, O., were invited to entertain with their feature whirlwind dancing at the ball given to President-elect and Mr. Harding on the eve of their departure for Washington.

Jimmie Santry is a Chicago boy, and formerly sold newspapers here. Helen Norton is Mrs. Santry.

HICKS AS BOXING CHIEF.

Chicago, Jan. 26. Leonard Hicks, the theatrical hotel owner and head of the Greeter's Club, is being boomed as Chairman of the Board of the Illinois Boxing Commission. The State Legislature has been polled and the boxing law should be passed with a healthy majority. Governor Small is known to be in favor of it. Hicks, known by most of the theatrical colony, is an ardent fight fan, and has been spending his own money to lobby for the bill in Springfield.

IRENE BORDONI "IN BAD."

"Bonehead" Controversy Passed Up to Interviewer.

Chicago, Jan. 26. Irene Bordoni got herself "talked about" considerably when an interview appeared in which she spoke of Chicago audiences as being "boneheads." A couple of civic societies took notice. So did the star of "As You Were," who promptly passed the buck to the interviewer, saying she did not know any American slang and, while she had supposed that some local audiences were not as responsive as those in the East, she did not use "bonehead," but that the reporter put the word in her mouth.

Now that Irene does know what the word means, she says she wants to use it on the reporter.

SH! BLACKHAND!

Morris Gest's Life Hangs by Press Agent's Hair.

Chicago, Jan. 26. Morris Gest notified the chief of police (and Will Page notified the newspapers) that Gest had received threatening letters, promising to bump him off if he didn't quit his fight on the sculpers for "Mecca." The chief, who is a good scout and a bosom friend of the local Shubert press man, Sam Gerson, lent Gest a couple of plainclothes men. Along Randolph street Gest is still regarded as a good life insurance risk as long as he could dodge the taxis and the local moonshine.

NO COUSIN OF HIS.

Ridings Says He Doesn't Know C. S. Given.

Chicago, Jan. 26. Letters have been coming to Harry Ridings, manager of Cohan's Grand, from road managers, stating that a stranger with a card that says he is "Charles Stewart Given, special correspondent, 5517 Rice street, Chicago," presented the card for passes, claiming to be a relative of Ridings and a Chicago newspaperman. A canvas of the local papers failed to find anyone who knew Given. He is in neither the telephone or city directory. Ridings denies knowing the man.

TISHMAN DECLARED IN.

Chicago, Jan. 26. Sammy Tishman, local booker for the Frank Theilen circuit of theatres, was made a director of the Orpheum theatre, Peoria. Tishman received a block of stock as a Christmas present and was voted an active directorship.

Felix Greenberg was re-elected president and general manager.

LEVY'S WEDDING POSTPONED

Chicago, Jan. 26. The wedding of Asher Levy and Ruth Ginsburg, of Aurora, Ill., scheduled to take place at the Blackstone last Thursday, was for some reason postponed.

Mr. Levy is in the W. V. M. A. office, having charge of the equipment of the junior Orpheum houses. He has started West alone.

LUCY WESTON BENEFIT.

Chicago, Jan. 26. The Bush Temple Musical Comedy stock played a benefit here for Lucy Weston, the soubrette, who joined the company early this season.

Colored Theatrical Club.

Chicago, Jan. 26. The Colored Theatrical Club, sponsored by Rucker and Winifred Moss and Fry and Glenn and Jenkins, held its first ball Friday, Jan. 21, at Twenty-second street and Wabash avenue.

The club is a social organization for colored performers only, and will seek an indirect affiliation with the N. Y. A.

Back of Posts Illegal.

Chicago, January, 26. Alderman Henry Fick proposes to introduce an ordinance in the City Council making it unlawful for theatre box offices to sell tickets for seats that give but a partial view of the stage.

SPORTS

The following may explain why Joe Lynch is worthy of the bantam-weight championship, which he wrestled from Pete Herman, and also emphasizes the value of brains in connection with the prize ring, as in every other line of endeavor.

In the first Lynch-Sharkey bout staged at Madison Square, Sharkey upset Lynch on two occasions with a wicked left hook to the jaw. Lynch was up like a flash after each knockdown, but the fact remained that he had been twice dropped.

Lynch thinking things over after the bout, decided that as he had been surprised twice with the same punch, it behooved him to get a defense for that particular blow before he met Sharkey again. He traveled over to Freddie Welch's health farm in Jersey and asked Welch to coach him or show him how to offset the left hook that nearly cost him the bout.

Welch, for a consideration, showed Lynch a right hook to the short ribs, to be landed whenever Sharkey started his pet punch. The hook to the ribs had the tendency to unbalance Sharkey and rob the blow of its effectiveness.

At their second meeting Sharkey, cocky and confident, waited for the opportune moment and let fly with his hay making left. Much to his surprise he was knocked off balance and out of position by a short right to the ribs, followed by Lynch's usual jabbing tactics. Sharkey, bereft of his only effective punch against the hardhitting Irish lad, gradually weakened under the assault, and Lynch finally knocked him out with a right cross to the jaw.

The inside story of that first round between Benny Leonard and Ritchie Mitchell at the Garden gives a line on Leonard's nature, and brings out that the lightweight champion is just as great a kid outside the ring as he is in it. Two intimate friends of the champion asked him shortly before the battle if he intended putting Mitchell away in the first round. Leonard laughed, said of course not, that he would fight him along his usual style.

Then the boys informed their pal they had made pretty stiff bets, for them, at good odds that Leonard would knock out Mitchell in the first round. Benny remonstrated, told them to hedge, that their money was gone. The boys could not lay off the bets. Leonard knew the amounts they named would pretty well clean them if losing, so he went into the ring having that in mind. To save the money of his friends, Leonard took a chance on his crown that nearly cost him that.

Benny is said to have been one of the very few who got out of the Keystone stock manipulation with real profit. Tipped to the Keystone thing, Leonard plunged, and gave a selling order to his broker. The stock just touched Leonard's selling price, for one day, then went back and never recovered, but Leonard's gamble in it is reported to have netted him \$150,000. Leonard is reputed to be worth \$500,000. He's a level headed boy, of good and clean habits, quite as capable of taking care of his money as he is of himself.

In Albany last week Assemblyman Charles M. Betts introduced a measure to tax 12 per cent. on the gate receipts of all racing meets. It is anticipated the tax will net the state \$600,000 annually. The Assemblyman is on most friendly terms with the Republican leaders. A racing tax was last imposed in New York State in 1908.

Jack Dempsey has been sued in the Supreme Court, at Batavia, N. Y., for \$200,000, in two suits started by Frank P. Spellman, some years ago an open air showman. Spellman alleges he maneuvered Dempsey into pictures, under agreement with the champion and his manager, Jack Kearns. The suits are based upon that allegation.

"Babe" McDonald, the Olympic 56-pound weight champion who has been directing Times Square traffic for years, was recently promoted to police sergeant.

Billy De Poe, of St. Paul, and Andy Chaney, of Baltimore, have been matched by Tex Rickard, the winner to meet Johnny Kilbane, at Madison Square Garden in March, for the feather-weight champion-

ship. Chaney recently disposed of Charley Beecher at the Garden, while De Poe is highly regarded by his showing in local rings against the leading feather-weights.

Jake Wells, Southern theatre owner, has purchased the Norfolk Baseball Club of the Virginia League and will operate it next season. "Doc" White, the old Chicago White Sox's star left hander, is named as the probable manager. Wells was a well known professional ball player before he retired from the diamond to become interested in theatricals.

No sporting event in Kansas City in recent years has attracted as much interest as the wrestling show to be pulled off in Convention Hall Jan. 27. Waldeck Zhyzsko will attempt to tame Joseph Pesek as one of the features, and Strangler Lewis will take on Gustav Sulov.

Alleging his former wife and a nurse had kidnaped his son, eight, Jack Curley got a writ of habeas corpus, and the New York Supreme Court ordered the boy returned to Curley's custody.

Harry Sinclair has bought out Sam C. Hildreth's interest in the Hildreth racing stable. Heretofore they have been partners. Hildreth will continue as trainer of the stable and will retain as his own property the famous old Stromboli. Sinclair will try with Inchaape and Grey Lag in the Kentucky Derby.

Albany won the pennant in the first half of the basketball State league, which closed Saturday night. It also walked away with the honors both halves last year. The team is composed of Sedran, Friedman, Kennedy, Kleonda and Duval. Barney Sedran, the smallest and lightest player in professional basketball (110 pounds), has been one of the big stars for 10 years. He and Friedman own an interest in the Albany club. Basketball is fast becoming the most popular winter indoor sport in New York City and up-State, as well as in the New England States, Pennsylvania and New Jersey. The New York State League is represented by teams in Albany, Cohoes, Schenectady, Amsterdam, Mohawk, Cloversville, Utica and Pittsfield. Some of the greatest stars in the country are performing in the league. Many of them also play in a league in New England as well as with teams in New York, making \$500 or \$600 a week.

The Original Celtics of New York lay claim to the professional basketball championship of the world, but the Albany team disputes this. The Celtics have made their record on a home court; they left their home stamping grounds this season and were defeated on both occasions.

A New York fan has offered to bet \$1,000 the Albany quintet can take the measure of the New York City quintet, and a series to decide the supremacy will probably be staged before the season ends.

In February the Albany team will either make a trip to Cuba or through the western part of the United States.

Sunday night in New York the Celtics defeated Hank Gowdy's team from Columbus, O., 63-44. Gowdy was the star of his own team, considered the best five in the West.

At the championship wrestling match between "Strangler" Lewis and Earl Caddock Monday night, Jatindra Chararin Gogo, the first Hindoo wrestler to visit America, was introduced. He is professionally known as Gobar, and comes with the titles of champion of India and the United Kingdom. He defeated Jimmy Essen at Edinboro, 1913, and also put away Jimmy Campbell at Glasgow.

Gobar weighs 260 pounds, is six feet-one inch tall, and specializes in catch as catch can style. It is claimed the elder Zybaco dodged meeting him during a tour of the Continent. It is said that he is of titled birth and took up wrestling for amusement. Photos show he has acquired much extra weight, but it

is claimed he can easily train down. The dark-skinned grappler arrived here with Bonami Ghose, his trainer, on the Adriatic about three weeks ago. The men were detained at Ellis Island for two weeks. He was permitted to enter after Samuel Tannenbaum, his attorney, went to Washington and conferred with the immigration officials.

The new legislature at Albany continues to tinker with the boxing law. Two bills were introduced a few days ago dealing with the subject. Assemblyman Lieber introduced Bill No. 176, amending the State Boxing Commission law by prohibiting a charge for admission in excess of \$5 to any boxing or sparring exhibition.

Another bill introduced by Maurice Block of New York in the Assembly seems to apply to the Mitchell-Leonard bout. It is designated as Bill No. 198, and permits the withholding of tax upon the receipts of boxing matches held in 1921 up to the time of the bill's introduction where such receipts are to be applied to the relief of conditions arising out of the war.

By the terms of a bill presented in the N. Y. State Legislature Tuesday by Assemblyman Mario G. Dipirro, an East Harlem Republican of Manhattan, it will become legal to conduct football games on Sunday and charge an admission fee. The measure is now before the Assembly Codes Committee, where it is expected it will be given a public hearing this month.

ILL AND INJURED.

Langdon McCormick was removed to Chicago this week. He is suffering from a nervous breakdown.

Walter Clinton, of Clinton and Rooney, injured his foot at Proctor's, Albany, last Tuesday afternoon when he hit the bunch lights backstage. The act was not able to go on Tuesday night. Wednesday afternoon Clinton hobbled on with a cane, but left all the dancing to Miss Rooney, inserting some comedy talk to fill out the routine. The act worked Wednesday night and then returned to New York. X-ray pictures showed that a bone in the foot was splintered, and the doctor ordered Clinton to keep off it as much as possible.

Rene Rosenbaum, of the Arthur Hammerstein office, had her tonsils removed last week. She is reported recovering.

Bessie Montgomery (Musical Montgomerys) underwent an operation in Westley Memorial Hospital, Chicago, and will remain there for several weeks. The act is halted pending her recovery.

Mrs. Ray Hodgdon was reported much better Tuesday, when the addition to the family was expected. Mrs. Hodgdon had been seriously suffering from an attack of pleurisy up to that time.

Frank Conroy collapsed at the Palace, New Orleans, Monday night. After medical attendance he appeared for the night performance.

I HATE TO SPILL THE BEANS ABOUT
CARL McCULLOUGH'S

New Act "SQUIRREL HAVEN" but it isn't a revue, but it is a delightful novelty for a single in vaudeville. It is a production and McCullough will give vaudeville a breath of his success "Canary Cottage," "You're in Love," "Odds and Ends," "Hello Alexander" and "Tumble In." Scenery by EUGENE COX: The Urban of Chicago.

"ELI," The Jeweler

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FRED MANN'S "RAINBO GARDENS" CLARK AT LAWRENCE CHICAGO THE ORIGINAL-RAINBO ORCHESTRA CONTINUOUS DANCING AND VAUDEVILLE FAMOUS CHICKEN DINNERS AND A LA CARTE SERVICE

FRED MCLOY WRITES ON NEED OF CLEAN HUMOR IN BURLESQUE

Gives Jean Bedini His Idea of a Good Show—Says Its First Requisite Is Laughs—Would Bar Anything That Savors of Filth.

The letter below was written by Fred McCloy of the Columbia theatre, New York, which is the principal stand on the Columbia burlesque circuit:

New York, Jan. 22, 1921.

Mr. Jean Bedini, 245 West 47th street, city.

My dear Jean: When you asked me a few days ago if I had any suggestions to offer with reference to the general structure of your forthcoming all-summer production for the Columbia theatre I was for the moment, as you know, pressed for time and confined my reply to the brief recommendation, or, rather, reminder, that the best burlesque show, all other things being right, is the best laughing show.

I hope you will not be offended if I amplify that suggestion at this time.

In a prefatory way I will say I am not unlike most men that arrive at conclusions after careful consideration of any given subject. I believe in my conclusions. And there is no subject to which I have given so much thought during the past ten years as to that of the welfare of burlesque. While it is true the source of my "bread and butter" is the burlesque business, my deep concern for burlesque is not actuated by avarice. On the contrary, I feel it an imperative duty I owe myself, my family and my friends, quite transcending all other duties, to labor for the establishment of a wholly irreproachable burlesque. And I believe every person connected with burlesque in any capacity whatsoever should work with the same object in view. Because, we must remember, burlesque is still on probation; at least, so far as some of the newspapers and some elements of theatregoers are concerned.

Great progress toward better things has been made. There is no doubt at all about that. But wholly worthy, commendable burlesque is still in a formative stage. You and I know that also. And when we shall have hit the mark we are aiming at it will be a long time, I regretfully believe, before the public—all the public—will unreservedly acclaim burlesque and regard it with the same degree of esteem in which other forms of amusement are held.

We are in the position of a driver trying to get out of ruts on a narrow road, or of a swimmer endeavoring to make progress against a strong tide.

You and I know, as do many thousands of theatregoers, that burlesque, as given at the Columbia theatre today, is much more free from offenses that so long kept it under the ban than are many other styles of theatrical entertainments that are patronized by the very people that frown upon burlesque, and that receive extended and laudatory comment in the columns of the newspapers.

My wife and young daughters attend the Columbia. That fact is the positive, decisive, unchallengeable testimony to the cleanliness of the performances that are given here.

And so, Jean, in planning your summer production, adhere altogether to the Columbia Amusement Company's decree that all the shows on its circuit shall be clean.

There can be no doubt of the meaning of this.

It means text free from vulgarity, profanity and offensive double entendre; it means avoidance of coarse, indecorous movements and action. It means, in brief, abstention from those things that embarrass modesty.

We cannot compromise with indecency. All of our shows must be all clean or they are not clean at all. Filth cannot be made funny, nor entertaining.

It is indecent to display certain situations and conditions which surround some stations of life, and there are human species whose methods of living and deportment generally should never be exposed to public sight or hearing.

It is no argument in mitigation of indecent burlesque that producers in other divisions of the theatrical

business and writers of other forms of entertainment, include in their public offerings those things which they, presumably, exclude from their own family and other intimate circles, and which, by common consent, and for common decency's sake, admittedly are abuses of the most ordinary conventions of life.

Although my desk is not the pulpit of stage ethics, a precise function of my duties is to challenge the position of any writer, producer or other individual who inveighs against burlesque as presented at the Columbia theatre, and who, at the same time, promotes, fosters or upholds the reproduction upon the stage of those sex relations and those sex disclosures that, according to all accepted, established rules of propriety, should be held in strictest privacy.

Poor old Art would have the time of its long life if it should undertake to assume responsibility for all the things that are done on the stage in its name.

And that really is the crux of the whole shameless business.

Exploiting the inner lives of the cyprians of society, of the stage, or of any other walk of life, and exposing to view the habits and idiosyncrasies of conscienceless, morally reckless men and women is a prerogative assumed by acknowledged leading writers and producers who hide behind the skirts of Art and cunningly and successfully "work the press" while they gloat over the big figures on their box office statements.

Indecent burlesque, hey! Why, there never has been a time when any burlesque show was so indecent, so filthy, or so downright an exhibition of moral depravity, both of the producers and of the conditions of life enacted on their stages, as have been twenty productions exhibited in this city during the past two years, including the half dozen or more that are at present on view.

Speaking for Columbia theatre shows, I challenge comparison between them and any other performance now current in this city. That is, from the angle of decency and as laughter-compelling, heartily enjoyable entertainment.

And what else is there that most people seek in the theatre? The answer is, that eighty per cent. of New York stages are occupied by light musical or comedy productions.

We often read in theatre advertisements the line, "Safest theatre in New York." It means safety against fire. I have thought of using that line in Columbia theatre advertisements, giving it a new application: Safest against moral contamination.

And it would come pretty near being right.

I know, my dear Jean, it is not necessary for me to caution you to keep your next summer production clean. A man of your talents, tastes and discernment could not do otherwise. Nor is it necessary for me to urge an organization of players of real entertaining ability. You are too good an artist and showman to do anything else. And you have always shown such consummate artistry, deftness and liberality in the purely pictorial embellishments of your offerings, I would be presumptuous to dwell upon that point.

And so, after all this digression, there seems little for me to suggest beyond my first reminder, that the best burlesque show is the best laughing show. And, I cannot refrain from adding—if it be clean. Yours very truly, Fred McCloy.

GROUNDS FOR DIVORCE.

Cincinnati, O., Jan. 26.

After Clarence E. Vogel, 32 years old, a chauffeur of this city, testified that his wife smoked cigarettes to excess and used money he gave her for their home and her clothes to buy liquor and coffin nails, the plaintiff was granted a divorce from Marie Vogel, 24 years old, a chorus girl with "Merry Maids" in burlesque.

They were married in July, 1917, and separated in July, 1920.

GIRLS SEE MURDER IN BUFFALO RESORT

Two in Marion's Company Recalled to Testify.

Rochester, N. Y., Jan. 26.

At the request of the Buffalo police, Alice Franklin and Hazel Miller were returned to that city Sunday night, shortly after arriving here with Dave Marion's "Snappy Snaps."

The girls are wanted as witnesses to a murder committed late Saturday night in a road house near Buffalo. This Misses Franklin and Miller, after the Saturday night performance in Buffalo, went to the road house with two men. During a dance, when two of the couples (not the girls) collided while on the floor, one of the male dancers drew a revolver, shooting the other in the abdomen, killing him.

The road house crowd melted away after the murder, with the young women returning to Buffalo. The Buffalo police wanted their version of the shooting.

Buffalo, Jan. 26.

The Statler Hotel was the scene of a lively chorus girls' altercation last week when members of two rival burlesque shows appearing at local houses became involved in a legal set-to.

Marie Crane, 19, a member of Dave Marion's "Snappy Snaps" playing the Gayety, and a guest at the hostelry, took occasion to pay a neighborly visit to Grace and Nellie Miller, of the "Social Follies" at the Academy, also at the Statler. Later the Millers complained to the police Marie had walked off with a gold purse. Marie denied the theft but, while detectives were unable to locate the missing article, they discovered Marie had purchased a new gown the same day. The girl stated a certain gentleman admirer had given her the dress as a present, but when the young man was located he denied all knowledge of the transaction.

A subsequent search of Marie's baggage revealed 10 linen towels and a silver teapot belonging to the hotel. Judge Woltz of the City Court found Marie guilty of theft, but permitted her to go with a suspended sentence on her promise to make restitution.

Jewels Franklin, Thomas Brennan and his wife, Marie, and two show girls will be brought back from Rochester. All are said to be members of the "Snappy Snaps," and are held as material witnesses to the murder of Philip Herman, who was shot Sunday morning when he jostled a man while dancing at the Big House, a roadhouse just outside the Buffalo city limits. The actors were members of the party reported to be headed by the man who did the shooting. The murderer escaped.

Frank Tinney is sporting a black eye which he blames on the white horse used in "Tickle Me." It is the second time the mare has nipped him. The nag is trained to scare Tinney off when the latter tries to ride him, but goes after the comedian in earnest at times.



LEW "SHIMKY" HILTON

Opening at B. F. KEITH'S JEFFERSON, NEXT WEEK (JAN. 31). LEW HILTON, the popular comedian, is well known as the laugh creator with clean, up-to-date material.

NED NORTON is the well known classy straight man who was recently with Elizabeth Brice.

Personal Direction of LEW GOLDER.

BURLESQUE TO EXPLOIT "NAME" FEATURES FROM VAUDEVILLE

Producers Figure Show Could Afford Up to \$1,000 for Players with Box Office Drawing Power—Principals from Vaudeville.

ROAD "PEEK-A-BOO" MUST PICK ROUTE

Columbia Circuit Objects to It Playing in Big Wheel Cities.

Concurrent with Variety's report last week that Jean Bedini's new "Peek-a-Boo" show will be next summer's run attraction at the Columbia, New York, came out the intention of the Columbia people to inform Bedini his proposed road tour of "Peek-a-Boo" as a \$2 attraction must be limited to cities not holding a Columbia wheel house, while the Columbia Circuit routes another of his "Peek-a-Boo" shows.

The Bedini plan is to send the summer attraction over the wheel on its regular route with the opening of next season. The present "Peek-a-Boo," on the Columbia circuit, which, re-dressed up, is then to take on a legit line of travel, at \$2, booked by one of the legit offices on its split and full week stands.

The edict of the Columbia will shift "Peek-a-Boo" at \$2 into towns where there is no Columbia Circuit theatre. As the Columbia covers pretty nearly every town of importance east of Kansas City and north of the Mason-Dixon line, the only available playing territory for the Bedini road attraction seems to be the south, or far west, under those conditions.

JAFFE DOESN'T MIND

Will Try Continuous at Pittsburgh Academy in May.

George Jaffe, lessee of the Academy, Pittsburgh, which plays the American shows, despite the flop of the continuous idea for burlesque at the Bijou, Philadelphia, and Haymarket, Chicago, plans to try the continuous in Pittsburgh in May, after the regular season closes.

The Academy will go into stock following the regular American season May 7. Jaffe will add vaudeville and pictures.

MATINEES AT 13c.

Century, Kansas City, Adopts Low Rate for Women.

Kansas City, Jan. 26.

Commencing Monday, Manager Tommie Taaf of the Century (burlesque), placed an admission rate of 13 cents, for women only, in the expectation of increasing the female patronage.



NED "CLOTHES" NORTON

With a view to turning out a "bigger and better" brand of burlesque next season, several of the younger element of producers for the Columbia wheel are planning to feature one or possibly two standard vaudeville acts, with "name" drawing power.

The casts of the shows as far as principals are concerned are to be made up of the members of the vaudeville turns in question. Those who favor the idea point out that it is feasible from a financial standpoint, taking the stand that a principal comic without any particular drawing power outside of burlesque, receives a salary of \$250 weekly, a second comic \$125, straight man \$100, and odd character men doing bits, \$75. This would bring the total of a cast of principals recruited from burlesque up to around \$700, allowing that three people of the \$75 type are included.

Figuring on a basis of paying a standard act with four to six people in it, any where from \$800 to \$1,000 a week, the sponsors of the idea point out that the difference between the burlesque recruited cast and one featuring a vaudeville turn of the kind described would be more than made up by the added drawing power for burlesque of a vaudeville turn, with a following. Also the vaudeville turn would be a feature act for the show to exploit, besides the members playing principal parts in the show.

While there would still be an increase of possibly \$400 or \$500 in the salary list, the "name" value accruing from a standard vaudeville turn, with consequent expected increase in takings at the box office, would be expected to more than offset the added expense, and according to the more optimistic burlesque men, bring in a much larger profit on the season.

The plan is still in the embryo stage, but it is being quietly worked out. That there might be some difficulties in getting the right sort of acts for featuring purposes, is discounted by the burlesque men, who claim that the featuring angle, with resultant publicity and the fact of a 40-week engagement, without traveling expenses, a considerable item at present, will offset the objections to appearing in burlesque that some acts might make.

It is claimed that a sufficient number of big acts are available, and those that have been sounded out have looked with favor on the idea, the only question remaining being that of salary, which it is expected will be straightened out by the good old fashioned plan of dickering on a give and take basis.

FOLLY TOWN

Motorcycle Policeman..... James Holly
Show Business..... James Holly
Public..... Walter Pearson
Ideas..... Jane Pearson
Music..... Tom Pearson
Youth..... Ruth Rosemond
Vaudeville..... Harry Barr
Harmony..... Benjamin Barr
Vaudeville..... Margaret Elliot
Folly..... Gertrude Lavette
Melody..... Franz Marie Texas
Gloom..... Lester Dorr
Messenger..... Johnnie Walker
Dr. Joy..... Gus Fay

James E. Cooper's "Folly Town" was the 1920 summer show at the Columbia, running there for five or six weeks. Since then the show has played around the Columbia circuit until the revolving of the wheel finally brought it back this week.

There have been several changes in the cast. Gus Fay has replaced Bert Labr as principal comic, and James Holly has the juvenile role played by Jack Haley. Lester Dorr, who does a tramp character and assists occasionally in the comedy department; Ruth Rosemond, ingenue, and Jane Pearson are other new faces. Besides these there is a Miss Errol, who although not listed among the principals, as a line or two and helps out in the punch bowl bit with Johnnie Walker, does a travesty dance with the latter, and additionally leads a number in the second part.

Those appearing with last summer's show, but not among the line-up Monday night were Frank Hunter, who did "wop" and black face; Adele Ferguson; Four Pashas, an acrobatic act, and Natalie and Ferrar, dancing team.

Gus Fay does a quiet old school sort of "Dutch" type, minus chin (Continued on page 26.)

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AMONG SHOW-LITS.

"When Crossroads Meet Cross Roads," a Rupert Hughes short story in this week's Collier's, sticks into fiction for the first time the Edwin Forrest home in Philadelphia, and does it with grace and sympathy. The Hughes attitude toward showdom, as manifest in his scrivening, invariably reflects kindness and understanding, a marked contrast to Charles Belmont, a specialist in short stage fiction whose aim generally seems to be to mirror without sympathy the weaknesses and errors of stage folk rather than their attractions.

The heroine of the current Hughes tale is "Pretty Fanny Keeney," and proves an interesting and faithful enough example of feminine psychology among women of the stage after fifty. Fanny in her day had been the toast of the town, of many towns. Then came other days, other towns, other successes, other failures, and toward the end the fly-by-night transit of obscure troupes with experiences that all wayfarers along the highways of Moliere, Shakespeare and torchbearers of today know.

And one night, with her troupe stranded, Fanny, now the aged character woman of the show, has a stage-door caller. It is an admirer of her youth, a worshipper of her halcyon hours. Her caller is in the sere and yellow, poor and pitifully forlorn. Among her admirers in his student days, he had turned to the ministry. And while Fanny was giving herself to the stage and getting as much as it could give her out of it, socially and spiritually, the man of the gospel had been giving himself to the church and all it meant. He had reached a stage where he no longer attracted as a preacher and was not a good asset as an evangelist. Worked out in the service of God, the church no longer had a place for him. And it is at this stage that he sees an announcement of the presence at the local playhouse of Fanny. And he calls. Come other routes for Fanny, other failures. And then, at last, but cheerily, the Forrest Home, for the declining sun for Fanny with the aged minister left, figuratively, on the outside looking in.

In the current Smart Set a fiction trifle of the froth character peculiar to the wares of this periodical shoots at smutty burlesque. "Freud vs. William B. Thompkin," authored by "B. Harlowe," links to the generally accepted least intellectual field of the theatre a phase of the psychoanalyst still riding a popular wave. The hero, Thompkin, is a producer and player in the sort of burlesque that get the hearty laughs in the mill towns. In the story his wife plays the broad and unbeautiful spouse of burlesque, ever the victim of intrigue between her husband and some lightweight cutie.

The flossie is a chic, amorous Oul! oul! la! la! And the sayings and doings of the la! la! and the philandering hubble are scandalous enough for the real stage thing. But the hero, who in the burlesque, writ by himself, exchanges talk with his wife and the vamp that even a drunker sailor might balk at, has a dream. And in the dream somehow things come to him differently. And he emerges from his Freudian snooze reformed, and starts in instanter to reform his burlesque and his own stage attitude toward his spouse.

With William Archer telling us in a published confession of the week that he got the story of his currently successful play, "The Green Goddess" from a dream, who knows where the dorned Freudian thing is going to stop?

"The Seidlitz Powder of Times Square," another bit of fluff in the current Smart Set, designedly an annihilating swat at both the publisher and the dramatic critic of the New York Times, wholly misses its mark and boomerangs. Phoebe throughout, coarse when not nauseously repellent, the diatribe is a

G. B. S. AND THE STATES.

G. B. S. is to visit America at last. After a score of years of dodging, the bad boy of Anglican satire has made up his mind it's now or never, and he's always had it in his mind to go. His current New York playbill, "Heartbreak House," has nothing to do with his proposed trip. The social limitations of the flagellating Irishman are necessarily restricted, as against the freedom current here before the war. But it isn't that England is less cordial than it's been, nor that Lloyd George or the other powers, now wrestling with a gigantic current of unemployment and unrest, oppose the Shaw trumpets for Ireland, that makes G. B. S. look with anticipation toward the nation that's given him fortunes in royalties.

It's to lecture, and, perhaps, though he won't admit it, to take a closer look at the screen. Acclaimed one of the most brilliant, as well as witliest of users of the Anglo-Saxon tongue, with imagination, fancy, intellect and a profound knowledge of men and things of the past and present, Shaw's advent in America, whatever his purpose, should be meat for the newspapers. Even over here he is live copy always.

Reports from his playboys in American reflect a falling off in receipts for "Heartbreak House," with the end of the run imminent, and no tour for territory outside of New York so far arranged for. Shaw is for the guild of artists who are sponsoring the art movement in the theatres of America, and it is presumed that it is with some idea of helping the combination he is planning to visit.

The success in America of Chesterton as a lecturer, Kipling's devotion to screen play technique, now a fact, or the recent exodus to America of an impressive group of imposing literary and stage entities, including William Archer, are said to have nothing to do with the decision of G. B. S. to take a look. But, one thing is sure, and that is, he's going.

Shaw's affection for America is real. Since "Candida," revealed him to the States through the medium of Arnold Daly at the forgotten and since destroyed Princess theatre on Broadway years ago, the man who, with all his stage masks is at bottom tender and humane, has cherished the desire to come and see and be seen by the countless millions in the States and the Canadas that his writings have variously diverted, shocked or informed.

SHOWMANSHIP AND COMMERCIALISM

There must be a line somewhere between showmanship and commercialism. There have been many finders of it, no doubt, but Loew's Vendome theatre, Nashville, couldn't see it.

Since Variety reproduced a couple of weeks ago a circular issued in that city by Lebeck Bros., a department store, offering an opportunity to the Nashville public to inspect the back stage portion of the Vendome theatre, along with dressing rooms, artists' making up and other theatrical matters back stage no public should see or be concerned in, there have come letters and wires from Nashville and vicinity, trying to tell us why Variety should not have published the circular and other whys.

The last to appear is a long letter from the advertising manager of Lebeck Bros., intended for publication from its style. It says the public was not invited to a regular performance at the Vendome, and that ensuing publicity anent the matter made it plain. Accordingly why could it not have been made plain in the first circular? And again, why should actors be turned into freaks for a morning exhibition of make-up, dressing or anything else? Lebeck's and Loew's manager might reply the Lebeck store paid the actors, although that would not cover up the commercialism under the guise of showmanship, that permitted a theatre to open its doors in the morning to parade its actors before the curious, to aid a department store sell phonograph records. For the Lebeck store required each observer of the Vendome's stage to purchase a phonograph record. The Lebeck letter says that owing to the widespread protest felt by it following the publication in Variety, the store called off its advertising stunt and gave those entitled to see the morning exhibition via the phonograph route a pass for a regular performance. All of their customers, says Lebeck's, willingly agreed, thereby giving force to an "mission that the customers were not so curious in the first place as the Lebeck store and the Vendome tried to make them.

Lebeck's apparently had another object in calling off the freak exhibition; possible loss of the visiting theatrical patronage, as the letter states many of their professional clientele appeared sensitive about Lebeck's delicate scheme of exhibiting actors. Lebeck's is also apprehensive that its competitors, whom, they say, complained to Loew's Vendome about the scheme, inspired Variety to publish the circular, thereby "making Variety an innocent tool." Lebeck's need not worry over any of its competitors having anything to do with forwarding Variety the circular. It came from an actor then in Nashville who seemed to have a better understanding of what that circular meant than those who got it out and others who indorsed it.

It must strike anyone that in a city the size of Nashville or even larger, any theatre is desperately chancing business by solely catering to one store of many, with the inevitable aftermath the other stores would take umbrage at the preference. That is not either showmanship or commercialism, just common sense.

A MANAGERIAL KICK.

Blood on the moon against the boatload of tumors tearing down the legitimate theatrical business is apprehended at the next regular meeting of the Producing Managers' Association. Violent emotions violently expressed against injustice harassing them are every day features of informal business and luncheon sessions among the men whose money, courage and brains make a native theatre possible. With every other ally of business reducing its charge for employees and salaries of all kinds, the theatrical producer finds himself instead slashed at from every conceivable angle at the wartime swollen top overhead, and so thonged, hemmed in and fettered by union restrictions as to be helpless.

Speaking for himself and his fellows, one of the organized fraternity with two productions now holding down Main Street stages in New York, said yesterday:

"The legitimate productions of Broadway exceed 50, and not 10 are profitable. More than a score of players are drawing over \$100 per week, ten over \$500, ten over \$600 and a half dozen over \$700.

"Players available five years ago at \$100 simply don't exist anymore.

first-class example of a small boy bashed in the eye and striking out futilely in the presumed direction of his basher. Whatever Mr. Ochs or Aleck Wolcott did to the writer of the screed, George Jean Nathan, it must have been "terrible." J. N. raves through page after page, exhuming the lit. of the Jutes, the Indian puranas, piling knee high authorities of past, present and future savants, dramatists, philosophers, including some slabs from Montaigne to prove that G. J. N. is a better critic than the incumbent in the Times chair, without proving it.

As a bit of verbal gargoyling in thought, the caricature is some cambered.

Little Sammy Rzeszewski, the 8-year-old chess marvel, played in Cleveland this week under the auspices of the City Club. Last week, according to Ma Rudnick, his manager, the boy drew \$975 but the box office of the Stone theatre, the admission being 60 cents to \$1. A two-reel picture of the boy in action now is being made.

The "Wawarsing Times" a four-page paper gotten out by Ed Jolly (Jolly and Wild) in his home town Wawarsing, N. Y. Sale price is marked at five cents. The size of the page is six inches deep and four inches wide. Advertisements

"Stage hands, with their bloated union scale and overtime extras have drawn down as high as \$150 for a single week's work.

"Newspaper advertising that used to be pretty well done at a gross of \$500 for an attraction on Broadway now hovers close to double.

"Production costs are skyhigh. Five musical comedies now playing cost more than \$75,000 each to produce. 'Sally' cost \$105,000. The new Hitchcock show cost \$175,000. It's operating expenses cost over \$14,000. With a minimum charge of more than \$4,000 per week against production cost if Hitchy is to get his investment back in a season of 40 weeks, the business he must do per week to break even, even where he gets 60 per cent, must stick round \$25,000.

"These figures while actual sound opulences against the gross operating overhead of 'The Merry Widow' a decade ago of \$1,200 weekly, and a total weekly net of only \$2,800 for 'Zaza,' with Mrs. Leslie Carter.

"The managers' troubles now must in no sense be interrupted as passing hysteria. His hardships are actual. The musical union is among his harshest oppressors. From that quarter, nothing that is. It's come through with every ounce of flesh or get under the guillotine.

"The road, which used to be the hope of producing managers who survived a stay in New York, is no more. The towns making transit profitable don't exist. The film maw has swallowed them. The railroad situation, save for companies of a handful, is a condition gone mad. When things were normal, a manager could safely charge a gross of \$10 per capita per week against each member of his traveling company and know that sum would cover the railroad charge. Now the man who pays the theatrical railroad bills pays out that much approximately per day.

"More than half a hundred plays came back from the road between last September and January 1, big shows and small ones, big casts and small ones, musical shows, dramas, farces, all sorts, and more than half of these returns that had never seen New York were voted by experts in titles outside as metropolitan material."

INSIDE STUFF ON VAUDEVILLE.

The "illuminated" poster pictures which have been appearing in the lobbies of the big time houses in New York are planned to be used generally in the Keith houses. The pictures are in water colors on tinted cardboard of 28 by 40-inch size. The Segura brothers, Spanish artists, do the work. Special pictures of the feature turns are made and employed in addition to the lobby displays of photos. No charge is made to the acts, each house being taxed pro rata. The posters are sent on in advance like with photos, the distribution being handled by the photo and press bureau.

The Fifty Club started something when a resolution was passed last week that it would henceforth be a stag society; which meant that thereafter women were not to be admitted to the clubrooms.

The Fifty Club commenced as a unique organization with its membership limited. The club has mostly professionals as members, in the majority newspaper and theatrical. During its two years or so of existence members, at least several of them, were usually accompanied by their wives when going to the clubrooms. Other members (only men can be members) would escort other women there. The social side of the club seemed to appeal to the women, especially the wives. The club held an impromptu entertainment almost nightly, after show time, and the wives relished that as well. They also seemed to relish gathering to themselves, where the discussion was presumed to include almost anything that happened daily or nightly, and particularly the other women brought in by other members.

Some of the unmarried members or those who didn't make it a practice to take their wives to the club pushed through the "no-wife" resolution. That is reported to have started one panic and one riot—the panic among the husbands of the club who thought the resolution was aimed at them and their wives, and the riot among the wives when they heard of it.

Some of the members, taking offense at the new order, are reported to have threatened to resign, while other members are said to have been told by their wives they might just as well resign, for if they (the wives) couldn't go to the Fifty Club their husbands could not either. Which may add a few new members to the Friars.

That Alice Lloyd certainly is the record breaker of vaudeville. Last week at Montreal she took all the box office records of the Princess. Through doing it she broke down the figure set by Wilkie Bard when he appeared there, which has stood since that time. This week Miss Lloyd is at Ottawa, next week at Hamilton, Ont.; then St. Louis, Chicago, and over the Orpheum Circuit until the warm weather starts.

The Friars Sunday evening gave a beefsteak to Marilyn Miller and Leon Errol. All seats had been disposed of before Sunday afternoon, leaving many applicants unable to secure a reservation. Women were permitted and this aided in the overflow. Miss Miller is the first girl to have ever been a guest of honor at an affair of that nature in the Friary.

The common belief that agents ordered to reimburse acts for lost salary usually received the money back from the acts, had a set-back recently, when a manager upon ordering an agent to pay an act salary due for time not played, informed the act if it returned the money to the agent the act could never play another date for that circuit.

Another case, also recent, is where the owner of an act, after having received a check from its agent, told the agent that while he regretted accepting the money and could not then return it, owing to his financial condition, that he later would pay the agent weekly installments until the amount had been returned. This story, when passing around, brought a smile, as the owner of the act is reputed worth at least \$75,000.

Very often the source of a vaudeville act induces someone to attempt it. Whether the act's material is just the thing seldom counts in that case. It's more the belief that through the source bookings will be secured.

That was the case recently reported of a woman who purchased a sketch from the manager of a big time vaudeville house in New York City, paying an advance of \$100 to the manager. Not satisfied with the conditions and likely not securing expected bookings, the facts came to the attention of the big time officials who are said to have ordered the manager to refund the advance payment on the theory the woman needed that amount more than the manager did.

are carried, and an announcement states the paper was hand set. A squib that should excite Wawarsing is: "Scientists say blondes will disappear in 300 years. Choose your blonde now."

Incorporation papers were filed last week in Ohio by the Vine Street-Lyric Theatre Co. of Cincinnati, which recently took over the Lyric theatre building. The capitalization is \$250,000. The present lease of the theatre is held by the Henck Amusement Co., and does not expire until next September. The house will combine to play the Shubert attractions until that time. Controlling interest in

the house is held by I. W. McMahan, Jerome Jackson and Frank Huss.

Try-outs have been discontinued at the Dyckman, uptown. The Keith office had assigned Thursday nights for new turns. It was decided because of the bad acoustics the acts were handicapped, a positive echo being noticed at times. Sunday concerts, however, will be continued at the Dyckman.

Chester E. Morris, son of William Morris, the actor, and who played with Lionel Barrymore in "The Copperhead," has joined the Westchester Players, at Mount Vernon, N.Y.

HEAVILY BOOMED "BEGGAR'S OPERA" OBLIGED TO CLOSE

Much Space Devoted to It by Press—Closes Saturday—Imported Company Probably Will Be Sent Back to England.

"The Beggar's Opera," after a run of four and one-half weeks, will close in New York at the Greenwich Village theatre Saturday. It is an English revival, which dates from 1728, having been written by John Gay. Although re-written and the melodies made to conform with the modern strain, the piece was classed as "high-brow." Planted in the Village it managed to reach \$3,800 last week, and the American sponsors saw little hope of the attraction landing, regardless of the theatre.

The play was guaranteed four weeks in New York by Arthur Hopkins and Sam H. Harris, who jointly imported the "opera" from London. It having opened in the middle of the Christmas-New Year's week, and it was necessary to carry the show over into the fifth week, expiring Jan. 29. Its chances in an uptown house would have been better. Music lovers were drawn to the Village theatre, but the size of the general demand about decided the American sponsors to cut away as soon as the guarantee period expired. About 20 persons, including an orchestra leader, were brought over, together with the production.

The success of "The Beggar's Opera" revival in London was the basis for it having been offered here. The piece was put on there without hope of scoring unduly, but it developed into a real hit.

When the show first opened in New York, it was reported that regardless of how New York accepted it, the opera was practically assured of financial success in Canada. Early this week the American management stated it had no intention of going further with the attraction, and that if sent over the Canadian stands, it would not be under their direction. Unless other provision is made, "The Beggar's Opera" will return to England.

The revival drew the most exceptional attention from the New York press, perhaps more than any theatrical attraction in a decade, and incited more attention in the public prints than any revival yet noted here. The "Literary Digest" devoted four pages in its last week's issue to the play, giving its early history and describing it as the "halfway house in the development of opera"; that it was the first opera of any kind when first revived here and that it is the forefather of "Pinafore." The magazines have given and are still giving it exceptional showing; there have been several editorials in the metropolitan dailies "panning" the public for not attending, and the theatre sections were liberal in giving it space.

"The Beggar's Opera" ranks this season with five out of the six English successes which failed in New York. "Paddy the Next Best Thing" was the first to arrive and the first to fade away. A. H. Woods then did "Tilly of Bloomsbury" under the title of "Happy Go Lucky." The comedy was hailed with delight by the reviewers, but classed as a flop in the metropolis, though now a hit in Chicago. In succession "The Young Visitors" and "French Leave" failed. "The Skin Game," the only exception, was produced and is still running (Bijou), with "The Beggar's Opera" being the final try.

There have been two other exceptions. George Bernard Shaw's "Heartbreak House" and Galesworthy's (also author of "The Skin Game") "The Mob." Both pieces are being played successfully by co-operative players' organizations. Neither, however, has been yet produced in England, both treating of a phase of the war, and for that reason it is figured the time is not yet ripe for presentation there.

BERNARD LEAVES WOODS.

Chicago, Jan. 26. With the departure of "His Honor, Abe Potash," from the Shubert-Central, that company closes and Barney Bernard goes under the management of Charles Dillingham.

LYCEUM, TROY, STOCK BREAKS UP

Players Left Stranded by Managers—House, 'The Fiasco.'

Albany, N. Y., Jan. 26.

The jinx that drove three previous stock companies from the Lyceum, Troy, struck the Mortimer Snow company Saturday night. When the players went to the theatre they were told by Maud Richmond, leading woman, that Anthony Blair and Lew Heron, who were managing the company, had suddenly left town. Blair was formerly with the Colonial Players, Albany, and Heron is a resident of Watervliet.

Late Saturday afternoon the stage hands told Blair they would not set the stage for the evening performance unless their week's wages were forthcoming. It is believed that Blair and Heron then decided to give up the ghost. One week's salary is due the players, musicians and stage hands. In addition the newspapers are owed for advertising. The Press said that the people were stranded and penniless, but all managed to get out of town by Tuesday, except Mortimer Snow, who has not been paid a nickel for his services during the engagement. He has written to the Equity and to friends for funds. Snow did not play last week owing to illness, but intended to appear this week. Last week was Miss Richmond's first she having recently closed with Emmett Devoy in vaudeville.

The stock company opened New Year's after two or three postponements during which the ownership of the company changed hands. The employment situation in Troy was acute at that time and still is. Added to this, the Lyceum is located on a side street, over a railroad track, and it would require a John Barrymore to draw them in.

So many companies have flopped and stranded there in the last three or four years the house is sometimes referred to as "The Fiasco." Joe Weber tried to break the jinx early in the fall with stock burlesque, but gave up the struggle after three weeks.

LEADING LADY'S SUIT.

Adelyn B. Boyden Seeking Divorce in Maine.

Boston, Jan. 26.

Adelyn E. Boyden, leading lady of the Maiden stock, in a suit for divorce she is bringing against her husband in the Knox County Supreme Court in Maine, charges that her husband, William E. Boyden of Cambridge, drank heavily and on one occasion sold her automobile for \$1,000 and consumed the proceeds.

She was formerly a native of Maine and met Boyden while a divorce suit against her first husband, George Manning, was pending. Boyden was an officer in the army during the war and is contesting the suit.

LUPINO LANE RETURNING

Lupino Lane, the English comedian, is due back in "Afgar" at the Central, about Feb. 15. When the piece opened here in the fall Lane was featured after Delysia and drew attention from the reviewers. He was forced to return to London (Hippodrome "Aladdin"), after the third week because of rock-bound English contracts.

Tim O'Connor has played the Lane role in "Afgar" since. O'Connor was brought over from England to substitute.

LUPOKOVA IN "ROSE GIRL."

The Shuberts have engaged Lydia Lupokova, the Russian dancer, to appear in "The Rose Girl," which is to open the new Ambassador Feb. 7. She sailed this week from London on the "Aquitania."

SHUBERTS AND EQUITY ADJUSTING DIFFERENCES

Matter of Chorus Girls' Complaint Not Brought Up.

The Actors' Equity Association representations to the Producing Managers' Association of discrimination against its members by the Shuberts, filed two weeks ago, have not yet been straightened out. It was reported the Shuberts and a committee from the A. E. A. had arrived at a practical basis of settlement and that the managers would conform to the original agreement, doing away entirely with any "rider" form of contract.

There has been no meeting called of the general arbitration committee which was appointed to adjust the matter and it is believed that only the results of the Shuberts-A. E. A. meetings will be tendered to the general committee for approval.

It is understood the Shuberts held an "acc" up their sleeves by showing that Earle Boothe, formerly an A. E. A. official and still prominent in its membership, was their engagement manager. His instructions, it was said, were to place before the managers any contract differences.

One manager in commenting on the case said the "dispensation" permitted at the Winter Garden, where the regular week is counted at nine performances, led to the Shuberts stretching the contracts for members of attractions in other houses. The A. E. A. claims are said to include alleged discrimination in the matter of deputies and that the latter have been dismissed with two weeks' notice. The defence is the deputies had caused difficulties in the casts.

STOCK IN NEW ORLEANS.

Robert Sherman Secures Old Orpheum There.

Chicago, Jan. 26.

The present Orpheum, New Orleans, will revert to Robert Sherman upon the opening February 7 of the new Orpheum with vaudeville.

Sherman will operate the house, upon which he has secured a lease, with high grade dramatic stock at stiff prices.

COHAN DISBANDS "MARY" NO. 2 WHEN ACTORS SQUABBLE

Second Company of "The Tavern" Will Take Up Date in Chicago—None of Old Cast Named for New Organization.

OPERA COST \$11,000, DOES \$25,000 ON WEEK

San Carlos Co. Shatters Record at Oakland.

San Francisco, Jan. 26.

The San Carlos Opera Co. did \$25,000 at Ye Liberty, Oakland, last week at a \$2.50 top. Manager MacArthur of the house had bought the company at \$11,000.

The advance sale for the opera up to last night was \$21,000 at the Curran. It looks like \$75,000 for the opera's three weeks' stay here. The Oakland gross shatters the operatic records of that city.

ARTISTS IN REVUE.

Second Century Road Show Much Like First.

The second Century Road road show, to start about Feb. 7 at Philadelphia is to be formed along the lines of "The Midnight Rounders," the first of the Century groups under the Shuberts to take to the road.

In the second show will be Jimmy Hussey, Walter C. Kelly, Orth and Cody, Moran and Wiser and Mac West among others.

STRAUS IN THE SPRING.

Eleanor Painter at Head of "Last Waltz."

The first Oscar Straus operetta the Shuberts will produce in association with the United Plays, Inc., is "The Last Waltz," slated for this spring.

Eleanor Painter will play the lead.

Omaha, Jan. 26.

George Cohan's "Mary" closed at the Brandeis Saturday under orders to return to New York. This was the company scheduled to open at the Cohan's Grand, Chicago, Jan. 30.

Arch McGovern, company manager, denied the order to close followed a clash between Lois Josephine and Frank Ross, the stage manager. He said he did not know the reason for the closing but intimated a decision to recast may have prompted the action.

The show did a good business in its week stand here, although the general verdict was the cast was a trifle light for \$3 prices.

The No. 2 "Mary," scheduled to go into Cohan's Grand, Chicago, next Monday, was withdrawn from the road last Saturday in Omaha, Neb. A second company of "The Tavern," headed by Lowell Sherman and Rita Romley, will take the Chicago date instead.

Continued disputes among members of the cast of "Mary" were reported from the west. George M. Cohan decided to withdraw the show entirely, the two weeks' notice of closing going up last week. Newspaper reports from the west say Lois Josephine had a tempestuous argument with Frank Ross, the manager.

A special company of "Mary" will be formed by Mr. Cohan, with none of the cast of the withdrawn No. 2 mentioned as retained. This company will be sent to Boston for a return engagement and will later be berthed in Chicago.

GRANVILLE HOPS OUT

Leaves "Follies" Without Notice and Sails with Wife.

Chicago, Jan. 26.

Bernard Granville walked out of the "Follies" last Thursday and left for New York. No notice was given. Ed Rosenbaum, senior manager of the show wired a complaint to the Producing Managers' Association.

Granville appeared at Ziegfeld's "Midnight Frolic" Friday night and told friends he was going to England for a year's rest. Reports are that he has accepted an engagement there. Eddie Dowling was mentioned to succeed him in the "Follies."

A reconciliation between Granville and his third wife, who was Eleanor Christie and who had secured an interlocutory decree of divorce, is supposed to have been back of the juvenile's sudden withdrawal from the "Follies."

The couple were reported having sailed on the Saxonia Monday.

\$5 EACH FOR BROTHERS.

Frederic Belasco Will Leave Bulk of Estate to Widow.

San Francisco, Jan. 26.

The eight brothers of the late Frederic Belasco, including David Belasco, are left \$5 each by the will of Frederic, who was half owner of the Alcazar theatre at the time of his death three weeks ago.

The bulk of his estate, valued at about \$20,000, was bequeathed to his widow Edna.

EXPECT ITALIAN THEATRE

Antonio Maori, the Italian tragedian, is looking forward to next season, when the Italian Players expect to have a theatre of their own, to be built by wealthy Italian sponsors and admirers of the actor. The Italian Players are now playing stock in Minic's Bowery with a Sunday performance at the Olympic on Fourteenth street.

"HONEY GIRL" COMES IN.

Cincinnati, O., Jan. 26.

"Honey Girl" closed at the Grand Saturday. "Honey Girl" drew well on the Alcazar, but did a bad business on the road.

Sam Harris, producer of the show, gave the usual two weeks' notice.



LOU MILLER and ALICE BRADFORD

Present a Musical Comedy Novelty, "TYPICAL TOPICAL TALES." A TYPICAL hit at the Colonial, New York, the Alcazar, and the Grand. Each TALE with a scenic display. A musical comedy a la vaudeville. Direction, MAX E. HAYES.

"ANGEL MONEY" OUT OF LEGIT, BIG PRODUCERS GROW ACTIVE

Shuberts and Others Preparing Many Attractions—
Theatre Shortage Ended and Four New Ones Due
to Open.

"That 'angel money' is out of legitimate productions for the present is indicated by the activities of several of the biggest producers, one of whom stated not so long ago new productions were off until the 'angels' had dropped out.

There are indications the house shortage that has been a Broadway lament for the past two seasons is about over.

With the waiting list of new attractions fast disappearing, the Shuberts, with 25 theatres on Broadway, have started putting on new shows in greater quantity. They have at present at least six productions under way. The first contains "The Night Watch," due to open at the Century Saturday; "Cognac," which was to have re-lighted the Princess Monday, but was called off indefinitely for cast changes, it was claimed; the new "Century Promenade" revue, listed for premiere next Monday; "The Rose Girl," in the new version of which the Shuberts are heavily interested; the revival of "Romance," now on the road and soon due for a Broadway reappearance, and "Sinbad," in which Al Joison will soon start again on the road.

Bare Week for New Ones.

The postponement of the two premieres left the week rather bare of first nights. This gave the opening of the Chicago Grand Opera season at the Manhattan a clear field. Interest in the organization was added because of the liberal publicity given Mary Garden as the first woman impresario in grand opera. Business at the Manhattan was reported capacity and the change from the Lexington which housed the Windy City songbirds for the past several seasons, was regarded as a happy one.

Broadway will see the opening of four new theatres within the next 40 days. Two are new Shubert houses on 48th and 49th streets west of Broadway. The Ambassador will be the first to light up, getting "The Rose Girl" Feb. 7. Marc Klaw's new house on 45th street will follow "Nice People," a Sam H. Harris production is assigned, though the opening date is not fixed. The Harris-Berlin "Radio Box" next door is approaching completion and will likely have a musical attraction before Easter.

Irish Players Next Week.

Next week the Music Hall on 63d street west, recently acquired by John Cort, will open with the Irish Players. The house will be called Daly's theatre. "Mixed Marriage," now at the Times Square will move to Daly's for special matinees, succeeded at the Times Square by "Different," a Eugene O'Neill play, which has been running downtown. This latter piece has been taken

(Continued on page 16.)

12 SUNDAY SHOWS TO AID CHINA FUND

Relief Committee Appreciates
Response of Profession.

The benefit performances for the China Famine Fund Sunday night will be given in 12 theatres. Though but two theatres were added over the list published last week the committee is well satisfied with the response from the theatres.

Because the 39th Street had been previously rented for a benefit, "Samson and Delilah" was forced to withdraw. But three attractions were gained when the W. A. Brady offerings were added. They are "The Skin Game," at the Bijou; "The Broken Wing," at the 48th Street (this production is by Sargeant Aborn, the house being Brady's), and the premiere of Grace George in "The New Morality," at the Playhouse. This attraction will be offered at special matinees thereafter.

One of the dailies carried a yarn Wednesday to the effect that the Methodists were alleged to be back of the benefits and that since that religious faction is supposed to be against theatres, full support could hardly be expected. Heads of the New York committee for the China Famine Fund denied this and also the reputed interviews with actors, saying the story was made out of the "whole cloth."

Several professionals were supposed to have stated that China was a long way off and that charity should begin at home. The committeemen stated such cases were isolated and that the response from the theatre was excellent. They also said that other engagements and benefits interfered with their Sunday benefit, but that the expression from managers and actors was heartily in sympathy with the movement and they therefore felt much satisfied.

TWO STOCK PLAYS WEEKLY

Elmira Triple Policy Discontinued.

Elmira, N. Y., Jan. 26. Next week the Mozart theatre stock will present two plays weekly. Harold O. Heavia, the manager, recently tried a triple policy in the house, of pictures, vaudeville and stock.

Mr. Heavia denies all reports of his house closing.

ZIEGFELD'S "SALLY" ONLY STAGED BY HIM

Will Produce It All Over World,
Says Owner.

Palm Beach, Jan. 26. "Sally," the Flo Ziegfeld show now at the New Amsterdam, New York, will be shown throughout the world, under his personal direction only, says Mr. Ziegfeld, who is now here. The foreign rights for the production will not be disposed of, says the producer, though he has received many requests.

It was reported this week a second company of "Sally," to appear in Chicago is in contemplation.

The matter seems to have progressed so far that the co-stars of the current cast at the Amsterdam, Marilyn Miller and Leon Erroll, are speculating whether Flo Ziegfeld intends to declare them "in" on the Chicago company. Their expectation is reported through they having created their present roles, which any other leaders of further organized "Sally" companies will merely have to imitate.

The question, as far as known has not been submitted to Ziegfeld, but has formed the subject of informal discussion among others. Miss Miller is said to have been the first to broach the plan of a continuity of interest, through her percentage arrangement with Ziegfeld in the present "Sally." That agreement, averaging Miss Miller 10 per cent. of the gross receipts at the Amsterdam has been giving the girl around \$3,500 weekly as her share or salary.

Through the expensiveness of "Sally" with the co-stars, Ziegfeld is reported as unlikely to reap any profit this season at the Amsterdam, unless putting out another company of it.

"Sally" is the first attraction to star Marilyn Miller. Ziegfeld solely promoted the show, his partners in other theatrical ventures announcing to him they did not care for any part of the "Sally" production.

Originally intending the Marilyn Miller starring show as a light and small musical comedy, to be upheld by its star, Ziegfeld elaborated upon his first intent until "Sally" as presented at the Amsterdam is claimed to have cost \$200,000 to produce, and is a more elaborate production than any of the Ziegfeld "Follies" has been.

CONCERT MANAGER SKIPS.

Stars Refuse to Sing at Philadelphia Concert.

Philadelphia, Jan. 26. Edward C. Ward, local concert promoter left town last Friday, with the entire proceeds of the advance sale for a concert by Mme. Frances Alda and Charles Hackett of the Metropolitan Opera. An audience of over 1,000 waited for more than an hour to hear the warbling of the two, before it was announced by Howard T. Potter, treasurer for the singers, the promoter had skipped and the stars refused to sing.

The district attorney is conducting an investigation and making efforts to locate the missing impresario. Not much is known about him here. Less than two months ago he opened offices at 1414 South Penn square.

CLAIMS BARRYMORE.

John D. Williams Alleges "Two Play" Contract With Star.

John D. Williams is "threatening" suit and has informed Arthur Hopkins that he will seek to protect his interests if Lionel Barrymore appears under the latter's management in the forthcoming production of "Macbeth."

Williams claims Barrymore has what is regarded as a "two-play" contract with him. This contract was in the form of a letter signed by Williams to Barrymore, and it agreed to present Barrymore in a play for the "natural run" and further stipulated at the end he would do another play for Barrymore in which the latter would appear.

O'Brien, Malevinsky & Driscoll, retained by Hopkins and Barrymore, have advised them that they need no longer wait for Williams, since Williams carried out only part of the original agreement with Barrymore, started under his management in Eugene Briceux's "The Letter of the Law."

SHUBERTS' "CONCESSION" INSTEAD OF "KICK-BACK"

New Scheme for Dealing with Ticket Speculators—
Agencies Must Not Charge a Premium in Excess
of 50 Cents.

WOMEN'S THEATRE PLANNED FOR CAPITOL

New Scheme for Local Theatricals Secures Attention.

Washington, D. C., Jan. 26. The women of Washington intend to delve into theatrical activities of this city, and to build their own theatre to house their attractions. It is planned to erect a house with the corporation already chartered and active work of promotion started.

The plan was discussed Friday afternoon at the home of Mrs. C. C. Calhoun, 1619 New Hampshire avenue, northwest, by representatives of Washington's clubs and civic organizations. A Washington Pezet, long connected with dramatic work locally, presented a plan for what he termed "a people's theatre in which the best kind of amusement could be offered at popular prices."

Representatives from the clubs who spoke include a large number of the city's society and literary lights.

This is the second definite announcement to be made concerning new theatres for Washington in the past week, the erection of the new theatre on Connecticut avenue and L streets, northwest, first announced about a year ago as part of a three million dollar project on this corner, has now become a fact, with building operations set for the spring.

TOO MANY ONE NIGHTERS.

Joe Cawthorn Objects to Entire Month of Them.

"The Half Moon" Charles Dillingham's show, now at the Illinois, Chicago, will close there Jan. 29.

It is understood Dillingham wants Joe Cawthorn, after closing in the Windy City, to play four weeks of one night stands into Boston, which town has yet to see the piece. Cawthorn objects to a month of one nighters, hence it's doubtful whether the project will go through.

The "Moon" will remain in Boston for four weeks if it opens there.

Holmes in Frazee Comedy.

Taylor Holmes is to do a comedy under the direction of Harry Frazee.



SMILETTA SISTERS PEARL and DAISY

Back in New York after a two-year tour including 14 weeks in South America, six months in England and Wales and six months in Africa, their "Novelty De Luxe" met with success everywhere and they can return abroad whenever they desire and get indefinite bookings.

N. B.—The Zulu in the shafts of the Ricksha above does not wear shoes, his feet are whitewashed, a good stunt to beat the high cost of footwear.

The first practical step in establishing a uniform premium of 50 cents for theatre tickets sold by Broadway's ticket agencies through managerial impulse was made this week when Ralph Long, general manager for the Shuberts, called the brokers to his office. He explained that there would be no further "kick-back" premiums asked or received from the brokers, that meaning the box offices and the managers. In return the brokers must each sign a separate agreement not to sell tickets at more than 50 cents advance for any attraction in any Shubert theatre.

The power of the Shuberts in influencing the agencies is recognized. With the completion of two new theatres—Ambassadors on 49th street and the new house on 48th street, as yet unnamed—the firm will have 15 theatres on Broadway of their own. Added to the list are 10 houses booked by them, giving control of 25 theatres on Broadway, about 50 per cent. of the total.

In cases of violation of the agreement further tickets to Shubert attractions will be denied the offending broker. An accurate tab will be kept on the volume of business done by each agency through the means of the monthly box office reports that are now required by the government.

The Shubert plan is pretty much along the lines set forth recently in Variety. All records for agency activity will be open to the collector of internal revenue, and all aid to the latter will be given in the uncovering of irregularities on the part of the brokers.

The Shuberts, though doing away with the "kick-back" from the agencies, have devised a new system of revenue from the brokers. It will be in the form of concessions, with each agency paying a weekly amount in return for the privilege of handling tickets for their attractions. The amount of the weekly fees has not been set. Nor has the matter been passed on by the collector.

It is assumed a theatre has the privilege of selling concessions, and the Shuberts maintain the concession for selling tickets is as regular as disposing of a concession to sell candy within the theatres. In the matter of tickets, however, there will be just as many payments for ticket concessions as there are brokers. Should the government hold that such concessions are part of a ticket sale it will be necessary to pay half of such money secured to the collector.

The Shuberts discontinued collection of commission from the agencies about two months ago during the agitation for 50-cent premiums. Up to then the brokers were "kick-back" 12½ cents per ticket. Half of that went to the government and the balance was split between the Shuberts and attraction. It was found so little remained the whole idea was thrown out.

The ticket concession plan has not yet reached figures, but these concessions will be scaled, agencies selling the greatest number of tickets being charged the largest amount. The scale will be made on the basis of the monthly box office report on tickets sold to all agencies. These reports start Feb. 1.

SAM BERNARD REJOINING.

Goes Back Into "As You Were" at Detroit.

"As You Were" with Irene Bordent, now in Chicago, will have its former co-star, Sam Bernard, rejoin it in Detroit when playing that city within the next few weeks.

Bernard will continue with the show during its eastern stands, first making a short stay at Mt. Clemens.

Giving Up Riviera.

It is understood that the Shuberts will relinquish their lease of the Riviera at the conclusion of the current season, in which event B. K. Blinberg will return to a legitimate combination policy of his Standard theatre in that city.



BOBBY BROOKS and LOUISE PHILSON "THE PERSONALITY GIRLS"

Are doing this week at B. F. KEITH'S BUSHWICK, BROOKLYN. On sixth following Vera Gordon and Co., and holding the spot like a couple of veterans, although this is our first big time showing in New York. Direction, H. BART McHUGH.

SHOWS IN N. Y. AND COMMENT

"Afgar," Central (12th week). Should run until April. Good business last week with over \$16,000 drawn. Return of Lupino Lane to cast next month will provide added strength in support of Delysia.

"Bad Man," Comedy (21st week). One of the ranking comedy leaders. Drawing capacity, even in the gallery from Tuesday on. Around \$12,000 weekly right along.

"Beggars' Opera," Greenwich (5th week). Final week; will be succeeded by "Near Santa Barbara" next week. "Beggars' Opera" here under guarantee of four weeks. Mild interest; fair business contrast to big success in London. Plans call for sending attraction into Canada.

"Broken Wing," 48th St. (8th week). Around \$10,000 weekly lately; considered very good in this house. Should accomplish run.

"Cornered," Astor (8th week). Climbed over previous week, with takings going to \$15,200. Gallery seats sent into cut rates have been withdrawn. Rates success among dramas.

"Dear Me," Republic (2d week). Third offering by John Golden on current list. Stands chance to run well into spring. First week grossed little over \$11,000.

"Deburau," Belasco (6th week). \$17,750, holding on to capacity draw. Has built up an advance sale of \$28,000 and looks sure for rest of season.

"Enter Madame," Fulton (24th week). Played to \$16,500 last week. Includes extra matinee Thursday to be continued through month. Barring extra scale for auto week business as big and capacity the rule.

"Erminie," Park (4th week). After two first weeks of big business this revival eased off somewhat. Around \$18,000 last week. May slip a bit more, but should settle to comfortable gait and run.

"First Year," Little (15th week). Went to \$14,000 last week. That is around \$2,000 better than regular pace. Extra matinee has been inserted Friday afternoons and management may make that permanent with nine performances weekly.

"Gold Diggers," Lyceum (69th week). Holds on to fine gait displayed during fall. Got \$14,800 last week and looks sure of continuance until June, which will give it two consecutive seasons on Broadway.

"Good Times," Hippodrome (25th week). Holding on well to big money. Grossed nearly \$60,000 last week. Pace compared to last year at this time bit under the mark.

"Gr. nwich Village Follies," Shubert (22d week). Held on to the faster pace, again getting \$18,000 or slightly better last week. Should run later than March 1, as planned.

"Her Family Tree," Lyric (5th week). Around \$14,000 last week. Agency buy over; attraction must depend on direct call and without brokers' plugging.

"Honeydew," Casino (21st week). Aided by benefit that drew \$2,500 for the first night last week, gross jumped to nearly \$19,000. Possibility of this show leaving late next month to show in the big stands this season.

"In the Night Watch," Century (1st week). French war melodrama with a number of effects. Also shown in England. Shuberts producing it. Opening postponed from Wednesday until Saturday night.

"Irene," Vanderbilt (62d week). Pace of only musical holdover, a double season bidd'r undiminished. Standing still evident in this moderately sized house. Gross better than \$15,500.

"Ladies' Night," Eltinge (25th week). When several others reduced scale this attraction boosted to \$3 top. Getting around \$1,800 nightly, with \$14,000 weekly gross. Farce hit.

"Lady Billy," Liberty (7th week). Continues to stand up strongly, and last week bettered its gall grossing \$18,400.

"Little Old New York," Plymouth (21st week). This clever comedy holds on excellently. Especially big at matinees. Weekly gross better than \$12,000 last week.

"Lightnin'," Gaiety (124th week). Into top money division again last week, when gross went to \$16,100. This counts in an extra matinee Thursday. Like with "The First Year," nine performances may be regular until spring.

"Mary," Knickerbocker (15th week). Cohan's musical winner continues to big business, with last week's takings over \$22,000.

"Mary Rose," Empire (6th week). Draw has steadily declined, with takings last week around \$12,500. Matinees bigger than nights. Another five or six weeks may see run about through.

"Meanest Man in the World," Hudson (16th week). George M. Cohan withdrew from cast last Saturday, Otto Kruger going in. Business still up, with takings well over \$16,000.

ness still up, with takings well over \$16,000.

"Miss Lulu Bett," Belmont (5th week). Picked up several hundred over previous week without special advertising. Extra spacing in dailies with comments for well-known persons this week cleverly laid out. Chances much better.

"Prince and Pauper," Apollo (13th week). Switch from Booth found no auspicious start and tickets flowed to cut rates. May recover, however. If so another house will be assigned. Grossed \$11,000. "Macbeth," with Lionel Barrymore and Julia Arthur in this house Feb. 17.

"Passing Show of 1921," Winter Garden (5th week). The Shuberts' ace offering in New York. Work of the Howard Brothers, Willie in particular, responsible for drawing big business.

"Rollo's Wild Oat," Punch and Judy (10th week). Kummer comedy rates with the successes, doing all this small house will hold and should run well into spring. Only a few box seats in cut rates. House has a peculiar arrangement of small balcony boxes.

"Sally," New Amsterdam (6th week). Broadway's leading musical smash hit notch higher in receipts last week by going to \$35,100. Remarkable demand for this attraction, both in agencies and at box office.

"Skin Game," Bijou (15th week). Business exception among English plays on Broadway, regarded as substantial by management. Around \$8,000 and netting profit.

"Samson and Delilah," 39th St. (11th week). Management predicts this drama will play out the season here. Picked up slightly last week, with the gross beating \$10,000. Good figure here.

"Spanish Love," Maxine Elliott (25th week). With six months' run already accomplished, this novel drama is still commanding attention. May stick until spring. Denied that "Romance" is set for Elliott.

"The Bat," Morosco (23d week). The dramatic leader; continues to sell out at every performance and rows of standees the rule. Nearly \$19,000 weekly.

"The Green Goddess," Booth (2d week). Melodramatic hit, attention to production by Winthrop Ames, work of star George Arliss and author William Archer. English critic. Capacity from jump. Can get \$13,500 week. Got \$51,688 in three weeks in Philadelphia.

"The Tavern," Cohan (15th week). Pace holding up firmly. Arnold Daly out of cast and John Meehan in made for little or no difference. Drew \$12,500 last week.

"The Mirage," Times Sq. (15th week). Routed out for the road. Time recalled, however, and management claims continuance until next spring. Around \$12,000 weekly.

"Thy Name Is Woman," Playhouse

(11th week). Picked up nearly \$1,000 last week, with the gross going to \$8,500. Extra matinee may have aided. Grace George in "The New Morality" will be special matinee attraction starting next week.

"Tip Top," Globe (17th week). Demand heavy as ever. Show should continue into summer or longer. Over \$27,000 last week.

"Three Live Ghosts," Bayes (18th week). Expected to take drop last week; instead it beat previous week, getting well over \$9,000. Good margin of profit. Show can make money at \$5,000.

"Tickle Me," Selwyn (24th week). Leaving in two weeks with Philadelphia the first road date. Chicago booking later, dependent on completion of new Woods' theatre. "Prince and Pauper" due to move in here Feb. 17.

"The Champion," Longacre (4th week). Pace of the first weeks maintained, with gross around \$13,000 (\$2,500 top). This comedy should last out the season here.

"Transplanting Jean," Cort (4th week). Getting between \$10,000 and \$11,000, with a chance of bettering the mark.

"Wake Up, Jonathan!," Henry Miller (2d week). Critics did not agree. Piece played to \$12,000 for its first week. Saturday business grossed \$4,000.

"Woman of Bronze," Frazee (21st week). Picked up again last week, with the takings nearly \$11,000. Had only one off night and hit capacity late in the week. Should run well into spring.

"Welcome, Stranger," Cohan & Harris (20th week). Cutting of scale proved success. At \$2,50 takings last week again went upward, with the gross hitting over \$16,000. Close to capacity for night trade.

"Way Down East," 44th St. (22d week). "Over the Hill," Broadhurst (17th week).

SECOND COMPANIES OUTDRAW ORIGINALS

Chicago Gives Bigger Gross to Firsts and Seconds.

Chicago Jan. 26. Business holding up to a phenomenal pace. Second companies of "Irene" and "The Bat" getting more money than the best week of the New York casts. With shows like Ziegfeld's Follies, "Happy-Go-Lucky," "The Famous Mrs. Fair," "Way Down East" and Jane Cowl outdrawing the best week they ever had on Broadway. In most of these cases it is due to Sunday performances added to house capacity, next to admission prices—none of the above shows outside of "Way Down East" getting less than \$3.30, with most of them listed at \$4.40 and "The Follies" at \$4.95. This does not include what the scalpers are getting, as there are no inside scalpers except Mrs. Couthout, who handles her tickets at box-office prices on a percentage arrangement.

(Continued on page 16.)



MAYE HUNT

"The Original Cheer-Up Girl"

Wants to thank her many friends of the W. V. M. A., LOEW, and other Circuits for their kindness and the two years' consecutive route I have played for them. It has been a pleasure to meet them all and they have proved an alphabet of good friends.

GOING EAST AFTER TWO SOLID YEARS IN THE WEST.

VARIETY said: "Maye Hunt is a big-time calibre with personality to burn."

Personal Direction, HORWITZ & KRAUS.

INSIDE STUFF ON LEGIT

L. Lawrence Weber is said to be interested with the Shuberts in their proposed vaudeville venture next season. Weber has held many conferences with the Shuberts on the vaudeville plan. While he is not reported to have invested any money with the Shuberts, Weber will act in an advisory or executive capacity.

Another who will take an active part in the Shubert vaudeville is Frank J. Godsoll, at one time reported to have been the first and a large contributor to the Shuberts' vaudeville funds. Just now Godsoll is operating the business end of Goldwyn (pictures). Godsoll is very wealthy, with his fortune rated high up in the millions. He is set down as a business man of much astuteness, and he knows the show business.

"Twin Beds" had to continue with an understudy in the lead for several weeks, according to its manager, Clay Lambert, through the Actors' Equity being unable to furnish the show with Clinton P. Perry, who had been its lead and left the company without notice.

When Lambert filed his complaint against Perry for breaching his contract with the A. E. A., he was informed Perry would be called in for an explanation. Later the manager was told the A. E. A. could not get the delinquent and that was the last Lambert has heard of the matter or Perry.

The leading man left the show at Auburn, N. Y., early in December, leaving a note stating he would rejoin it at Baltimore the following Monday. Failing to appear at Ford's, an understudy went in, with the performance ragged, and the show playing to but \$3,200 on the week.

Perry wired the show management at Baltimore he was ill and said he would meet it at Syracuse, the next stand, but did not, nor did he further communicate.

Dating from the first show the Shuberts put into the Winter Garden theatre as a little chorus organization formed, and it is still in existence under its original title of "The Gas House Gang." It has a limited membership of 12. New members are elected by vote of those choristers carried over from the preceding show. Zeke Colvin, the Garden stage manager, was the first president of the "gang," and continues to hold that honor. The other officers are Edith Pierce, vice-president; Lorella Popinay, treasurer, and Orilla Smith, secretary, all of whom have been more or less permanent in the Garden show chorus. Girls of the current "Passing Show of 1921" who have been elected to the gang are Mildred Q. Lee, with the title of "chief chump" (a monicker given to the first girl in each show elected); Margorie Holt, Poppy Morton, Ruby Howard, Ethel LaDue, Jane Danjou, Dolores Mendez, and Florence and Sonia Fields.

Though the club is interested in arranging social affairs after a theatre, it has more practical aims, such as to aid those members who are in need, correct evils on stage and in dressing rooms, and to secure a "square deal" in the matter of rules. It is said the protests and recommendations have been made to the Shuberts and that the "gang" has received favorable action from the managers.

Louis Cline, play reader and general representative for George Broadhurst, is the author of an article appearing in the current (February) issue of the Theatre Magazine. The article is tabbed "What's Wrong with Your Play," and is printed anonymously. When submitting the yarn Mr. Cline decided it best that his name be left out, fearing a deluge of scripts. When it appeared he changed his mind, feeling the story might have attracted some likely plays to the Broadhurst office.

A double shift was made in the lead role of "The Tavern" at the Cohan last week. Brandon Tynan succeeded Arnold Daly Monday, remaining until Wednesday. Thursday John Meehan, at the request of George M. Cohan, went into the role of the vagabond, and his performance was liked so well he has been given the part permanently. Meehan is general stage director for Cohan and was in the lead once before when Daly went out a day or so on account of illness. He also stepped into "The Meanest Man in the World" at the Hudson under similar circumstances. A conspicuous ad appeared in Tuesday's paper, signed by Cohan, warning managers and producers that Meehan was to be attracted to him and that the contract could not be broken without "paying the price." The ad mentioned Meehan scoring a sensational success in "The Tavern."

A producing firm which has been shooting at the mark for the past two seasons but has not succeeded in putting across a success as yet, got into financial difficulties recently. One of their tries closed several weeks ago and salaries to the amount of \$2,800 were due. The firm being in the Producing Managers' Association, the claims reached that body which, after taking the firm's notes, paid off the company. It is understood, however, the producers were told the P. M. A. would go no further and that until the notes had been taken up, they were given to understand they were technically suspended. This firm has a new show now.

The P. M. A. has maintained it does not guarantee the contracts and obligations of its members, but that it is disposed to help out any member considered responsible. The strike agreement with the Actors' Equity Association does not stipulate financial reimbursement nor does it call for monetary damages in the case of a breach of contract by a member of the A. E. A. In the case of G. M. Anderson's "Follies" that manager was not considered a member of the P. M. A. He joined it, along with L. Lawrence Weber, during the strike period. When the firm of Weber & Anderson dissolved, either manager was entitled to continue membership. It appears Anderson was not lived up to the requirements of P. M. A. membership and has been literally or technically dropped. Claims from "Follies" players were registered with the P. M. A., however.

Criticism of the firm whose notes were accepted by the P. M. A. last week has been made. One angle is that their organization is too much a family affair. Recently they offered a play in a small house. Although the place did little business, a woman representative was stationed in the box office throughout the day and was relieved at meal-times by another. A clock was put on the door and in addition to that, the woman went down the aisles and counted the house during acts, until the manager forced her to desist.

There was a rumor of some misunderstanding between George M. Cohan and Wallace Eddinger over "Love and Learn," in which Eddinger was starred and is financially interested with Cohan.

The report was circulated simultaneously with the abrupt closing of the show. It was stated that Eddinger's contract called for the attraction to be brought into New York after a certain number of weeks on the road. According to the rumor, this not coming to pass, Eddinger wanted to withdraw.

At the Cohan offices, Edward Dunn stated there was nothing to the story. It is said the show is to reopen shortly in Chicago and that Eddinger will resume his part.

SHUBERTS MISS LYRIC.

Cincinnati House Has Been Taken by Natives.

Cincinnati, O., Jan. 25.

The Shuberts have been beaten in their attempt to purchase the Lyric from the syndicate which bought it from the Heucks last year. I. W. McMahon, Frank W. Huss and Jerome Jackson are the

new owners, having purchased the property, including the Lyric theatre office building, for \$800,000 from James P. Orr, R. K. LeBlond and Charles A. Hirsch. McMahon, Huss and Jackson were stockholders in the holding syndicate known as the Cincinnati Lyric Theatre Co., associated with the other three. The six took over the Lyric theatre and building less than a year ago for about \$700,000 as a clever move to forestall the Shuberts.

NEWS OF THE DAILIES

Hal Ford, of the "Honeydew," has refused to appear in a benefit performance in aid of funds for the relief of famine-stricken China. The fund is being promoted by the Methodist Episcopal Church. "That church," says Ford, "excommunicates actors and warns its membership against the theatre as a 'place of the devil.'" He adds: "While my services and my purse are always open to any good cause, I cannot get under the auspices of a church and help that church gain credit through services which it considers discreditable."

An estate in excess of \$15,000 was left by Charles M. Walcott, veteran actor, who died recently.

In her capacity of politician, Elisabeth Marbury, woman member of the Democratic National Committee for New York, is facing an opposition whose slogan is: "Down with one woman government."

"Nice People" will be the opening attraction at the Klaw theatre.

Bernard Granville and his wife, who obtained an interlocutory decree of divorce, have reconciled their differences and now are en route to Europe on a "second honeymoon."

A non-musical German inventor, Ohlhaber by name, claims the spirit of Stradivarius revealed to him the latter's secret of violin improvement. He takes unvarnished, factory-made fiddles and, according to reports, makes them better than the Cremona or Strad. Experts are said to have confirmed his claims and a major test is scheduled for Berlin Feb. 7.

William Archer, English playwright and critic, says the reason so many Americans write or aspire to write plays is that they have a highly developed "journalistic faculty" applied to the theatre.

Dr. Karl Muck, former conductor of the Boston Symphony, who was forced to resign for refusing to program American airs during the war, has accepted a commission from the Bavarian State theatre to direct the fall Wagnerian Festival this year at Munich, whither it was transferred from Bayreuth.

"Forerunners," according to an extract republished from the London Telegraph, contains such shocking dialog that the audience almost mobbed the players at the opening of the play in a London suburban theatre.

The Chicago Grand Opera Company, with Mary Garden as director, opened its six weeks' season at the Manhattan opera house Jan. 24. "Norma" being the bill. Miss Garden, in an interview prior to the opening, spoke for peace in operatic circles, and declared folks in overalls would be welcomed to her performances as eagerly as the dress suit class, her object being to make the venture successful financially.

The Irish Players will open their second season in New York at John Cort's 63d Street theatre, Feb. 1.

Otto Kruger has assumed George M. Cohan's role in "The Meanest Man in the World," and John Meehan, Cohan's general stage director, is now playing the role created by Arnold Daly in "The Tavern." Brandon Tynan succeeded Daly in the part, but after three performances Meehan replaced him and will continue indefinitely.

John J. McGraw will be placed on trial Feb. 7 in the U. S. District Court, New York, on the charge of having a bottle of liquor in his possession illegally. This is an outgrowth of the incident at the Lambs, where McGraw and another member engaged in a fist fight. John Slavin later being found with his skull fractured.

After 20 years' absence, Mme. Marie Duma, who was Maud Marie Tucker, of Roxbury, Mass., has returned to America. She is the widow of John Starkweather, who devoted his life to preparing her for grand opera. Henry W. Savage evolved her stage name by reversing "Maud," just before she made her debut at Covent Garden.

"Romance," with Doris Keane in her original role, will open in Pittsburgh Monday, coming to New York later on.

Jasper Darling, writer and lecturer on patriotic subjects died in Chicago Jan. 22 at the age of 72.

Panic was averted in a Berlin theatre when a clown yelled that a frightened bull which was stampeding the audience, was only acting for a film. The beast had leaped from the stage into a box, then into the orchestra, pawing men and women indiscriminately.

A fire in a millinery store on Seventh avenue, near 48th street, held up thousands of theatregoers and cabaret guests one night this week.

The Palais Royal and Moulin Rouge, in the same building with the millinery shop, were believed to be imperilled for a time.

Arthur Rubinstein has arrived here to fill engagements with the National and Boston Symphony orchestras as piano soloist.

The bar of the old Palace Hotel, 'Frisco, long known to the profession, has passed out. It is now an annex of the grill, having been devoted to soft drinks since the dry era came.

Suzanne Frigard, a 15-year-old violin prodigy endorsed by Saint-Saens, the composer, is coming here for a recital tour.

The new Century show, "In the Night Watch," scheduled to open Wednesday, was postponed until tomorrow (Saturday) night.

Including Long Beach, N. Y., the Philippines and other possessions, the U. S. population now is 117,857,916. Continental U. S. has 105,709,178, this figure being made possible by inclusion of the Long Beach census, the only one not included in the 1920 count. A special count shows 407 people live there.

Mlle. Cecile Sorel, of the Comedie Francaise, has been told to quit her Paris apartment by a French court. She invoked the professional law and showed she had built a rehearsal stage in her apartment, in order to hold it under France's 5-year law, but the court ruled against her.

Priscilla Partridge, daughter of a wealthy Chicagoan, and for a time a chorus girl, has married Lester Cohen, a Greenwich Village poet. She says she's going back on the stage.

A new Bramhall Playhouse, twice as large as the present one, is to be built after the present season. The Bramhall Players this week acquired the property adjoining the playhouse at 140 East 27th street, and announce their intention of tearing down both structures and rebuilding on the site.

Ben Welch, stricken blind as he stepped from a train to begin his engagement in "Jimmie" in Washington, D. C., may be sightless the rest of his life. Physicians declare the optic nerves are paralyzed and hold little hope for his regaining his sight. Welch bravely continues to play his role, and does it so well the audience is unaware of his affliction. A carpet placed on the stage is his guide against walking into the lights.

The American Society of Dramatists and Composers by a vote of 34 to 3 approved the resolution of the Dramatists' Guild of the Authors' League of America opposing the Equity shop.

An Alabama mule kicked a man in the head. The mule broke its leg and had to be shot. The man suffered a bruised forehead.

Brand Whitlock, U. S. Ambassador to Belgium, and a Kansas minister have decided against the "shimmy." The former had it excluded from the first Belgian court ball and the latter is driving it from the University of Kansas.

"Cognac" was tried out at Stamford, Conn., Jan. 20.

"Bonnie Wind," describing herself as an actress, is the latest "mystery girl" in New York. Arrested on a drug charge, she is out on bail, and letters are pouring in from mothers all over the country asking if she is their missing daughter. She says she is not.

Fritz Leiber, when he opens his five-weeks' return engagement at the Lexington Theatre, New York, will add three plays to his Shakespearean repertoire.

Henry Hunter, theatrical man, is mentioned in the divorce suit of Harry Livingston as the author of "Darling Mamie" letters introduced by Livingston as having been written to his wife. Livingston also alleged his wife had given Hunter \$12,960, and she declared in reply she had backed one of Hunter's theatrical ventures with \$20,000.

Jean L. Sherwood former actress, has filed suit for \$150,000 against the estate of "Diamond Gus" (Augustus H.) Hall, close friend of "Diamond Jim" Brady and also a wealthy drug manufacturer. She alleges she was the common law wife of Hall. His family opposes her suit.

Helen Jesmer, "Greenwich Village Pollies" girl, denies she is to wed Philip Plant, stepson of Colonel William Hayward. They were injured in a motor accident in November and she has just recovered sufficiently to plan her return to the stage. He sailed this week for Europe.

(Continued on page 16.)

DANCERS ATTACHED.

Herndon's Claim Against Fokine \$4,803.75.

Boston, Jan. 26.

An attachment of \$4,803.75 on the theatrical costumes and effects of Michel Fokine and Vera Fokine, Russian dancers, was served on them at the close of their performance in Symphony Hall by Richard G. Herndon. Herndon is now manager for Nance O'Neill and claims the amount named in the attachment is the balance of a bill of \$5,507 contracted on behalf of the couple when he was manager for them in advance of their opening in Philadelphia last October.

Fokine denied knowledge of any indebtedness to Herndon and claimed the appearance of the pair in Chicago was cut short because a guarantee of \$3,000 which he says Herndon promised was not furnished. Bonds were furnished by the Russians to cover the attachment.

STOCK MGRS. AT FAULT?

Players Hold Policy of Promoters Responsible for Decline.

Players of long experience in dramatic stock enterprises assert the decline of activity in that branch of showdom is in large part due to the small-minded policy of promoters and to the lack of experienced stock organizers.

When the stock scheme was at its height, the old time manager, going into a town for a long stay made it a rule, say these actors, to stick in spite of two months of continuous losses. The new school of stock managers go in on a shoe string and demand immediate returns, quitting if a profit does not show immediately.

They say conditions are ripe now for a revival of stock organizations. There is a surplusage of actors and the stock policy as a means of avoiding the heavy burden of railroad rates would receive an immense impetus.

"BEAUCAIRE" CLOSING.

English Company Will Return Home.

Washington, D. C., Jan. 26.

The Gilbert Miller-A. L. Erlanger production of "Monsieur Beaucaire" will close here Saturday at the National.

Its English cast headed by Marion Green, John Clark and Nancy Gibbs will return to their home, according to Ralph Edmonds, the company's manager.

The local reviewers liked the piece and it has been drawing well so far this week.

GOETZ OWNS SHOW

Has "Vogues and Vanities" and Will Again Send It Out.

Ray Goetz says he will send "Vogue and Vanities" out again, within a month, having taken over the show, he says, following a settlement with all actors who had claims against it.

The piece suddenly closed in Boston, during a performance, about two months ago.

MISS BARRYMORE'S TOUR.

Cincinnati, Jan. 26.

Ethel Barrymore, ill here for a month with arthritic rheumatism, is still at Christ Hospital, and it is said there is much discussion as to whether she should resume her tour when recovered sufficiently to do so.

Miss Barrymore desires to take to the road again, but physicians have questioned the advisability of her continuing work.

BASIL SIDNEY IN WIFE'S CO.

Doris Keane opens next Monday at the Alvin, Pittsburgh, under the direction of the Shuberts, in a revival of "Romance." Her company will include Basil Sidney, her husband, who appeared in England as her leading man, and A. E. Anson will enact his original role of Van Tuyl.

DECISION FOR MISS BAYES.

A decision was handed down Tuesday in favor of Nora Bayes in the suit brought against her by P. Dodd Ackerman to restrain the use of the name of the Bruntin Studios on the programs of "Her Family Tree" as having been responsible for some of the scenery used. The case was tried Jan. 13.

\$22,000 AT FUND BENEFIT

The first Actors Fund benefit of the season, held at the Century, New York, Friday afternoon last, was the biggest success financially ever held by the fund. The total gross was \$22,000. Of that the box office receipts were \$7,000, with \$15,000 being made from the program. The exceptional success of the program was made possible by some 35 stage and screen stars inserting their photos at \$100 each.

The next Fund benefit will be given in Philadelphia, Feb. 4. On the first day of the sale there \$1,000 worth of tickets were sold.

FUTURE OF EMPIRE.

Rumsey Talks It Over with Owner of Building.

Syracuse, Jan. 26.

Speculation as to the future of the Empire was revived today following the visit here of Howard Rumsey, who for some six years has controlled the summer stock company holding forth at the Empire.

Mr. Rumsey was closeted with Walter Snowden Smith, owner of the Gurney building, in which the local house is located. The supposition is Rumsey was seeking terms for the use of the theatre next summer.

According to reports, Rumsey proposes to install stock at the Empire, taking over the house immediately at the conclusion of the K. & E. booking arrangements (March 20). The company will again be the Knickerbocker Players, probably, and Minna Gombell (Mrs. Rumsey) will head it.

CHAMPLIN WILL STICK.

Not Giving Up Established Stock for Pictures.

Seneca Falls, N. Y., Jan. 25.

Editor Variety:

Some one has circulated the report I intend to give up my traveling stock company; that I am going to build a moving picture studio and go into the moving picture game.

I cannot understand how this got around, unless they got it mixed with a new scenic studio I am about to build at my home, Red Bank, N. J.

This, perhaps, coupled with the fact that I am carrying a complete picture outfit with my show and take pictures for business purposes in the different towns I play, might have led up to the story.

I have no intention of forsaking my stock company for the picture business. I have had my organization 22 consecutive years, and it has won for itself a pretty good standing in this branch of the business, so I guess I'll stick.

Chas. K. Champlin.

CURRAN'S SITE ANNOUNCED.

San Francisco, Jan. 26.

Final settlement on the proposed site for the new Homer F. Curran-Shuberts house, Post street between Powell and Mason, was made last week.

The site is a choice one, centrally located, next door to the Post street entrance to the St. Francis Hotel, although it is a bit up from Market street. The new Loew State theatre under construction is also in this district.

One of the features of the new house will be a direct entrance to Powell street, San Francisco's "Fifth avenue," via the St. Francis Hotel, it is rumored.

CHORISTER ELEVATED.

Washington, D. C., Jan. 26.

A chorus girl stepped into a principal role in "Broadway Brevities" Sunday night at Poll's, and scored. Marcelle Barnes was called into the role just prior to the opening here.

The show opened to a capacity house, Bert Williams receiving what came close to being an ovation on his first appearance.

BURNSIDE OUT FOR NOVELTIES

R. H. Burnside sailed for Europe last Thursday on "La France." He will search for novelties for next season's Hippodrome show.

Ice skating reported to have been planned for the next Hip show is now assured. During the trip Burnside may engage Charlotte to head that section of the spectacle.

Kolb and Dill Sticking Together.

Los Angeles, Jan. 26.

Kolb and Dill remain together, playing the Mason this week in "The High Cost of Loving."

They have a tour booked through the State.

"CHU CHIN" FIRE.

\$50,000 Wardrobe Damage at Murat, Indianapolis.

Indianapolis, Jan. 26.

Four of the costly costumes worn by the Mannequins in the fashion show number of the last act of "Chu Chin Chow" were destroyed by flames and the gowns of approximately half the girls in the company either ruined or badly damaged by water, in a fire said to have started by a carelessly discarded cigarette in dressing room No. 6 at the Murat last night.

Morris Gest was in Chicago. An appeal to him resulted in substitute costumes being rushed to the relief of the show, which went on with its schedule here.

Stage Manager Milton Stiefel estimated the total damage at \$50,000.

Willie Martin, assistant property man at the Murat, discovered the fire at 11:45 p. m. The automatic sprinkling system began operation soon after. Much of the damage resulted because no one knew where to turn the water off. Costumes of the men who dress in an adjoining room were water soaked.

APPEAL TO EQUITY

"Way Down East" Players Want Deducted 20 Per Cent. Returned.

The members of "Way Down East," the spoken play which closed at Toronto several weeks ago have appealed to the Actors' Equity Association, claiming 20 per cent. of the salaries during the period of Canadian booking. The show was sent out by Counihan & Shannon. When entering Canada the company was advised by the manager business was markedly off there and in order to play the territory a 20 per cent. cut in salaries was necessary for the Canadian seasons.

They signed an agreement accepting the cut. The show closed after five weeks, above the American boundary line. The cast claims when they signed the agreement it was understood the season was to continue, and make claim for the amount sliced off salaries. In Canada the company was paid 65 per cent. in American dollars and 33 per cent. Canadian as usual for the past two seasons. Where American currency was not obtainable the players were allowed the discount, around 17 per cent.

"SPOTLIGHT" REOPENING

Lederer Show May Take Barrymore Route.

George W. Lederer will reopen his "Girl in the Spotlight" in about ten days, with Hal Skelly and Mary Milburn, of the original company, featured.

Wednesday negotiations were on to have the "Spotlight" show take up the route laid out for Ethel Barrymore, whose illness makes it uncertain whether she will resume the remainder of this season.

MASON NOT IN "JIM-JAMS."

"Jam-Jam-Jams," bought by Arthur Pearson and Al Jones and now being rewritten and recast preparatory to going to Boston and Chicago, will probably leave without one of its present members, Smiling Billy Mason, who was to have taken Frank Fay's part. A successor has not been named.

The piece is rehearsing and is due to pull out for the Hub city in about two weeks.

TOUHEY RESIGNS.

John Peter Touhey, press representative for George Tyler for a number of years, has resigned and will enter the scenario department for Famous Players.

Touhey has won much attention by his stories, a number of which have been published in the Saturday Evening Post.

His successor at the Tyler office has not been named.

TWO MINSTRELS IN ONE

The Gus Hill and George Evans' Honey Boy Minstrels, operated by Gus Hill the last two seasons as separate shows, will be combined next season into a single minstrel organization.

ROD LARQUE FOR "WOMAN."

Curtis Cooksey, leading man with "Thy Name Is Woman," is leaving that piece within the next 10 days and will be replaced by Rod Larouque.

PARIS REVIEWS

NOTRE PASSION.

Paris, Jan. 10.

The Odeon has presented another work by newcomers, and it deserves encouragement, notwithstanding the object is to create.

Rene Wachthausen and Gabriel Reuillard have supplied a chestnut for the four-act drama, "Notre Passion," but treated it in a new way. After having had an intrigue for years with a married woman, Françoise, a diplomat named Gueriot falls in love with Isabelle, younger, but likewise possessing a husband. She, however, refuses to become his mistress, but is willing to be divorced that they may marry. The first woman is jealous and tries hard to retain the man, even attempting to poison herself. Isabelle is fondly attached to the flirt, and it is probable she would attain her more honest end if Gueriot was not killed in an automobile accident. The two rivals weep over the body until Isabelle's husband appears and compels her to retire, while the family of the deceased obliges Françoise to retire.

The authors preach the lesson a violent passion is sure to lead to a calvary.

The four acts are not well constructed, but the audience is convinced by the violence of the sentiments, the cruelty of egotism and the vehemence of the text, there being several situations handled in a manner worthy of a proficient playwright. The explanation between the departing lover and his resisting mistress and a telephone conversation with Isabelle, while Françoise is listening and fearing the separation, constitute strong dramatic action as presented by these young authors. While the Comedie Francaise is reviving old society problems the Odeon is creating new works of the new school. Some may contend such subjects are not worthy of either, but even the subventioned stage must keep up with the times, and these psychological essays are on the order of the day. *Kendric.*

LES GROGNARDS.

Paris, Jan. 10.

The administrators of the Theatre Sarah Bernhardt are not particularly happy in the choice of their productions. The latest novelty, "Les Grognards" (Growlers), in seven acts, by G. Nenotre and Henri Cain, is a historical vaudeville of the white terror. In 1814 the faithful supporters of Napoleon prepare for his return from the Isle of Elba.

These conspirators, who were always grumbling but ever ready to help the emperor, have in their midst a devoted vivandiere named Marion (Augustine Lerich), and when Captain Gerard, one of the plotters (Lavarde), is to be tried for having fought a duel with an officer of the new royal regime she intercedes with the chief of the police, Bois d'Arcy (Belleres), her former husband, who is remarried, having believed her dead. And continually threatening to reveal the bigamist, Marion obtains all she desires. Throughout the piece she whispers to the influential Bois d'Arcy, "If you don't do it I shall denounce you as my husband," and he is a mere tool in her hands, even going to visit Napoleon (role held by Damores) to carry a message from the conspirators.

After having prepared a decree promoting Bois d'Arcy to chamberlain, the king, the ephemeral Louis XVIII (played by Chamerois), has him arrested on learning of Napoleon's return to France, but a few days after, when the exile enters the Tuileries, he finds the document still on the table, and signs it, whereupon Bois d'Arcy is released and shouts with the plotters, "Long live the Emperor!"

Those on the stage are more enthusiastic than the public. But the lively Marion is the centre of the so-called comedy, and she pleases the gallery. Well mounted, showing the emigrants' camp at Coblenz, the court of Louis XVIII, Napoleon on the Isle of Elba, and other palpitating scenes, "Les Grognards" will not have a long life. Nenotre is an erudite on such subjects, while Cain has published books on research work, and probably they have adhered to facts, but their play lacks something of reality. *Kendric.*

GRAND GUIGNOL.

Paris, Jan. 1.

The second batch of Grand Guignol plays which Jose Levey has just produced at the Little Theatre shows a marked improvement on the first installment. True, gruesome horror and realism remain the keywords of the show, while a partiality for the demimonde and underworld haunts still characterize much of the program, but there is less nastiness and the playlets are as near life, the life of the sensation mongering Sunday papers and the "risky" novel, as such works can be.

In "Private Room No. 6," a one-act thriller by Andre de Lorde, we have a somewhat ordinary theme of the underworld, a theme which with but slight variation formed the basis of many a music hall sketch in the old days when such "thrills" invariably topped or bottomed the bill, the great difference being in the acting. A licentious

old grand duke takes a lady of apparently easy virtue (it is not really shown very clearly why she is "easy" or merely pretending) to a private room in one of those convenient restaurants where no questions are asked providing the exorbitant rent is paid in advance.

The old duke's intentions are very clear, but before achieving his purpose he takes violently to drink. Then, when he is about done, the lady throws off the mask. She is a sister of a young nihilist whom her companion had flogged to death, and by way of revenge she strangles him with his own serviette. It is very crude and ordinary melodrama redeemed by the fine acting of Sybil Thorndyke as the "lady" and George Dealby as the bibulous old blackguard.

"Eight o'clock," by Reginald Berkeley, the author of "French Leave," is a strong little bit of work though reminiscent of a sketch, "The Hooligan," by W. S. Gilbert, which the late James Welch played at the Coliseum some years ago. This "thriller" is far above the average of its kind, being well played and written. Within the condemned cell we see a wretched murderer waiting for the fatal hour. A letter from his wife brings hope of an eleventh hour reprieve and he becomes garrulous in his joy at the prospect. The entrance of the prison officials and the hangman, however, brings disillusionment. He is dragged off and we hear the drop fall. Russell Thorndyke gives a masterly study of the wretched convict and Lewis Casson as the clergyman is excellent. Gladys Unger contributes another "slice of life" and morality (?), "A Man in Mary's Room." In this a man and a woman, living together very comfortably in a state of unmarried contentment, discuss the morals of their maid servant whom they fear is wandering from that path of virtue which they, probably being of higher social status, imagine they can ignore.

Dorothy Minto is excellent as the "woman," and the cut of her pajamas will doubtless lend an added attraction to the smartly written duologue.

The best thing of the evening and by far the most interesting is a fantastic playlet by Reginald Arkell and Russell Thorndyke, with music by Albert Fox. This is a version of our childhood's favorite tragedy, "Punch and Judy." The story is adhered to faithfully. Russell and Sybil Thorndyke are excellent as Punch and Judy.

This second series of Grand Guignol should prove much more attractive than the first, though the really advanced thinkers from the garden suburbs will probably miss the nastiness of the lavatory in "G. H. Q. Love."

CHI'S SECONDS

(Continued from page 14.)

Estimates for the week:

"The Son-Daughter" (Powers, 4th week). \$18,700; a complete sell-out on the last half of every week.

"Follies" (Colonial, 5th week). All the theatre can possibly hold. Will easily play to \$400,000 on its 10 weeks. "Another \$40,500 week."

"The Hottentot" (Cohan's Grand, 7th week). \$13,500. Only one more week, to give way to a special company of "The Tavern" headed by Lowell Sherman and Joseph Allen.

"Smilin' Through" (Cort, 14th week). \$14,400. Leaves Feb. 19 to make way for George Tyler's and Harry Frazee's "Dulcy," the Jane Cowd show opening the following Monday in Philadelphia.

"The Half-Moon" (Illinois, 3d week). \$13,000. Pulls its stakes next week to allow Otis Skinner in "At the Villa Rose" to bow. Skinner has his own competition around the corner at the Ziegfeld theatre by his much-heralded picture, "Kismet."

"Way Down East" (Woods, 6th week). \$18,800, with a steady line of buyers clamoring.

"The Famous Mrs. Fair" (Blackstone, 4th week). With special advertising, went to \$16,000 with no Sunday shows.

"Guest of Honor" (La Salle, 8th week). \$10,500. At this pace the Hodge show can stay for several more months.

"His Honor Abe Potash" (Central, 7th week). Went to \$11,000 on its last week. "The Charn School" had a fair opening Sunday.

"The Bat" (Princess, 4th week). \$20,500. Will start special matinees next week to take care of the automobile show visitors. Two special matinees Thursday and Friday regular matinees Wednesday and Saturday. Tremendous demand, with seats eight weeks in advance.

"As You Were" (Studebaker, 3d week). Between \$13,000 and \$14,000. Will leave shortly, with no show understood to replace it.

"Happy-Go-Lucky" (Playhouse, 12th week). \$12,000. Will last until the hot weather.

"Here" (Garlick, 8th week). \$29,000, with brokers getting anything they ask. Helen Shipman, star of the piece, proving great copy for the newspapers, with the able handling of the show by Harry Jackson and the special publicity handled by James Barton, there is no end in sight. This is the only other company that will give special matinees automobile week.

"Marusha" (Olympic, 2d week). Drew next to nothing. Fanchon and Marco show drew a capacity Sunday audience at \$3.30, week-day performances selling in advance at \$2.20.

"ANGEL" MONEY OUT

(Continued from page 13.)

over by Adolph Klauber, who also has the management of O'Neill's "Emperor Jones," which has been getting \$1,300 a performance. The latter attraction has been playing matinees at the Selwyn. Starting Saturday it moves over to the Princess for regular presentation.

The coming week will see the premiere at the Greenwich Village theatre of "Near Santa Barbara," a Willard Mack play co-starring himself and Clara Joel. This piece was tried out several times, once as "Her Man" and later as "Poker Ranch." Under the latter title Chicago failed to accept it.

Grace George's Return.

Of special interest is the return next week of Grace George in "The New Morality," which will play special matinees at the Playhouse, but which actually has its premiere Sunday night at a benefit for the China Famine Fund. The new revue at the Century Promenade will be followed Feb. 8 by a new Ziegfeld "Frolie" on the New Amsterdam roof.

Business held up strongly last week. January matinees are always exceptionally strong for some reason. Attendance at last Saturday's matinees was exceptional all along the line, with some houses claiming afternoon records. Dramatic shows reached \$2,000 and \$2,100 for that afternoon at \$2.50 top.

The success of "Deburau," the Belasco production, is attracting attention. As usual with Belasco offerings, the critics were uncertain as to its financial success. The piece is doing capacity and has built up an advance sale of \$28,000.

Agencies Record 21 Buys.

The agencies recorded 21 buys running, with general demand good. They are: "Deburau" (Belasco), "The Green Goddess" (Booth), "The Bad Man" (Comedy), "Transplanting Jean" (Cort), "Mary Rose" (Empire), "Broken Wing" (48th Street), "Enter Madame" (Fulton), "Tip Top" (Globe), "Wake Up Jonathan" (Miller), "Meanest Man in the World" (Hudson), "Mary" (Knickerbocker), "Lady Billy" (Liberty), "First Year" (Little), "The Champion" (Longacre), "The Bat" (Morosco), "Sally" (New Amsterdam), "Erminie" (Park), "Dear Me" (Republic), "Greenwich Village Follies" (Shubert), "Samson and Delilah" (39th Street), "Passing Show" (Winter Garden).

In the cut rates there are 10 attractions offered. This list could nearly double the number, but for the aversion of some managers opposed to the cut rate system. The list is: "The Mirage" (Times Square), "Tickle Me" (Selwyn), "Rollo's Wild Oat" (Punch and Judy), "Little Old New York" (Plymouth), "Thy Name Is Woman" (Playhouse), "Erminie" (Park), "Her Family Tree" (Lyric), "Three Live Ghosts" (Bays), "Transplanting Jean" (Cort), "Prince and the Pauper" (Apollo).

NEWS OF THE DAILIES

(Continued from page 15.)

Rev. Guy Kyle, former Free Methodist pastor, confessed to being the leader in a \$12,000 mail pouch robbery in Illinois. He said he had abandoned the ministry because of the poor pay and turned to the more lucrative business of train robbery. About \$185,000 loot was recovered.

E. F. Albee paid \$7,500, the top price, at an art sale in New York for "Entering the Pastures," a painting by Charles Jacques. He also bought "French Shepherdess" for \$1,750 and "The Reprimand" for \$750.

Income tax blanks for all persons whose income is \$5,000 a year or less are being distributed this week. Failure to receive one, however, does not absolve anyone from filing a return by March 15.

"Mecca" closed last Saturday night at the Century, New York, was transported to Chicago at a cost of \$11,000 in fares alone, according to Comstock & Gest.

The widow of Joseph J. Ryan, who made Dorothy Lucille Whiteford, former chorus girl, residuary legatee of his \$130,000 estate, has served notice she will contest the will. Mrs. Ryan was left \$100 by her husband.

Jane Herveux, exhibition flyer and the first woman to obtain an airplane pilot's license, is to be married to Filippino C. Catalana, a pharmacist, of New Dorp, S. I.

Montreal's Inspector of Morality has ruled that women may appear on the streets in tights if they so desire, so long as their bodies are covered. The ruling was the result of a short skirt arrest.

George M. Spangler, manager of conventions for the Chicago Association of Commerce, has been ap-

pointed executive assistant to Mary Garden in the management of the Chicago Grand Opera Company.

Frankie Bailey, the toast of Broadway in her Weber-Fields days, is to be given a benefit at the Hotel Pennsylvania Feb. 14. It will take the form of a costume ball.

The Shuberts announce Jan. 31 as the date for opening the new "Midnight Rounders" at the Century Promenade.

Caruso's voice has been unharmed by his illness, according to his wife.

R. H. Burnside and Fred G. Latham, representing Charles Dillingham, are on their way to Europe.

Low Fields and Molly King are at the head of the "Blue Eyes" cast, which opened in Atlantic City a few nights ago, and is booked for New York at an early date.

Fay Templeton, who is reviewing plays for the Pittsburgh "Leader," owned by Lillian Russell's husband, not only refuses pay for her work, but pays her way into the theatres.

Niblo's Gardens, 170th street and Third avenue, Bronx, have been sold to a real estate company which also operates the St. Nicholas Rink.

George L. Coberg, actor, appeared in defense of a charge of a divorce in New York last week. His present wife alleges he married her before he was free from his first wife, and the latter, appearing as a witness against him, supported the charge of wife No. 2.

"The Rag Dolly," a one-act comedy, will be presented at matinees in the Belmont theatre by Louise Closser Hale, who wrote it.

Willard Mack and Clara Joel open at the Greenwich Village theatre Jan. 31 in "Near Santa Barbara," a four-act drama.

A receiver has been appointed for the New York Velodrome Company, against which an involuntary petition in bankruptcy was filed in New York during the week. The petitioner is the Foundation Company, which claims \$3,682 for material and labor. The Velodrome Company was organized to hold independent six-day bike races.

Josephine Thomas, 15, was relieved of the necessity of attending school when she appeared before a New York magistrate and proved she was studying for grand opera at the Metropolitan Opera Company School.

"Ruffles" will be the title of a new Wilner & Romberg musical play, previously announced as "Three Kisses."

Marc Klaw, announcing the opening of the new Klaw theatre for Feb. 21, stated pre-war prices will prevail at the house. Flo Ziegfeld also publicly stated that with the opening of the new 9 o'clock revue at the New Amsterdam roof, to be known as the Ziegfeld "Garden Frolie," there will be no covert charge and the admission will be \$3 instead of \$4. Nothing was said about a change of scale for the established "Midnight Frolie," also on the same roof.

A London dispatch to a Montreal newspaper declares that in addition to Gertrude Elliott (Lady Forbes-Robertson) the Trans-Canada Theatres Ltd., has contracted with Sir John Hare, Gerald Du Maurier, Matheson Lang and George Robie to tour Canada this year.

"Too much varnish" was the defense of Henry Weaver, a music salesman, when he was arraigned for disorderly conduct. He had insisted on singing ragtime in a New York theatre during an operatic overture by the orchestra.

Transferring her talents to the stage, Rose Pastor Stokes, New York Socialist, appeared as leading woman in "King Arthur's Socks," a playlet described by her as "a foolish little cross-section of bourgeois life."

The Chateau Trianon, in the Versailles Gardens, where the peace treaty was drawn, may be turned into a modern restaurant with a jazz band and dancing.

Gladys Cooper, one of the principals in Maeterlinck's "The Betrothal," in London is on the stage in nine scenes, or about two hours, before she speaks a line. Her acting up to that time is pantomimic.

Kermit Engelhart, a choir singer 18, was found dead on the tracks of the Long Island Railroad. Police declare the singer committed suicide, but his father believes the boy was held up, blackjacked and thrown from a bridge to the tracks, 40 feet below.

The father-in-law of Harry Wilner, manager of the 39th Street theatre, and brother of Max Wilner

(Wilner & Romberg), left a net estate of \$272,818.81. Wilner's wife is one of the heirs.

"A Night of Love," a comedy by Samuel Ruskin Golding, is to be put into rehearsal soon by Edgar J. MacGregor, preparatory to a try-out in Atlantic City in March.

Anne Morgan was severely censured by a Pittsburgh pastor for promoting the recent Leonard-Mitchell fight, the clergyman branding it a "national degradation."

The Green Room Club gave a dinner Sunday in honor of Francis Wilson.

Police are searching for \$10,000 worth of jewelry lost by the wife of a Boston lawyer at the Morocco theatre, New York, a few nights ago.

Arthur Hopkins announces that his "Samson and Delilah," with Ben-Ami, will be a modern drama founded on the Biblical theme.

The theatre district has a new police commander in Captain Jack McGrath. He was promoted from lieutenant of the Sixth Detective Bureau and immediately placed in charge of the 47th Street station.

Peggy Marsh, former actress, was married Jan. 5, at Greenwich, Conn., to Albert L. Johnson, nephew of the late Tom Johnson, mayor of Cleveland. Simultaneous with the announcement of her marriage it became known the Marshall Field estate had settled \$50,000 a year on her son, whose father was Henry Field, and had awarded \$100,000 for a home for Miss Marsh, to be built either here or in England. Mrs. Johnson has been in a private hospital, where she was operated on for appendicitis.

A. H. Woods has placed "Getting Gertie's Garter" in rehearsal. Hazel Dawn and Walter Jones are to play the leads.

Caruso has entered upon the second stage of his convalescence from the severe attack of pleurisy which necessitated two operations. The tube has been removed from his wound, which is now healing. It will be several weeks more before he is able to leave his apartment.

Flo Ziegfeld has purchased the rights to Bert Levy's "Humanettes," which will be introduced into the next "Follies."

Foxy Trotzky seems to have found a wife and an excuse for returning to the U. S., at one and the same time. A Paris cable declares he is to marry Mlle. Spezioltzeva, a pretty young blonde in the Moscow ballet, who was here in 1915 with the Diaghileff Ballet. The girl, it is said, agreed to marry him only upon condition that he quit Bolshevikism and move to America.

The Bijou, Worcester, Mass., was slightly damaged during the million-dollar fire there last week.

Jack Norworth has filed an involuntary petition in bankruptcy against Gordon Mills, a Chicago stock broker and medal man of the Lafayette Escadrille. He alleges he gave Mills \$1,000 to buy him some securities, that Mills purchased them and never gave them to him. Mills has been expelled from the Chicago Stock Exchange.

The Parnassus Club in New York, which operates clubhouses for music and art students, is planning to build a new clubhouse to cost \$1,000,000 on 57th street, west of Ninth avenue.

The N. Y. Herald published a "pipe" story that the Shuberts, as part of their reported plan to enter the vaudeville field next year, intend to revive the White Rats in opposition to the N. Y. A.

The romance and marriage of Constance Talmadge, which made her the bride of a wealthy Greek; the kidnapping of Isadora's long-haired nephew and the evolution of Ford Hanford and "Pee Wee" Myers from stage arpenters in Arkansas to a place in the "Greenwich Village Follies" came in for consideration in the Sunday magazines. The first two were in the New York American, the other in the New York World.

(Continued on page 22.)

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TOUR B CIRCUIT, LOEW'S COAST PLAN

Road Man Out for One-nighters, on A. & H.—Loew Time.

San Francisco, Jan. 26. Mitchell Leichter has been chosen as road man for the Ackerman-Harris-Loew circuit out this way, to line up theatres in the smaller cities of the west, principally of one nighters, to be known as the Tour B circuit. It is expected that the new circuit will work in with the Kelly-Burns offices in the northwest.

At present most of the towns sought by the new Tour B are on the Bert Levey books. Recently it was believed the Bert Levey circuit would take over the Kelly-Burns bookings in the Northwest, but because of the late changes in the management of the K-B, Levey has decided on sending his own road men up there to secure houses in the territory independently.

The San Diego Hippodrome, playing acts from the Loew-Ackerman-Harris circuit for the last four days of the week will commence with Levey bookings Jan. 27. The name of the house will return to its former name, "Spreckels." Adolph Kamish, principal owner, is also understood to have the controlling interest in the Los Angeles Hippodrome, which is now being booked by Ackerman-Harris-Loew, so other developments are probable. Road attractions are used in the San Diego house the first three days of the week and it will continue this policy.

MONTE CARTER CLOSES.

Leave Majestic After Two Weeks of Bad Business.

San Francisco, Jan. 26. Poor business during its first week prompted the closing of the Monte Carter musical comedy at the Majestic in the Mission district Sunday night. Carter did not appear on the stage although a great favorite in the mission. His brother, Solly, was featured.

"Shadows of the West" goes into the Majestic while the Carter company will reorganize and go to the Pantages Broadway, Los Angeles.

"SEPT. MORN" DID IT.

San Francisco, Jan. 26. Because he had seen photographs of his wife taken in a "September Morn" outfit and because she "married him to have a meal ticket," Charles L. Peck, electrician, applied for and received an annulment of his marriage with Mrs. Eda C. Park, in vaudeville, known as "Peaches Monnickie," last week.

NEW ORPHEUM, OAKLAND.

San Francisco, Jan. 26. The proposed site for the new Oakland Orpheum, Broadway, between 18th and 19th streets, has been purchased by the Kehrleins, owners of picture houses in this State, according to report, and will seat 3,200. It is rumored that H. Wobber, local millionaire, is backing the enterprise.

Eddie O'Brien left last week for Eureka, where he will play musical comedy in conjunction with the vaudeville at the Hippodrome.

Matthew, the Orpheum scenic artist, has joined the Edwin Flagg Studios.

HEADQUARTERS
GREEN ROOM CLUB
Thespians' Rendezvous Supreme

Cafe Marquard

BIG REVUE FEATURES
COLUMBIA THEATRE SAN FRANCISCO and GEARY MASON

SCENERY BY EDWIN H. FLAGG STUDIOS

ORPHEUM, FRISCO.

San Francisco, Jan. 26. George MacFarlane and "The Dance Duel," with Frances Pritchard as its star, and featuring James Tierney and James Donnelly, are two popular holdover acts and provide a feature of the current bill at the Orpheum, giving much strength to the early part. MacFarlane repeated his success of last week, putting on an entirely new routine, which includes a recitation.

Of the new acts, Joe Laurie, Jr., in "Whitacre," proved the big hit. His bright and intimate talk, together with the introduction of an old couple as his parents, proved unique. The elderly pair provide sentimental moments, terminating in good laughs.

The De Wolf Girls had the top billing, and made a good impression with their dances of the nations, but are below the average as headliners. They display pretty costumes of original design and effective draperies. Also, they possess fair voices for dancers.

Conlin and Glass register solidly with "The Four Seasons and the Four Reasons," a neat skit, in which Conlin's eccentricities call forth sound laughter. Miss Glass, with a good voice and appearance, is an attractive member of an ideal combination.

Jimmy Lucas, with Francene, got plenty of laughs next to closing, with Lucas putting over familiar material effectively in nut style. Francene, very Parisian in appearance and a dancer, is a capable assistant.

Selbini and Grovini opened well, and everybody remained to see Herbert's hounds, pigeons and roosters in the last position.

HIP, FRISCO.

San Francisco, Jan. 26. The Hippodrome this week has one of the best bills it has shown in many a day. Two of the advertised acts, Alvin and Kennedy and Mr. and Mrs. Walter Hill, failed to appear, but others were put on in their stead.

"The Fountain of Youth," an all-girl revue, featuring Frances Ferguson, and containing meritorious specialties, headlined creditably and proved an act of exceptional individuality.

Gaynell and Mark, a mixed team, displayed some of the niftiest dancing seen here this season, the man's acrobatic dance being especially neat. They closed to a hit.

Olive and Mark, another mixed couple, using a hotel set, pleased with their dialog and songs, while the Great Nagle and company, with well-presented magic and the usual card tricks, made a desirable impression.

Clayton and Clayton, a man cartoonist of ability and a woman possessed of a good voice, gave the show a strong opening.

PANTAGES, FRISCO.

San Francisco, Jan. 26. Pantages bill ran short at the opening this week, owing to Walton and Brant quitting before the first Sunday show. Sid Johnson replaced them at the following show and filled out the bill.

"Putting It Over," a big musical comedy act, with original members of soldier show successes, proved an excellent headline number in the closing spot. Half of the advertised ex-service men appearing in female attire, they were good for big laughs. One, a toe dancer, dressed as a ballet girl, scored strongly with his work. Good talk, however, was woefully lacking in the act.

"Stateroom 19," with McLain, Gates and Genevieve Lee, is a well-presented sketch with a punch at the finish, and went over strong.

George and Ray Perry, a mixed pair with banjos, were well received. The girl's personality and good looks are assets for the turn.

The Wyoming Trio, with lariat spinning and songs, opened well.

Sig Rosley preceded the regular bill, singing "Ohio."

May Yohe closed with "Marrying Mary" last week, after two weeks on the road.

STOCK AT CURRAN.

Tom Wilkes Now Holder of Theatre's Lease.

San Francisco, Jan. 26. Efforts of Louis R. Lurie to dispose of the lease on the Curran, which goes into effect September next, seem to have been realized.

Tom Wilkes, stock man, is now in control of the lease as the result of a deal made with A. C. Blumenthal, who acted for Lurie. Wilkes is planning a campaign which will make the Curran a first-class dramatic stock house. He will install the stock in September.

At present the Alcazar is the only permanent stock house in the city's downtown district.

STAGE HANDS' COST

20 Western Houses Close Stock Policy.

San Francisco, Jan. 26. As the result of the high cost of employing stage hands the Rialto, Reno, Nev., has abandoned dramatic stock. It will continue with its former combination policy.

This makes the second house in the West to have difficulties as the result of the alleged bills submitted by stage hands. Because of this cost the Vallejo theatre in this state recently had to apply to the labor heads for investigation and a fixed stage-hands rate.

CASINO, FRISCO.

San Francisco, Jan. 22. Plenty of good material equally divided among the four acts gave fine taste to the week's program. The honors for the evening went to Will and Irene Telaak, in second spot. They did some clever work, fully entitled to the applause tendered.

Young and Francis, a mixed team, opened the vaudeville with some clever soft-shoe dancing. The girl is a good kicker, while the male member has a couple of good dance imitations.

Two attractive girls who dance well, sing pleasingly and wear some cute as well as pretty costumes, helped greatly in making the Mystic Hanson Trio a hit. The act, third position, uses full stage, but has only an ordinary array of tricks, performed by the male member. One of the girls is especially talented and carries class with her dancing. A patriotic flag stunt was used in closing.

Frank Berry and Ed Nickerson blackface and straight, supplied comedy, with a few gags and plenty of comedy work on musical instruments. Both are good musicians, the straight reaching difficult notes, while his partner supplied laughs with joking imitations on some "home-made" instruments.

Will King and Co. in the regular closing position scored its usual success with comedy and songs, the settings again being beautiful.

INVENTS JAZZ UKELELE.

San Francisco, Jan. 26. According to officials at the local Orpheum, Jimmy Reed, trap drummer, has invented a jazz ukelele. By means of levers to be touched by an extended finger, tambourine, cow-bells, gongs and other effects are obtained. Patent papers were obtained last week.

The ukelele is also equipped with an automatic finger board which obtains correct chords without preliminary musical experience for the operator.

Eugene Thompson, mechanical superintendent, assisted in the invention.

VERA RANSDALE ENGAGED.

San Francisco, Jan. 26. Vera Ransdale, for the past two years leading lady with the Will King musical comedy at the Casino, is soon to become the wife of A. (Murphy) Hirschberg, realty operator.

Miss Ransdale leaves the King company Saturday. She will be replaced by Bessie Hill.

The bride-groom-elect is popular in this city, having a wide acquaintance.

FLAGG PLANT IN FRISCO.

San Francisco, Jan. 26. The Edwin Flagg Studios, which maintains a huge plant in Los Angeles, has secured a suitable site in this city and intends to construct a local studio.

According to Mr. Flagg, the local plant will be as large if not larger than the southern one, conceded to be one of the largest in the country.

OBITUARY

HENRY J. GOLDSMITH.

Henry J. Goldsmith, senior member of the firm of H. J. & F. E. Goldsmith, one of the leading firms in the field of theatrical and moving picture law, died Jan. 21, at Stearn's Sanatorium, as a result of complications following an operation for mastoiditis.

Mr. Goldsmith was a graduate of the Columbia University Law School and had been practicing in New York for 30 years. During

is survived by the widow and seven children.

JOSEPH B. GALLAGHER.

Joseph B. Gallagher, 70, old time juggler, was found dead in bed at

IN MEMORIAM

Oh, How I Miss You, Dear Old Pal.

JUNIE MCCREE

DIED JANUARY 13th, 1918

EDDIE GARVIE

his home at Englewood, N. Y., on Jan. 23 by his brother-in-law, George Fitzgerald, who forced his way through a window, unable to secure any response to knocks at the door.

The coroner's decision was that death resulted from heart disease. He had been ill for some time.

CHARLES HENRY BLISS.

Charles Henry Bliss, aged 29, died Jan. 23 in San Francisco. He was publicity director for Ackerman & Harris of the coast, also assistant city editor of the San Francisco Chronicle.

MARIE BONFANTI.

Mme. Marie Bonfanti, 70, a dancer in "The Black Crook," died Jan. 25 at Roosevelt Hospital, New York. She was born in Italy and became a

IN MEMORIAM

of our dearly beloved daughter

HAZEL M. HAND

who passed away January 27th, 1920. Aged 29 years, 10 months and 14 days. Thoughts of her will forever remain green in our memory.

Her fond Father and Mother,

THOMAS and SARAH M. HAND

classical and ballet dancer as a girl. For many years she conducted a dancing school.

Dr. W. J. O'Sullivan, a medico-legal expert, one of the expert witnesses in the trials of Harry K. Thaw and Roland B. Molineaux, died in his New York home Jan. 20. He was 62 years old.

The mother of Blanche Merrill died suddenly at her home at Hunter's Point, L. I., Jan. 18, never recovering from an attack of paralysis. She was 58 years of age.

Dwight Van Monroe, 47, husband of Anna Laughlin, died Jan. 15, at

IN MEMORIAM

MY DEAR WIFE

MOLLY THOMPSON GARVIE

DIED JANUARY 21st, 1918

ALWAYS IN THE MEMORY OF

EDDIE GARVIE

St. Luke's Hospital, New York, after an operation for appendicitis.

The mother of Mrs. Joe Goodwin (Gertrude Moulton) died Jan. 17 in Springfield, Mass.

The mother of Jack Cahill (Cahill and Romaine) died in New York Jan. 15.

STOCK AT YE LIBERTY.

San Francisco, Jan. 26. John J. MacArthur, manager of the Ye Liberty, Oakland, is completing plans for the coming season when dramatic stock will be presented at the house.

Hugh Knox will direct the Ye Liberty plays.

Albert T. Morrison, recently with Daniel T. Frawley's company in the Far East, has been added to the Arthur Maitland company here.

JOHN J. MacARTHUR (Oakland)

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America's Finest Light Opera Company
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SPECIALISTS IN THEATRICAL FINANCING, LEASING AND CONSTRUCTION IN THE WEST.

58 SUTTER STREET

SAN FRANCISCO

ETHEL LEVEY.

Songs.
4th Ave.
Parade.

The return of Ethel Levey to Broadway was an event at the Palace Monday matinee. From the reports of a heavy advance sale there for this week it looked as though the event had become universal.

The applause greeting Miss Levey upon her initial entrance lasted for 40 seconds. Following the lyrical travesty upon "Mary Rose," sung by Miss Levey, with her daughter, Georgette Cohan, doing the Mary Rose portion, the applause lasted longer than that, and was renewed when a plentitude of flowers were passed over the footlights.

It's several years since Miss Levey left these shores to go to England and duplicate over there her American professional standing. Abroad she has appeared in productions and the halls. Her last production engagement was with in "Oh Julie" at the Princess, London. After it she played a couple of weeks or so as a turn.

Returning home and accepting vaudeville for one week only, Miss Levey Monday drew a larger crowd with a wider range in its composition than the Palace has ever held on an opening matinee. During an acknowledgment, made preceding introductory remarks about her daughter's appearance with her, Miss Levey gave credit to England for being kind to her—to all Americans, in fact. "They all make good over there," said Miss Levey, "and I'm always right in the front row when they open. When you hear that the English don't like Americans, just tell them what they say over here, 'Can that talk,' and they can call it, for it's not true."

The "Mary Rose" number has the melody employed in the play of that title as the theme strain. Georgette Cohan walks on in the second verse, holding her hands aloft and with a Quakerish demeanor, alternating that to indulge in a bit of stepping and a slight shimmy movement before exiting again in the modest manner. When her mother had again spoken she motioned for Georgette to speak, which the young girl did, saying, "I thank you, my mother thanks you and my father thanks you," laughingly received, as Miss Georgette more strongly resembles her father, George M. Cohan, than her mother, and Georgette did the "thank you" bit much as George M. formerly did.

As an act Miss Levey satisfied and entertained. She was in "one" before a house drop, accompanied by the orchestra that had had a harp added to it. Her songs are from the other side, though her first two sounded as though especially written for her. The first was a "Dixie" song in which were intertwined southern rags and ballads. The second was of a desire for ragtime, with bits introduced during it, starting with an operatic singlet. Next was "Destiny," a recitation on life, with the "Rose" number, then "100 Years from Now," a philosophical lyric, to conclude.

Miss Levey, always the perfect song deliverer, remains it; has not changed in appearance enough to remark upon, and in evidence it is the self-same Ethel Levey. She did a kicking dance that got immediate recognition during one of the songs.

The first two numbers, through waltz and a change, consumed 15 minutes. A third change was also made.

Miss Levey's week at the Palace will be a big one, for her and the house. She could remain in American vaudeville as long as she might wish, for there is interest centering in her continuously, from when here, then over there and always, outside as well as inside the profession, for one reason or another, probably just because she's Ethel Levey. There has been but one.

Sime.

TURNER and GRACE.

Juggling.
8 Mins.; One (Special Drop).
Alhambra.

Man and woman, the former affecting an awkward assistant who does tricks and then exposes them for comedy purposes.

The woman is the cleaner worker of the pair and looks fetching in a modish golfing outfit.

A special drop, representing the 10th hole and exterior of a golf club, allows for an easy entrance, with the male acting as her caddy. Plate passing, boomerang hats, and a spoon and glass trick comprised most of the familiar routine.

Closing the show at the Alhambra at 11:13 the turn didn't have a chance. In an earlier spot they would pass as the conventional specialty of this nature.

Con.

"BY MINE" 5).

Farce.
10 Mins.; Full Stage (Special Sat).
Parade.

A farce condensation of Margaret Mayo's three-act play of the same name, which might be termed one of the earliest "bedroom shows." It was, however, more about a baby or a trio of them, the bed being merely an incident.

The vaudeville version takes in the meat of Miss Mayo's idea, and the story is more or less familiar. Zoe and Alfred, a young married couple have quarreled and Al has beaten it out of town. Aggie and her plump husband Jimmie figure in Zoe's scheme to lure Alfred back. It is arranged to adopt an infant from an institution, which Alfred is to see in his... Aggie sends a wire to the missing Al, but the telegram... ahead of time and with the expectation "papa" on his way home. Jimmie is assigned to job of supplying the kid. The woman who was to surrender the infant changes her mind. But when the phone rings... say the woman is downstairs, Jimmie has to beat it again, this time to the home of the washerman, who has just had twins. In the end Alfred finds himself the father of triplets, and then suddenly discovers that he isn't a daddy at all, it just being a scheme to fetch him back to his carpet slippers.

Nanon Welch is featured, doing Zoe well. Aggie is rather well handled, too, with the juvenile playing Alfred standing out on a par with Miss Welch. The role of Jimmie is fairly done, while a bit is probably assigned to the act's carpenter.

Engaged furniture used looked dainty. A plain set covered with tacked pink material was not.

The farce provided much laughter last Thursday evening in the No. 3 spot, a position it ought to win on the better bills, though it isn't strong enough for headlining there. At least five minutes should go out of "Baby Mine." That can be accomplished by cutting in the middle of the turn and general speeding, for it is one farce that depends considerably on its speed.

GRACE HAYES.

Songs.
12 Mins.; One.
5th Ave.

After starting off her song singing turn with a couple of numbers, Grace Hayes sang a "blues," then lyrically announced everyone always wanted a corking closing number. She had been unable to obtain one for herself, sang Miss Hayes, so instead she would use a medley of popular songs, which she did, one at a time, taking in nearly the entire songs, and including "Alice Blue Gown" ("Irene"), "Tell Me, Pretty Gypsy" ("Follies") and "Love Nest" ("Mary").

Miss Hayes announced each of these production and restricted numbers, without mentioning whether she had permission to use either.

Dressed in a black gown Miss Hayes seemed somewhat of a cold personality at first, but melted somewhat later, especially during the "blues" song, and with the cinch of the production hits she was employing, the finish eased her up noticeably, sending her off an applause success.

While Miss Hayes can go through with these restricted songs, what would be the result without them is problematical. That she had to depend upon the production numbers seemed to say she realized their need.

Frank Jefferson was at the piano.

Sime.

SMILETTA SISTERS.

Black Wire and Acrobatics.
10 Mins.; Full Stage.
American Roof.

Two girls, blonde and brunet, in a mixture of black wire balancing, ground tumbling and contortion. First part has blonde juggling three clubs, swinging clubs and doing one foot swinging balance on wire, while brunet executes some neat ground tumbling and contortion.

A change from the gold dresses has both in pink tights and purple velvet beaded bodices, with abbreviated skirts.

Rest of act is devoted to ground tumbling by both, the brunet attracting attention through her clean-cut character acrobatics, which are made to stand out by reason of her ability as a contortionist. Blonde also good acrobat.

Act carries silken drape setting, used downstairs, but could not be hung on Roof.

Pleasing opening or closing act for small or big time.

Bell.

SULLY and HOUGHTON.

"Calf Love" (skit).
19 Mins.; Two and One.
23d St.

William Sully (Sully Family) and Genevieve Houghton stepped into "Broadway Brevities" for a time, but returned to vaudeville in a new act written by Andy Rice, when that revue left for the road.

Sully as a baker is in "one" with a lyric telling his recipe for a vaudeville cake (act), and though the number is designed for an introduction, it can go out. Miss Houghton, a sweet faced girl, starts singing "Sweetheart" from "Maytime" with the curtain rising. She is a young thing from the country. Sully is a fresh youngster who hasn't a dime, but wants to marry her, interrupting the song to say so.

There the cross dialog begins. The girl thinks they should court a bit longer; he thinks they should not bother about the courts until after they are married. He can't eat, can't sleep and wants to marry her and get her off his mind. When the matter of money comes up he explains it only takes \$2 to get married and she exits for home to get the two, for a real laugh.

Song singles are inserted. Sully with a popular number and Miss Houghton with a semi-classical song. Chatter is resumed with the boy telling her he will always love her, but that he will be a man—he'll smoke, drink, swear and hide his money at night. He then proves it is better to be poor than rich, pointing out that the rich might have twin beds but the poor have twins instead. To fix it so they'll be poor for life, he says he'll fix it so they can go on the stage.

For a finish Miss Houghton is singing old time melodies while Sully is doing an eccentric dance, making widely humorous contrast. "Calf Love" is a bright turn brightly acted. It is a bit too long, running 19 minutes not counting the encore speech, another clever idea. This team should win the big time. It was the hit of the show on fifth.

Ibce.

HELVEY and BRILL.

Songs, Piano, Saxophone.
12 Mins.; One; Spec. Drop.
Columbia.

Two clean cut young chaps open in eccentric costumes doing brief double dance with pocket flashlights before special drop which is parted after number to reveal a piano.

Some remarks about "stealing" popular melodies and one goes to the piano while other sings, after discarding blouses revealing Tuxedos.

A get back double song passed mildly and was followed by the pianist's vocal solo, a weak comedy lyric that didn't get much.

The singer returns with a saxophone. A piano and sax double of popular, classical and near classical melodies caught on strongly and as followed by a comedy song by the piano player having to do with "An Old Gray Mare" with the other member imitating a neighing horse on a cornet.

A piano and cornet double of popular melodies sent them off well. The vocalizing is the weakest portion and could be bolstered up with stronger songs. Both are excellent musicians and couple this with a neat appearance. They should pass easily on the smaller bills with advancement possibilities limited by the vehicle.

Con.

MARCELLE FALLET.

"The French Refuge."
14 Mins.; Two (10); One (4).
Alhambra.

Preceded by a picture sheet announcing Marcelle Fallet entertained our dough boys in her native country and that she and her mother were forced by circumstances following the war to seek a livelihood in the U. S. A., a piano and special drop are disclosed.

A grey-haired motherly-looking woman is seated at the piano. The French girl in a becoming low-cut dress and black bobbed hair plays the violin to her mother's accompaniment.

After several classical and operatic renditions the girl steps into "one" alone for "Pal of Mine," announcing she played it abroad for our boys.

Miss Fallet is an excellent musician, with all the ear-marks of a finished professional. The mother is also a clever accompanist. Coupled with the sentimental appeal the turn was a distinct hit in the No. 2 spot.

With a cleverly arranged repertoire Miss Fallet could register for any of the big bills without the war associations. With them she's a net-up for anywhere.

Con.

PRESSLER and KLAISS.

Comedy and Songs.
12 Mins.; One.
Riverside.

Ed Pressler and Blanche Klaiss were formerly of Pressler, Klaiss and Saxe.

Miss Klaiss, a neat brunet, appeared at the opening alone and offered two songs in succession. That seemed an odd beginning since neither number particularly impressed. But it was so arranged to give space and emphasis to the entrance of the slender comic, Pressler, who worked alone for some six or seven minutes and delivered a whole bundle of laughs.

Pressler is an eccentric comedian, sporting a flimsy swallow tail and an old opera hat. The why of the latter was disclosed when he doffed it and shook out a regular mop of yellow wire-hair. The thatch provoked continued giggles since it continued to wave with every motion and reminded one of the "Wild Man of Borneo." He was at the piano and away from it for a number of bits that won fresh laughs. A broken knee bit was especially funny when he used his handkerchief for a bandage. Miss Klaiss reappeared with a change and they duetted with a comedy "blues" number, while a "Dixie" song took them off.

The turn was called on to double from the Royal and it registered a hit, fourth, at the Riverside. It is a new comedy act that should draw a spot in the better houses.

ARENA BROS.

Acrobats.
6 Mins.; Full Stage.
Broadway.

Two men in evening clothes, one straight, other comedian, doing "drunk," and taking half a dozen brimming drinks in open glasses from his pockets after violent acrobatic feats. The ground tumbling is made up of simple, familiar feats, neatly enough done, rows of flipflaps, series of twisters and back lay-outs. There is a clever bull terrier used in rough and tumble combinations. For the finish they build a two high, with the dog standing on his hind legs upon the cap of the top mounter.

One feature deserves mention and study by acrobatic turns. The routine is already under way as the curtain goes up. The audience's first flash shows the straight man in a hand stand in the middle of the stage (a parlor set here) with the dog trotting figure 8s between his arms. The advantage of this arrangement is clear for a closing turn, inasmuch as it seizes the attention of the audience which might be started to the exits by the elaborate parade which usually precedes the feature work of most athletic turns, and which usually has no quick movement to arrest attention.

Rush.

FRANK PICKETT.

Monolog and Songs.
12 Mins.; One.
American Roof.

Appearing in white face, in misfit evening dress and carrying a prop hen, Frank Pickett does a sort of hen-pecked husband type, which accords nicely with his monolog on married life. The topic has been pretty well threshed out but Pickett's talk discloses new angles. In addition to an occasional "familiar," redressed. A parody starts him off, also on the matrimonial subject and is well delivered. A recitation and a blue law comedy song for finish.

The talk produced laughs here and there but did not get over as well as it should have. This was partly due perhaps to Pickett's lack of shading and emphasis in delivery. He passed No. 2 on the Roof. Shows possibility of development.

Bell.

LEONARD BROS.

Acrobats.
9 Mins.; Full Stage (house interior).
Lincoln Square.

Pair of nice looking young men enter arm in arm, dressed in dark street clothes, and go immediately into a neat series of hand-to-hand feats. This routine gives way to aerial work, the understander hanging by his knees on a line with the top of the proscenium arch, holds a pair of rings for the top mounter's feats.

The finish is a novelty. The hat-rack upon which the men had hung their hats and coats at their entrance, becomes a piece of apparatus. The top man holds one end while his partner does a number of feats, hanging by his hands from the bars which made the base of the hat-rack. The finish is a rapid spin by the free worker, growing up to a dizzy whirl that brought applause at the finish.

Rush.

CHOY LING HEE TROUPE (5).

Magic, Acrobatics and Gymnastics.
13 Mins.; Full Stage. (Special.)
58th St.

The stage card said Choy Ling Hee and the lobby card Chee Ling Hee. Five Chinese compose the troupe, a man appearing to be about 60 and four young men. Two of these have short cropped hair and the other two wear their tresses in old time Oriental fashion, instead of pigtails they have their hair twined in a knot on top of their heads. A special drop in one of Chinese design rises to show a full stage set, consisting of embroidered back drop filled out by house wings. All wear Chinese costume.

The old Chinaman, probably Choy himself, starts the act with a couple of feats of magic, one the ribbon burning trick and the other producing a bowl of prop fish from underneath a cloth. One of the four Chinese youths next manipulates an odd sort of pole with a revolving prong at the end, juggling and twirling it at times. Another of the four then gets the center of the stage with a stick, holding a lengthy piece of white linen or some such material for another odd bit of manipulation.

A top-knotted Chink then does a real thriller, diving through a frame about four feet square, each side of the frame holding two daggers. The frame is then placed on top of a table about three feet from the floor, and the possibilities of a miss make the stunt extremely dangerous. The single frame diving feat is then elaborated by placing two more frames on the table, making 24 daggers in all with the points protruding, and just about shaving the acrobat's body as he negotiates the dive. This makes it three times as hard. It's a great stunt, which takes a lot of nerve to perform, and deserved the heavy applause it received.

Saucer spinning on slender bamboo sticks by the troupe, some neat equilibristic and back bending stunts by one of the short-haired youths, swinging bowls of water on ropes by another, and then a finale that can aptly be described as hair raising. The two top-knotted Chinks are fastened by the hair to swinging ropes about 13 feet from the ground and for a couple of minutes they go through an amazing endurance test, gyrating, twisting, etc. A table placed on their knees holding a bottle had them going through the motions of drinking.

One of the short haired Chinks is quite a comic, pulling a remark in pigeon English about "home blew" that pulled a big laugh. He also commented occasionally during the act in a comedy way. This end of the turn can be built up. It's a big time act, suitable for opening or closing or better, in the big houses.

Bell.

MABEL PAIGE and Co. (3).

"Arbitratin' Liz." Comedy.
18 Mins.; Full Stage.
American Roof.

Mabel Paige is a slangy shop-girl, whose sister is married to the son of a wealthy woman and would-be aristocrat. Action develops rich woman having framed a deal to have son divorce plebeian wife, because of approaching marriage of daughter to nobleman. Miss Paige hears of deal and after battle of wits with wealthy woman, shows up nobleman as a "phony" count, really a barber, squashes proposed divorce arrangement and generally acts in capacity of all round fixer.

The story is a bit involved but holds the sort of comedy situations and dialog certain for pop houses. There is also a "Tad" character, the girl's father. All roles competently handled. Miss Paige gives a likable touch to the shop girl, making it breezy and "wise" but not overdoing it.

Skit could stand a better finish, but produced consistent laughs.

Bell.

HARRY and NITA ROSE.

Singing, Crossfire, Instrumental.
11 Mins.; One.
Greeley Square.

Woman opens with a ballad, with the young man acting as leader of the orchestra and playing a violin. As the song progresses he plays off key and she is compelled to stop and remonstrate, for cross-talk. They go into a ballad due to a contrasting intro: "You come on the stage and join my act." More dueting, neat double dance—she off while he fiddles; he brief vocal solo, using the violin as a bango for accompaniment.

Woman returns in ballet length costume for a solo dance comprising Russians, buck and high kicking, etc., while he fiddles for a fast finish. Quite satisfactory three-day act.

Jelo.

ANDERSON and GRAVES.
"Living On Air" (Comedy).
16 Mins.; Four (Special Set-Air-ship).

Howard Anderson and Rean Graves have a novelty idea for a two-act that so far surpasses the large majority of "novelty" two-acts that try for a different manner of putting themselves and talk over, that there is no comparison.

As the drop goes up the couple are in the basket of a dirigible, with a painted drop apparently running up to the bag. It swings in the air against a black cloth for a background, about seven feet from the stage. At the rear a propeller is whirling. Facing the audience the basket is open, showing an apartment of a living room in the center, bedroom to the right and bathroom to the left.

Mr. Anderson is in the bathtub as the skit opens (no author is named). Miss Graves is dressed and, while they exchange dialog, informing the house they are living in an airship to escape rapacious landlords and the high cost of living, Anderson dresses himself.

The talk is oftentimes snappy and as oftentimes not. The scope is big, much bigger than the advantage taken of it. The turn is accordingly bright and dull, sagging along the center and dying down at the finish to nearly nothing, for an applause return. There is intermittent laughter. The professional opinion will be that a crack idea wasn't given expert attention.

Mr. Anderson is a first rate juvenile, handling his portion of talk that contains the points for full value, when there is any value to them. Miss Graves, as the straight or feeder, adds little in any way.

Toward the ending the propeller stops. The man uncovers what looks like a small engine in the center of the living room. He fools around it, calling to Miss Graves to "throw out the switch." She pulls the switch from off the wall and throws it over the side of the ship. The finish is Miss Graves retiring to the bedroom, pulling up a transparent shade and commencing to undress, for her silhouette to appear, darkening the room after taking off her outer clothes. Meantime Mr. Anderson, saying he will have to sleep in the bathtub again, gets in it, after putting on a nightgown and while reading a paper there, the water from above pours down on him. He raises an umbrella for the curtain.

The scheme of the skit can't fail and the prop helps along. But there needs to be more pointed dialog of a wittier nature than the act at present contains. In short a skillful vaudeville author could do wonders for this turn and make it real important. As it is, it is merely going through, booked upon its idea, which will carry it, but cannot make it the important comedy number it should be.

Anderson and Graves should insist they be billed at all times and places as Howard Anderson and Rean Graves. There has been and may be yet in vaudeville a male colored act known as Anderson and Goines.

Sine.

DOT MARCELL and RAGPICKERS. (5).

Songs and Jazz Band.
16 Mins.; Full Stage.
American Roof.

Dot Marcell is a vocalist of the modern jazz type, singing that character of songs along the usual lines and with the regulation mannerisms. She is backed up by a jazz band of five; piano, violin, cello-banjo, trombone and saxophone. The band averages up well for its size, playing Miss Marcell's accompaniments and selections while she is making costume changes. The latter are pretty and carried classily by Miss Marcell.

The band does the laughing trombone and sax number, and gets a lot out of it. Pleasing feature for the pop houses. Hal Hoyt is billed as presenting.

Bell.

JUSSI and OSSII.
Head Balancing and Gymnastic.
12 Mins.; Full Stage.

Two men, both wearing eccentric comedy make-ups, one comedy dress suit and the other nix-it sailor costume. Both are competent gymnasts.

The make-ups and general manner of working gives the impression the team are from the European continent. The comedy interpolated is amusing. In addition to the head balancing and acrobatics, there is some first rate double gymnastics performed on a double strap contrivance, similar to rings.

Good openers or closers sure in the pop houses.

Bell.

CHAS. LLOYD and CO. (1).

Comedy Skit.
14 Mins.; Full (Special Set).

A divided set showing interior dining room with table set and exterior of house with prop automobile in street.

Man has just purchased car and devotes opening minutes to explaining mechanism, all wrong for comedy purposes. This portion is reminiscent of Tate's "Motoring."

After an argument over where he obtained the \$66 to purchase the bus, as he is out of work, they adjourn to the house for lunch, where a domestic quarrel is staged, terminating in a phone call, informing the woman her uncle has just died.

Man informs her he is glad, as uncle loaned him the money to buy the car. They decided to go to the funeral and he attempts to start the car, which dies every time they get ready to go.

The dialog is sure laughing material for the smaller houses, most of it sounding familiar. The idea of the comedy car was also used in vaudeville by the Langdons, but there appears to be no infringement in this turn.

It's a set up for the intermediate houses.

Con.

SAMSTED and MARION.

Novelty Acrobatic.
15 Mins.; Full Stage.
Colonial.

An acrobatic turn that holds a bachelor's dream as its theme and goes into poses of physique by the man, thence to some strength handling of his partner, a woman, and a short lecture on physical culture demonstrations, followed by the switch back to his awakening.

During the dialog the man stated he was formerly the physical director in the largest sanitarium in the world and also that he had held the strength record at college, which may or may not mean anything, but the fact remains that those who were in (the act held the opening spot), showed more than usual interest during his talk on how to take care of the body and the showing of three morning exercises to insure the health and general condition. It called forth much applause after it was over.

The act is inclined to be a little slow in getting under way and some of the opening routine might be dropped, particularly the song delivered by the woman. The three poses on the style of "the discus thrower," etc., were followed by the old display of muscle from both front and rear and failed to register anything above other demonstrations of similar style.

The strength feats of the man in handling his partner and the lecture are the main asset of the act and if cut down a bit it should prove a corking opening turn in any of the houses!

TAPPAN and ARMSTRONG.

Comedy Singing.
14 Mins.; One.
Columbia.

These two girls have been with a legitimate production.

For vaudeville they look like a strong combination through the "nut" comedy of the larger member.

Opening with a straight double number, novelty southern number in which one carries the obligato, the straight solos, with comic interrupting and pulling "nut" stuff that caught on like wild fire at this house.

The comedienne then sings in a colored dialect and "wise" delivery that temporarily held up the act. Her mugging in this number was classical.

A couple of doubles with the comic registering strongly and the harmonizing also landing, put them over to big returns in fourth position.

They are a comedy asset for any of the big bills.

Con.

PERCY ATHOS and Co. (2).

"The Poetry of Motion" (roller skating).
Full Stage (floor).
Palace.

A new style of roller skating turn, with Percy Athos the principal and two young women in assistance. The stage is prettily set and gives tone to the act at its first disclosure.

Athos is a roller skater of more modern methods than vaudeville has seen. He has little tricks on the skates, such as the see-saw board and his neck swing with one of the girls, while whirling on the skates, and with the other young woman skating, to fill out the picture, makes the ending sure fire.

Though roller skating, it's a novelty through its setting, dressing and the actual work. It can either open or close a big time bill.

Sine.

JANE DILLON and CO. (2).

"The Frame-Up" (Protean).
Full Stage (Court Room).
5th Ave.

This protean playlet by John Gilroy had nothing out of the ordinary to commend it, as alongside of other similar ones in the past. Protean playlets appear to have lost their vaudeville vogue. At most they are a matter of characterization, always requiring a story that will bring on the characters briefly to permit of the expected number in a limited time.

Miss Dillon gives a variety, taking two male impersonations, really three, since she is the court crier at the opening of the court room scene. Others present are the judge, not very convincing in looks or speech, and the prosecuting attorney. The latter, to fill in the waits for the changes (somewhat long with Miss Dillon for protean work) explained to the court each time the nature of the testimony the next witness would give.

The story was of an examination of the wife of an alleged radical, who had also become a red through the teachings of her husband. The wife when testifying charged a frame-up by her husband's paramour. Upon learning her husband had testified against her she became emotionally dramatic, pleading guilty, asking the court to impose sentence, and falling to the floor for the finish, after a vehement address, calling upon God to bless the United States.

The male characters taken by Miss Dillon lost their value through the woman being unable to give a vocal semblance to the men's speaking voices, though one of the males was an imbecilic role. The husband's sweetheart testified in a revengeful manner, and it was in its way about the best bit the protean artist did. All the characters appeared briefly, a couple too much so, without even the logical purpose of their examination being brought out.

The playlet can't make the biggest time through absence of novelty. It will do as a sketch, though, on the medium and small time unless the protean thing has been likewise overdone there, but the pop audience will give more attention to it.

Sine.

PETERS and LEBUFF.

Acrobatic.
7 Mins.; Full.
Lincoln Sq.

A trampoline beneath two horizontal bars, one higher than the other, is the equipment used by the team upon which to work with about equal time given to each set of paraphernalia.

The men are best when on the cross-pieces and working hand to hand, having inserted a few somersaults and twists that hold enough interest to pull up the act following the rather dull period on the bounding mat. What the turn really needs is a feature to end with and the eliminating of some of the opening action unless they can improve upon the bounding efforts.

At present it frames up as an O.K. initial bit for the Loew chain but both members are apparently capable of carrying the act higher if they so desire.

PARKER TRIO.

Comedy Singing Male.
14 Mins.; One.
125th St.

A "wop" comedian and two straight male singers in a typical small-time sure-fire arrangement of songs and released gags.

Much of the comedy is derived from the linguistic ability of the three, taking turns in one number in addressing the orchestra in Italian, Yiddish and another tongue.

The ensemble harmonizing just about passes, the strong points being the comedy dialogue of the "wop," who could do better things with a stronger vehicle. The latter, with a strong straight and the proper routine of talk, would develop into a big timer.

An operatic medley with some horse play with the comic as the recipient winds up a sure-fire small timer.

Con.

LE VEAUX

Piano-Accordionist.
11 Mins.; One.

This is just another piano-accordionist without any particular personality or decided development of playing ability. For small time, however, in one of those filling spots he will get by. At present he makes a mistake of playing his opening selection while sitting down, the selection incidentally is also too slow for the spot. He might stick entirely to rags and popular stuff for, after all, that is what the pop audiences want.

Fred.

PRINCESS TAI TAI.

Singing.
15 Mins., One (Special Set).

A Chinese girl with an idea that should be elaborated. A special drop showing an oriental scene with pagoda, orange blossoms, etc., in "two" with a beautiful oriental vase.

The Princess in Chinese silk pajama costume steps out of the vase which divides, and explains she is allowed one hour of life every year. Then several vocal solos, singing in English and Chinese, with an impersonation of Fay Bainter's Chinese love song following.

Returning to the vase, the Princess sings "The End of a Perfect Day," and after acknowledging the applause, she steps before the special hangings to explain her Chinese ancestry and familiarity with the English language; then "Jazz Vampire" with subdued jazz movements, for the encore.

The girl has a natural, clear soprano voice, and is easy to look at, according to American standards. She is also possessed of considerable personality.

The act would be lifted into standardville by special songs which would develop the idea. The published numbers detract from the novelty opening and quaintness. "The End of a Perfect Day" spoiling the touch of the Orient that should be the last impression registered before the exit.

In its present shape the turn will pass on the bigger bills in an early spot through the artist.

Con.

RYAN and WEBER.

Dances and Songs.
7 Mins.; One.
23d St.

This neat couple were probably on the road with "The Royal Vagabond." The billing says they are from that show, and the numbers offered, songs and dances, are recognized as having been part of the piece's routine.

The boy is dressed in the uniform of a French soldier (one of the characters in the "Vagabond" show), and the girl is on first in a pretty frock of green net. They offer "Little Kingdom of Our Own" with a dance following it, the girl adding a dash of shimmy. The boy has a dance while his partner changes to a frock of gold cloth, and they again, "Just, this time with 'A Wee Bit More'." Here is an extended dance afterward with bits of business here and there, including use of a staff (also in the show).

They no doubt have permission to use the material, since it is billed. The couple have class, but the turn is too short. Another number taking five or five minutes more might help.

Ibce.

WINNIFRED GILRAINE

and Co. (5).

Dance Revue.
12 Mins.; Full Stage (special cyc).
23d St.

Miss Gilraine is of pony size and assisting her in her new "Whirl of the Dance" are four ponies and a youth, Herbert Hartwell.

The opening has the girl quartet in an old fashioned dance number. That is followed by Miss Gilraine with Hartwell in a driving number. A classical dance with the "buds" barefooted is next, the two principals breaking into the going with a fancy number which has several new movements, though they are not expertly done.

A specialty by two of the ponies was neat. Miss Gilraine singled with a Scotch routine. The finale followed with the quartet in fancy Chinese costumes as were the principals. The work for the finale was the best that is going for both the ponies and Miss Gilraine and Hartwell.

It is a flash dancing act for three-a-day that will probably improve with working. It held the house in the closing spot and drew a good applause.

Ibce.

JOHNSON BROS and JOHNSON.

Blackface Minstrels.
12 Mins.; One.
Greely Sq.

Two blackface and men with tamborine and the bones, and an inter-louder in white. The endmen bandy gags out and new. Both hand out a yard and a half of those series of play on words, telling a rhymed story naming flowers. Small-time dances seem to delight in this whimsy.

The dancing by the comedian on the left (audience's left) side did the best, with a loose dance a la Bert Williams, although both end men's dancing was high class. The thing against the turn is that it is a little old-fashioned in its manner of presentation. A touch of novelty and some show, unlike twist might take them out of the small time, where as now set they appear to belong.

Rush.

DUNCAN and RICH.

Songs and Piano.
15 Mins.; One.
23d St.

Freddie Rich was formerly with Ethel Davis (who is in the new Century Roof Revue due to open this week), and Miss Duncan is from 'Frisco. When she first came east Betty Morgan was ill and she stepped into the act with Jim Morgan until his wife recovered.

The Duncan and Rich turn is along the lines of the Davis and Rich act. At least two of the same numbers are employed, but those numbers native to Miss Davis as the sneezing song and the strike number are not present. A "Dixie-land" song served as an opener with Miss Duncan showing to much better in the number which followed. She was off for a change, the wait being filled by Rich's clever specialty at the piano. Miss Duncan on reappearing used two numbers, both being partly duetted. For the finish she was out in chaps of silver cloth and a "gun," giving Miss Davis' "I'm a Desperate Gal Looking for Love."

Miss Duncan is a well appearing girl and dresses nicely, though her first costume might be replaced. She is lively in the rendition of her number and has personality. The act got over nicely. It will deliver in the three-a-day shows and the better bills are in sight.

Ibce.

ROLLO and MULROY.

Roller Skaters.
7 Mins.; Full (5); One (2).
Alhambra.

Two males seated reading books labeled "How to Become a Skater." Straight is in Tuxedo with comic in loose, ill-fitting jacket. The former does some neat figure skating, featuring spins. The comedian then gives an unannounced imitation of a beginner and takes some dangerous looking falls.

Straight follows with figure skating and spins, then acrobatic stunts of the comedian, who does a hand stand and nip up, followed by picking up a handkerchief from the stage from a split. A dive over four chairs to a hand stand and forward off the end chair.

The act goes to "one" where the straight shows a nifty routine of buck and winging on skates, topping it off with a series of hand-springs across the stage.

It's a fast opener for the bigger bills. Both men are clever skaters and work with speed and precision.

Con.

ROSS and FOSS.

Musical and Singing.
12 Mins.; Two and One.
58th St.

Man and woman in straight musical and singing turn. Both wear evening dress. Open with woman at piano singing and man playing cello. Man solos on saxophone next, followed by woman playing ballad of the standard type. Man follows with trombone solo, later playing it with mute. Woman makes costume change from pink to black jetted robe, and man plays counter melody on muted trombone while she sings. Banjo-mandolin by man with woman accompanying on piano next and double song for finish in one. The man plays each of the instruments mentioned skillfully and the woman has a tuneful singing voice.

A nice refined musical turn that should be in demand for opening or No. 2 in the pop houses. Opening at the 58th St. they got the show off to a good start.

Bell.

SKELLY and HEIT REVUE.

Songs, Comedy, Dances.
24 Mins.; One (8); Full (16).

A comedian and three girls comprise the cast of this revue. The comic makes constant reference to the fact that there are four girls in the act, and perhaps there should be, but they weren't present on Wednesday night of last week.

The act opens in one with about eight minutes of talk in which the comic works overtime. A telephone bit is the best of this section. At the finish the act goes to an interior with the comic falling into the foot lights every few minutes for a laugh. The girls appear as though they had worked in burlesque some time or another. One is a corking looking tall blonde, another a sweet brunette and the third a girl who seems to have comedy possibilities. At present, however, her manner of putting over her "Proposals" is very amateurish.

If the comedian could evolve some other means of getting laughs without constantly returning to business that he has already done and if a little more speeding was given the turn it would answer for the biggest small time houses.

Fred.

RAY and EMMA DEAN.

Comedy.
18 Mins.; Cno.
23rd St.

Ray Dean is a new type comic around the east and he is about the whole thing in the act offered. Emma Dean being a foil for her partner's eccentric style and chatter.

He is a sap type worth a laugh in itself. He sports fried egg hats, hair slickened down and cut bank fashion, no eyebrows and blacked out upper teeth. That together with a tight suit give him an El Brendel outline though the make-up is slightly different and there is no attempt at the breakaway business. With the girl ordering him about and making him throw his chest out there is some funny business bits from the start. Dean coughs like a horn and could repeat it a few times for it is very funny.

After stripping to a skin tight black "evening" suit, Dean tells a story of a fight he had with a chap outside and it is the best bit in the routine. He says he doubled his fist and gave the fellow the dirtiest kind of a look. When the stranger saw his doubled fist he knew it meant fight—"then he walloped me; it got dark all of a sudden and it was the first time I got a good look at the Dipper."

Miss Dean was out in a funny costume, it having been mentioned they were to attend a masque. There is a laugh on the target idea of the back of her frock. They went into a dance for the finale. This act looks big time. The man is sure fire.

Ibco.

SHERMAN and ROSE.

Dancing.
12 Mins.; Full Cye.
125th St.

The conventional blue silk cyclorama, so plentiful this season, envelops the stage.

Male attired in Harlequin costume and female partner in short skirts and bare knees open with a double waltz routine including "hitch" kicks and postures, the man posing the girl, well handled.

After a quick change she solos a kicking, spinning dance, followed by his solo dance, a corks routine of Russian and "hoch" steps including about everything witnessed in this line and a couple that looked original.

A double acrobatic dance with some good kicking closed an act that will measure up with any of the small time dancing combinations. They opened the show.

Coe.

SOLAR and KNOX.

Songs and Dances.
14 Mins.; Two.
Greeley Sq.

Man and woman pleasing enough in appearance and carrying out a light, well-varied routine. Opens with a duet, Solar at the piano. He does solo while she changes from pink satin soubrette dress to train gown of cloth of silver. There is talk and double numbers, and Solar fills in, he time for another change by his partner into pink bodice and ruffled pantalettes, and they finish with a double dance.

The girl has a first-rate style in Russian steps, and both work with a certain aggressive sureness of direct address to the audience. Did well No. 2 in the Greeley Sq. program, last half, but might make a better position on bills of the class of that house.

Kush.

JACK and MARY BARRY.

Songs and Talk.
14 Mins.; One.

Here is an out and out small time combination, even to the use of the released "Good Morning," "Good Afternoon" and "Good Night," with the final line "That day passed quickly." They open with a hotel writing desk flirtation slipping over some cross fire talk. This is followed by number by each of them.

The girl possesses just a fair voice, the man has some light comedy possibilities, but that is about all. Their present offering is entirely small time.

Fred.

PALACE.

There's so much to talk about on this week's Palace bill it might take a book, and then half of it wouldn't be told. Ethel Levey, of course, is the thing, and through her the Palace hasn't seen anything like it at the box office since Bernhardt played the house. In fact, the advance for this week exceeded Bernhardt's advance sale, according to report. Tuesday evening the Palace was completely sold out before 8.

But that was at the box office. Inside with the bill it was another

matter, and the most important matter was Clark and Arcaro, closing the first part. If there had been no Clark and Arcaro there, or some other comedy act equally as strong, it is unlikely there would have been an audience left to see Miss Levey (New Acts), who was on second after intermission.

The first part held six acts, with not a real laugh in it until Bert Clark started. The Clark turn was on the stage 27 minutes, each one entertaining. Clark has been doing this act a long while, but never better. He has new talk in "A Wayward Conceit," changing his Lord Help Us dressing also, while Flavia Arcaro makes a corking foil in work and appearance. Clark utilizing her contrast to him physically for huge laughs at one part of the turn. Clark woke them up for the remainder of the evening, and he had some job, for there was another 27-minute act ahead that nearly killed the entire show.

The other 27-minute turn was a sketch, or presumably intended for a sketch, though it could be termed nothing and amounted to as much. That was "The New Moon," written by Edgar Allen Woolf and played by Lillian Shone and her company. Letting the company out, on the ground they nor anyone else could have done anything with the fact still remains that at this date, in January, that sketch is playing, and on the big time. Whoever booked it originally for big time must have been wearing blinders, if there were no other reason.

If the possible reason that could be advanced is that when the Woolf playlet was booked it was through a scarcity of acts, that would not hold water, for it is so bad the greatest scarcity that could exist could not be an excuse for it on a big-time bill.

It's an Irish playlet with five people, with its only recommendation a tasteful set of Irish landscape, cottage and well—the usual Irish layout. On the reverse it may be pronounced the essence of banality. There have been Irish playlets with actors who knew what they were doing, and some of them with voices, that tried to break into the big time but couldn't get beyond the split-week houses. Any of them was vastly better than this Woolf sketch and none of them asked the \$1,250 weekly this act is receiving.

If it's a sketch like the Woolf one that must repel anxious producers from big time or to have those producers told there is no room for sketches on the big time, then there must be something really the matter with big-time bookings. "The Half Moon" for its time and money is the poorest playlet ever shown in any kind of vaudeville. The audience left it entirely alone Tuesday evening. A bare handclap or two greeted the finish. Three more curtains were stolen before a perfectly quiet house, though the curtain thing, since it slummers down to the star, must be part of the act.

Opening the second part Pearl Regay and her company used up 24 minutes to a fine finish through Miss Regay's dancing. She is so superior to her company, including the band, that the girl needs only herself and perhaps one boy. The production thing for this pretty dancer was a wasted investment. Besides, she sings and looks well, but shines the most as the dancing star she is.

Then Clayton and Edwards, next to closing, and ending their act at 11:07 without virtually losing an auditor. That was some feat, following Miss Levey and the extra long acts. Three turns in one show, two 27 minutes each and Miss Levey's of 36 minutes (Tuesday night) are not vaudeville. Where is the idea of speed? It would be far better to give more acts and a better show than even the 10 on the current bill if they can't be paced better, or to start the performance at 8:15 instead of 8 and have it over by 10:45.

Which makes the Clayton-Edwards performance the more noticeable, however. That they could take the next-to-closing spot, a new formation, and get away with it so well and easily should send them in as a ranking blackface comedy standard turn. Lou Clayton was formerly of Clayton and White. As a straight man he appears to have stepped into the blackface shoes of that division left in vaudeville by George Le Maire. And besides, Clayton can dance. His dancing is no small part. Cliff Edwards was of Keegan and Edwards. He plays the ukulele and looks as though he might develop into as good a blackface funny man as Frank Conroy is. That is saying something for two boys who just got together with their added attractions besides their talk and singing.

Edwards croons and droons his singing in an inimitable manner, with Clayton doing some ditty work as the uke player breaks him up in stepping. Clayton always dancing as the uke starts. Their "mother" recitation, with its interruptions, is one of the most amusing things vaudeville has seen in this character of turn, while Edwards' gags about the statues are irresistibly funny. So much so that he gets over the second as nicely as he did the first. It's a corking turn of its kind—the best.

And the Mirano Bros. in their high perch work had to close, but did well, for the apparatus held the house at first sight. The whirling trapeze is set on a bar held on top

of a tower. The acrobat is on the bar while another man is in an airship car, from which he operates the machinery that lifts up and drops the bar. It revolves at about 20 miles an hour, making it look fast. The acrobat does good work while swinging, his toe held being a remarkable feat. The turn did but about five minutes. That's enough for it. As a closer under normal circumstances it's a thriller.

By the time Miss Levey appeared the house was overflowing down the side walls and around the rear. While not as many standees as at the Monday matinee, they were all the house would take in. Miss Levey did but four numbers after the opening show, closing with "Mary Rose" and receiving another reception for herself and daughter. Miss Levey said Tuesday evening during her remarks about having appeared on the other side, that she had played in London, Paris Vienna and Berlin.

Opening the performance were Percy Athos and Co. (New Acts) in a straight roller skating turn that gave the bill a fine shove off. Then Al Mammaux and Jimmie Rule, Brooklyn's pitcher and song writer, with Mammaux doing nearly all of the singing clinging mostly to ballads. He has a pleasant voice, hugging the piano nearly all of the time, but leaving it for the final number to indulge in a bit of comedy stepping while trying to follow Rule. The turn did well enough for a light "name act."

After the sketch the three Dennis girls were unfortunately placed. As their forte is harmonizing their numbers are necessarily slow, and they could not enliven the tempo the audience had been left in by "The Full Moon" drive. The girls just about broke through, but otherwise one at least of their numbers should be more lively, even if the harmony had to be sacrificed for the moment. The girls' appearance otherwise is the help that sent them to big time.

Sime.

RIVERSIDE.

Monday night's house saw a distinct reversal of form judged from the recent business there. The rear half of the lower floor held but a handful of patrons, and the front section was not entirely occupied. Return of sub-arctic temperature like the first two days of last week may have figured in the slump. Apartment dwellers in this home neighborhood probably stuck their noses out of the window and shimmied back to the arm chair.

With No. 3 the snow awoke from a slow start, made a pace that carried to the finale, the bill from then on being a succession of hits. The Masters and Kraft revue held the third spot and did wonders there. Theirs is a compact little dance and song offering, with many bright spots. Two production melodies are employed for as many dance numbers, and they certainly are of value to the turn. An easy hit made the going good for Pressler and Klais (New Acts). The latter act doubled down from the Royal for a first showing at the Riverside. It was good booking judgment, for it provided a comedy hit for the first section of the bill.

Mme. Besson and Co., with Barrie's "Half an Hour," staged by Clifford Brooke, who is named as the chief support, closed intermission. The turn split the headline with Emma Carus, and well deserved the billing. There was a moment when the house did not grasp the spirit of the playlet. That came in the second scene. But the final scene again commanded all attention, and Mme. Besson and her players drew down four or five curtains. It isn't often that a dramatic sketch of such power and interest is seen these days, and the Barrie-Besson playlet should be good for two seasons or more.

Miss Carus was allotted No. 6 and tickled the house all the way. Her comedy antics and new matter never failed, and there was a little speech earned.

Will Oakland, opening intermission after a laugh-getting "Topics of the Day" film, picked up the hit gait with his ballads. There was a snatch of Irish melody before he went into "Boy of Mine." He then gave a new number, announced as his own, and called "There Is No Light." This number gave Oakland a chance at high registers. He mentioned his phonograph records, recalling old ballads, and then offered a medley of Irish numbers. An encore could not be denied and a second could not have been given, but the singer expressed his thanks, begging for further warbling because of being slightly out of form.

Charles and Madeline Dunbar were a sure fire hit next to closing. The couple were originally programmed No. 4, but were moved down when Pressler and Klais were switched in. The Dunbars have been coming ever since they arrived from the west some months ago and from the fashion in which their amusing mimrics were appreciated they are due to take the late spots in the big houses all along the line. The laughs came as often as Charles Dunbar screwed up his face for any one of the animal imitations. His "Jewish dog" was a howl, and the cat bit at the close a corking bit of work by both.

Princess Radjah closed and held the house. She discarded the steps and is using a new back drop show-

ing the Pyramids and an Egyptian night. After the bell cast net number she goes into the snake dance and finishes with the chair number. Les Morchantes were second, but despite the remarkable string work of the De Pace Brothers, especially the one with the mandolin, the turn drew little in the way of returns.

Ickema, with neat stage dressing in "two," offered his unusual equilibrium and contortionistic routine at the opening.

COLONIAL.

Headed by the Gus Edwards' Revue, the Colonial show was programmed as a six-act affair, with only two of those to appear after intermission. It later resolved itself into an eight-act bill upon the insertion of Gallagher and Rolley. Besides which La Bilbianta and Walters and Walters were among those absent, though scheduled, replaced by the Sharrocks and Gallagher and Martin, respectively, making it a rather mixed-up evening, if one were watching the index card for information.

The cut in prices continues, evidently to draw, as business was way up despite the cold prevalent Monday night, and a most cordial gathering it was. What is commonly known as the Colonial hand applause in cadence was heard twice—always a sure mark of approval around 63d street.

Samsted and Marion (New Acts) in a novelty acrobatic offering started off, with Jess Libonati trotting out next to hit it up on the xylophone. He handled the two hammers well enough to render five selections, mostly of the pop variety, and then repeat for an encore, which still left room for more if he had so desired.

The Sharrocks were an unexpected morsel, but walked on to a greeting and scored with their ballyhooing, chatter and fast mind reading. Gallagher and Rolley in No. 4 made the most of it, upholding their end of the comedy contingent that was strengthened by the harmonica playing of Rolley. The house liked the "blues" of the tall boy, but he only returned to finish off with "taps."

Marie Nordstrom closed the first half with her sketch of personalities, more than acceptable to those assembled. Miss Nordstrom presented a most charming appearance, besides figuratively "working her head off" and totalling a response that must have been highly gratifying to her.

The Edwards Revue took up the major portion of the time from 10 to 11 and scored repeatedly. The dancing of one of the young proteges was particularly noticeable, and he was "solid" with each of his assignments. The girls are probably the best collection for looks now playing the two-a-day, with the costuming only enhancing this asset that much more, and they're routing nicely when together. Edwards stood out prominently, and made himself do so, possibly to too great an extent in some incidences. The old melodies were good for their usual quota, which added to the new material, backed by the scenery and costumes, remains a corking big act, and held 'em intact until the finale.

Following Topics came Gallagher and Martin, with "Skeets" hitting it on the nose regularly with his "wise cracks." A great looking juvenile is Gallagher, possessing the ability to "sell" his stuff in a manner bound to win recognition. Miss Martin was an acceptable foil for her partner's witticisms and added the act to no little extent as far as illusion is concerned, after changing from her initial makeup, and that's about all it's essential for her to do. "Skeets" can handle the rest of it. Casselli & Co. closed.

JEFFERSON.

A show that framed up as somewhat stronger in the second part, graced the 14th street stage this week with the initial trio of acts in said stanza all taking their share of glory. The cold wave failed to keep the inhabitants away to any great extent. Having Eva Tanguay in the lights the draw proved sufficient to well fill the lower section of this large house, though in the balcony there was scattered attendance.

When Miss Tanguay showed, both she and the card announcing her received receptions. Delivering her usual six songs, they brought forth a liberal comment from the downtown bunch. Her clothes grew in proportion as each succeeding costume was seen, and she flashed one that the west coast natives at the Riverside fled to view last week. His dhs, Teddy, with the harmonica found the going much easier and, while probably not working any harder than previously, still the results were twofold. He nearly stopped it with his first "blues" selection.

Miss Nana provided the initial energy for the evening with her dancing, and was followed by Bartram and Sexton, who still persist in acting "Sandman" more than singing it. The above mentioned duo continue to warble ballads and make pop songs sound the same, inserting a bit of yodelling here and yon, with the addition of the dramatic characteristics. They'd stop everything on the American Roof next to closing.

Mr. and Mrs. Jimmie Barry caused

some mirth with their playlet, "The Burglar," but seem to be lacking a suitable finish. It caused a let-down at the end. Sully and Mack came on No. 4, doing nicely with conversation and songs. The laughs were plentiful and the appearance of the "straight" man helped to no little degree. His repeating each question should be modified. It slows up the delivery.

Yvette dressed up the stage with her set in "two" and clothes, closing intermission, besides providing enough entertainment with her musical offering to take numerous bows. The act looks well with the two boys adding in that respect and handling their individual contributions acceptably. The trio made themselves solid before they were half way through and closed with a wallop.

Edwin George took up the burden following the film sayings, showing any number of juggling feats, that he almost does, and "missed" his way to favoritism long before he walked off. The chatter George is using provides any number of chances for ad libbing, and the more of that he did the better they seemed to like it out front, though his regular material, as delivered by him, was enough to put over the turn. Good laughing "single," this.

Succeeding came Buzzell and Parker, who threatened to stop it, and did, with their crossfire—minus the help of Eddie Borden. Miss Parker was particularly effective with both her costumes, while her partner jazzed it up with conversation. The fast stepping, at the finale, placed the pair well over and they returned, after the lights, for a short speech by Buzzell.

Jewell's Manikins closed and held 'em in with few exceptions.

ALHAMBRA.

The Alhambra capacity Monday night despite cold weather. Eight acts played like wildfire, with Turner and Grace (New Acts) the closing turn, getting on the stage at 11:13 and failing to hold more than a handful of patrons, who started the exodus on a speech of William and Gordon Dooley, who were a big laughing hit, just ahead, with their revue.

Arthur Hartley and Helen Patterson, in support of the Dooleys, are production artists of the first water. Both have voices, nimbleness of foot and look immense. The girl is an eye-easer all the time. Gordon and William dove all over the place to big returns, the act playing much more smoothly than when recently seen at the Palace.

Two other smashing comedy hits followed in turn in the first half of the show in Lew Dockstador's monolog and John B. Hymer and Co. in "Tom Walker in Dixie."

Dockstador in white face touched on all the current topics in his well-written talk and drew a comedy diagram of the days to come, when we have women presidents, etc. His sole vocal contribution was a blue Sunday song with catch lines. He encored with some more or less familiar stories that sounded new under his handling.

The Hymer sketch picked up the comedy tempo, and all Harlem excited to the slogan of "Come On, Red." Nothing more natural or funnier than Hymer's old southern buck has been in vaudeville, and the skit seems to tap the fountain of eternal youth, getting funnier with repetition.

Ernie Ream, the English comedian, opened after intermission and improved slightly on his Colonial showing. The closing medley anent the "Baby Grand" piano could be supplanted with a comedy number to the advantage of the turn. The gags told while vamping for "Pat Maloney," a comedy song, got more than any other portion of the Englishman's specialty. Ream will have to Americanize his vehicle to stay here long.

Byron and Haig in a dancing and singing conceit were third. The delivery and mannerism of William Haig got the gallery restless on one or two occasions, but they closed to considerable applause after the minuet and jazz dance number. Betty Byron, the diminutive female, is a roly poly kid with oodles of personality and appearance, which aided greatly in overcoming the mob psychology of the upper shelf.

Rollo and Mulroy (New Acts) opened, with Marcelle Fallet (New Acts), the French refugee, No. 2.

Cau.

5TH AVE.

The bill ran short in its eight acts Monday afternoon at the 5th Ave. At night Brooks and Powers were brought down from the Broadway (doubling), but even then the show did not run too long, starting (vaudeville) at 8:20 and finishing about 10:25.

The Brooks and Powers turn was a return in two weeks. Too sudden, for the act could not do much in the No. 3 position, the house seeming thoroughly familiar with it, as they should have been if regulars.

Charles Klug was the headliner with his single act, though through Lew Pollock being at the piano, the turn is more of the two-act designation. Pollock is not the customary pianist, who has an interlude. The conventional pianist plays a couple of popular airs. Pollock re-wrote

that sort of thing, by announcing two numbers he had lately written for a Broadway show. He played them, and played them as a composer would, at the same time ranging the orchestral accompaniment by waves of his hand.

Pollack and King did a double flop with "Humble Bee." That probably should have been the encore song. Pollack was playing the strain as King walked out, King saying to Pollack to play "the new one." Pollack said: "Oh, no, Mr. King; you didn't rehearse that. You rehearsed 'Humble Bee,' and that's what they want." If that's what they (audience) wanted there was no demonstration, and King seeing it pass out, insisted on the new song, a "Blue Sunday" lyric. Pollack's "Missin' Mammy's Kissin'" was about King's best in numbers. A "mother" song got a little, also a "blues," and his opening song after introductory dialog, "Bobbed-hair Baby Dolls," did all right through its lyric. King has pleasant way of singing for recommendation, and a personality in further aid. Opening in an outing dress of brown coat, white trousers and straw hat, he later changed to a full evening dress.

No. 7, Morton and Glass, did their "1921-1920" skit, not using the new one they lately put out. It may be the first time they have played this act at the fall Ave., which could explain it. Some new talk is in the act and some of the new sounds quite old. Their dancing finish put over the turn in its usual way.

Following was George Austin Moore, doing his singing monolog. It was not the easiest place, after Paul Morton's talk. Mr. Moore's manner got the house, though, and they liked him. His monolog is much the same, also the songs. "The talk is of France and the darkey, 'Alexander.'" It contains laughs. Even the "horse fly" gag got a laugh.

Ned Nestor and Olivette Haynes were No. 4, getting reward on the comedy of Miss Haynes. They will have to brighten up to be big time in the full sense, and before that could hardly happen Mr. Nestor will have to cut out the slapping of Miss Haynes repeatedly upon her knee while they are seated alongside on a bench. It's in bad taste, regardless of the laugh striven for. In the pop houses, though, the turn should be a huge laugh. It seems built more for that class of houses, and Miss Haynes' eccentric or nutty stuff will always insure it there.

The Three Rlanos opened, with acrobatics in a jungle set, for the two monkey impersonations. While the two men are good acrobats, one seeming exceptionally so, they do very little acrobatic work, looking more for pantomime comedy, and that will always please children.

No. 2 held the Pollis Girls, a couple of young women who just miss for a position on the big time. Their turn shows ideas in layout and work, but stops there. No. 2, though, they can pass almost anywhere.

Henriette DeSerri's picturesque posings closed. Jane Dillon and Co. (New Acts) were No. 3. House, capacity.

81ST ST.

In number of acts this week the 81st Street again went into its customary stride coupling six with the feature "Outside the Law." Last week it held five and a feature. The vaudeville part, opening on the dot of 8:15, did not wind up until well after 10, Ruth Royce, headlining, taking up a good part of the extra time, hardly forced but more in the nature of a demand from the audience for more. In all the audience didn't get itself up until well near 11:30. While the picture held the majority, a good part left earlier.

Libby and Sparrow opened the show. No. 2 had Lillian Roth, with "Sister" Anna. Not until Lillian mastered herself for the ordeal of a painful impression of an injured child arousing the love of a stern aunt—not until she showed more proficient. It is doubtful if the encore in which Mistress Roth recites a poem is as above her little head. But in every event the act seems a little too long for it, and it would balance better if both sisters finished the concluding song.

In third place Burns and Frabrito came near to stopping the show, the recall coming after their names had been flashed off and on again.

Sarah Padden followed in "The Cheap Woman," a one-act sketch by Ann Irish, in which a fortunate woman struggling against indomitable youth finally succeeds in impressing her counsel. It discloses also she is the guardian of the young girl and not her mother, as her profession alias designates. The literary value of the act is slim. The act received four curtains, two of which Miss Padden justly took alone.

Mr. Royce, in next to closing the vaudeville, stopped the show and stopped herself in the midst of her numbers. For what greater test of an artist's ability than to appear in one shimmering gown—no change of costume—and work for 25 minutes and give herself unstintingly to the audience demand? With a voice that was remarkable for resonance and enunciation as clearly as

If there had been no vast distance between herself and her audience, she kept up the pace of her first number, increasing the hilarity of proportionate d'rees, singing four in all and then encored with "Robert B. Lee," shaking a wicked shoulder and shimmying with grace but not vulgarity.

Closing Carl Emmy and his pets present a clever canine act.

Step.

AMERICAN ROOF

One seldom finds an entire audience pleased and entertained throughout with a vaudeville show. Yet such seemed to be the case at the American Roof Monday evening. The early arrivals were placed in exceptionally good humor through the medium of an unusually funny and clever Christie comedy.

Mang and Snyder, huge men, offered five minutes of an acrobatic routine in "one," consisting mainly of hand-to-hand lifts, with a number of original twist formations. Their costumes is rather crude in appearance. Being big in stature the lack of "smart" dressing detracts from the value.

Grace and Eddie Parks, before a special drop, sang, danced and uttered a bunch of crostics. They have the appearance of youth. He is a neat stepper, and while both are doing a few steps they crack wheezes, etc. His maudlin recitation to close, despite its comedy twist at the conclusion, isn't worth while and should be discarded.

Ward and Wilson have one of those Stan Stanley turns. The woman opens with a song and is interrupted by a "rubi" in a straw hat coming down the aisle. He sits himself in the orchestra and she proceeds to bowl him out, doing straight to his nut come-backs. The man affects strongly the English style of red-nosed comics and has unctious. The usher eventually orders him out, after which he makes a regular entrance from the wings. He works singly till she returns in tights. Some new material but plenty of familiar gags, even to the "If I gave you a dollar," etc. They scored strongly.

The first half closed with Neal Barrett and Co. in the skit "The Rounder from Old Broadway," in which the late Bobby Matthews first appeared. It consists of a youthful dress-suited "sport" in front of a cafe, with a reminiscent song intermittently interrupted by the entrance of other characters supposed to be characteristic of night life in the big city. Played by four-people. It is a mixture of sentimentality and comedy and goes over smartly.

After the interval were Patrice and Sullivan, a male pianist and a female singer-violinist. She opens in a gypsy costume, singing, with her fiddle under her arm, which suggests Ben Bernie's gag that she play instead of vocalizing. The vocalizing is, mercifully, of brief duration, and she then redeems herself by a brilliantly rendered mazurka on the violin. While she changes to evening gown the young man sings a bit and goes into a piano solo. By that time she is back to play "Mikthy Lak" a Rose," and they finish with the "Love Nest" from "Mary," scoring neatly.

The strongest hit of the program was White, Black and Useless, two men, a woman and a kicking "unridable" mule. The animal is naturally introduced through the skit supposed to take place in a blacksmith shop, the woman bringing the mule to be shod, the darky being the blacksmith's assistant, etc. It is a splendid offering of its kind, the performers themselves speaking their lines effectively and exciting roars of laughter, with the animal as well trained as the actors.

Ben Linn, heavyweight vocalist, attired in white flannels, offered a series of story songs and cavorted about with a travesty Spanish dance, another prance to the melody of "Chicken Rag," finishing with kidding his bulk. Jack and Jessie Gibson were the closing act with a combination of intricate unicycle riding interspersed with comedy chatter. The girl is a cute little creature with lots of style and he is an effective foil for her ingenue personality. They were well rewarded for their efforts.

A feature picture, "The Silver Lining," held the entire audience seated to its finish, 11:30 p. m. *Jolo.*

BROADWAY

A mediocre show, overloaded with dancing and short on comedy. It had two substantial hits, Harry and Emma Sharrock, next to closing, and Bobby Heath and Adale Sperling, No. 4. The Heath-Sperling hit depended in large part on a sweet-voiced plant in the stage box. The rest of the bill got undivided attention, but called forth no wild demonstration. La Petite Jennie and Co. opened nicely enough at 8:20, with the audience all in, filling the theatre comfortably, but no more. With an incoming crowd the midget's offering would have been sadly handicapped, for she makes her announcements in a weak voice. However, her gracious, smiling personality and her activity and desire to please won her the good will. She does changes in sight of the audience for a series of dances. A

pretty midget maid helps her with the changes.

The Leightons, blackface comedian and white straight, got through nicely with their singing of "blues" and very little talk, but that little amusing.

Kincaid Kilties were five women and three men doing the regular Scotch routine of Highland dances, Scotch songs and bagpipe and drum band finish. There are only two principals, man and woman, who do all the singing, although there is not much of that. The bagpipes and drums make a good applause finish. It's noisy for one thing, and noise appears always to appeal to vaudeville audiences, just as a high note at the end of a song.

Heath and Sperling were an applause hit and proved their worth to the house. That ought to settle the matter. Nevertheless the "planted" singer is far from a novel device, and some of Heath's songs were pretty much to the stag. Such was the number on the topic of "blue laws," with its laugh line at the end. The audience was cold to this, and only responded later on to the byplay with the plant. Miss Sperling looks great in champagne silk tights and black jet bodice and makes a capital feeder for the songwriter comedian.

Raymond and Rogers may have been amusing "wop" sidewalk comedians, but they put the dialect on so thick half the audience failed to understand what they said and missed the points. Those had to do with mangled English idiom such as the Italian who put his head out of a window and misunderstood the bricklayer above when he said "Lookout." The talk and business are rather crude and the characterization are not sincere enough to be convincing.

Grazor and Lawlor, dancers and singers, mostly the former, have speeded up their routine and now have a presentable turn. The girl makes many swift changes from one slightly costume to another, and both are good dancers. Why a man should feature toe dancing, however, does not appear on the surface, although stepping in this style at the finish won a ripple of applause.

The Sharrocks closed with their comedy and really striking line of "telepathy." Odd nobody ever thought of splicing a comedy sketch with the mind-reading idea. This pair have backed up their comedy with real characters. The quarrelsome street carnival faker and his heavyweight, scrappy wife are distinct portraits of types.

It may be true that many audiences do not know the type, but it seldom fails that such a characterization has the authentic touch and an audience will recognize it and pay due to the artist who draws it.

Arena Bros. (New Acts). *Rush.*

23RD ST.

Tuesday night, found attendance very good considering the frigid temperature, the lower floor was practically capacity.

A trio of new turns presented made the first half bill especially interesting and the new offerings registered most of the scoring. One, William Sully and Genevieve Houghton (New Acts) drew down the hit of the bill in the No. 5 position. On just ahead, Duncan and Rich delivered with songs and piano (New Acts).

Shelton Brooks held the next to closing spot, carrying the show along in his usually animated fashion with the assistance of Ollie Powers. The latter is about the fattest "chocolate drop" on the boards, but he has a corking tenor voice, which he flashed with the opening ballad, sung to Brooks' accompaniment. Powers withdrew for a spell, allowing Brooks to sing two singles. The lyrics of the first was received mildly, but his stand-by, "Marchin' Through Georgia," with the laughable last line, hit the house just right. Brooks announced some of his old songs which he sung with Powers. "Strutters' Ball" was not among the medley. They then sang the colored composer's latest number, "When You Speak of Vamps Don't Leave Out Carolina." Brooks wound up the routine with a dance, Powers performing on a snare drum hooked high up on his coat. That heavy man sure can rattle the drum.

Lillian Mortimer, with three assisting players, offered a farce comedy which either she or some one else offered last season. It is about a wife who is bent on amusing herself, neglecting her husband and refusing to go to Butte with the latter who has been appointed to a position there. Huffy and a friend frame for the former to make love to the latter's fiancée. That brings frivolous wife to the scratch, and after some rough house and a hair pulling, much enjoyed by the audience, she sprung a finale laugh when she said she would "go to any damn town in Montana" with her man.

Winifred Gilman and Co. in a new dance revue (New Acts), closed the show. Jack Markey, on second with a monolog, was fairly received. He opened snapping his fingers to the introductory melody, being one of the few who can do the stunt. There was feminine laughter at his description of a chicken from Jersey City whom he

described as coming over via the 23d street ferry and walking about with dirty shoes and a floppy plumed hat. He may be right at that. Markey ended with a recitation denouncing the "Reds," closing with the admonition that if those persons didn't get the American idea they should go back from whence they came. Markey should work on his routine and an extension of it should bring attention.

Lynch and Zelle opened the show very well. One sported a straw hat and tux, the hat being a reminder that Palm Beach is quite a walk from here. The men amused with their hat tricks, especially the audience portion. They closed in one with a cellar bit—a hunt for booze idea and that tickled, too.

Ree.

LINCOLN SQ.

The show is well worth the 40-cent admission, comprising as it does three acts and a feature film, "The Silver Lining." The final item of the vaudeville section has 12 people and makes a flash, although it will not bear analysis from any but a small-time angle. This was "The Mimic World of 1921," which has about covered the Loew circuit in New York and been pretty plentifully commented upon in these columns.

The other two acts were Leonard Brothers, hand-to-hand acrobats (New Acts), and McDermott and Mackey, two men songsters of no special distinction. For all the showmanship they display they might be doing an act extemporaneously to amuse a parlor full of friends. Nevertheless they got over in good style. One sack-suited young man sits at the piano and accompanies his partner, who sings comic songs. They are all of a hokum grade of comic lyrics, with a scattering of "nut" material, and they are delivered by the singer standing unmoved from first to last and displaying not one motion or even a gesture.

Luckily the picture, which likewise has gone around most of the Loew houses since its first run atop the New York, is a corker—a crook play with a succession of surprises and big situations and a whale of a "punch" at the finish.

Rush.

58TH ST.

The first-half show at the 58th St. was a pipkin in the grade of the acts embraced in the seven-act bill and also in the manner the program was blended, every turn being spotted in a way that brought out its best value. There was variety galore, the turns running from melodrama to think acrobats, with nut comedy on the side and a goodly supply of singing, dancing and music to balance matters. Although the thermometer was doing its best Tuesday night to beat the zero mark the house was capacity before show time, the only visible effect of the cold weather being noticeable in the slightly smaller number of studebakers on orchestra and balcony floors.

Dave Bender and Larry Meehan, a couple of eccentric acrobatic dancers with a line of nut comedy that had Bender smashing straw hats, skipping up and down the stage and Meehan pulling a similar bunch of antics, were a comedy work of the first water. The general idea of the "nut" stuff is reminiscent of several acts that have done and are doing the same joke, but Bender and Meehan have something more than just nut stuff to back them up. Both are corking dancers, and the happy-go-lucky style in which they handle even the most familiar material makes the audience forget where and when they saw it all before. A funny hand-to-hand stunt and a trick on a rope both looking dangerous—cannot be classed with the familiar material mentioned. They stamp the team as unusual gymnasts. With the right talk and the elimination of the "familiar" for newer material these two talking tumblers should have a great chance in the best houses.

Another nut turn was that of June Mills. Miss Mills is rotund. That's putting it pretty mildly, however, as she appears to weigh about 250. Notwithstanding her weight she handles her feet in lively fashion, characterizing her songs with simple buck-and-wing stepping, and getting her songs and comedy over the footlights for sure results. Assisting her in the pit a baritone vocalist warbled a ballad soulfully, shutting his eyes and nodding his head when he came to a high note. The "co" was a first-rate voice, however, and he scored individually. Miss Mills was also a huge laughing hit, next to closing.

Ross and Foss (New Acts) opened and Lucille and "Cockle" were second. The latter turn featured birds, one a white cockatoo and the other a green parrot. A woman, who talks interesting throughout, succeeds in making both of the birds talk, and talk so they can be understood. The green bird is a comic in his way, pulling a staccato laugh that made the audience laugh with him every time he ripped it off. The trainer is a tall, handsome woman of decided personality. The white cockatoo imitated a huge exceedingly well and the green bird, besides interpreting a wise crack such as "wrap him up," etc., sang "Yankee Doodle," the time being distinct.

Roberts and Boyne, man and woman, third, a classy pair with a dictation turn backed up by a spe-

cial boat set, got plenty of laughs and pleased with the neat manner in which they delivered their conversational comedy style of song particularly well. The girl is a blonde, with a magnetic personality and a distinctive method of speaking lines. Both are above their present vehicle, which will do excellently for the pop houses.

Middleton and Spellmeyer held the attention of the house with their melodramatic sketch, "Lonesome Land." A special western interior gives the turn excellent atmosphere. The finish holds a real thrill that even the pictures will have to go some to duplicate. The turn landed solidly. Choy Ling Hee Troupe (New Acts) closed.

Reil.

AUDUBON

Marshall Neilan's "Dinty" drew some crowd to the Audubon Monday evening.

The vaudeville was interrupted in the middle by H. H. Turchin, who delivered an address on behalf of the European Relief Council. Several yards of film preceded the speaker, bringing before the eyes of the audience conditions that exist on the other side. Contributions that night amounted to \$550.

Basili Lambert xylophoned his way through the opening spot in a likeable manner, making the path for Howard and Craddock all set for a walkaway. The colored boys took advantage of the unexpected condition, singing and dancing themselves right into the hit column. It appears superfluous for them to resort to the old stunt of allowing the audience to judge.

J. C. Lewis, Jr., and Co. did 30 minutes in a sketch prior to the Hoover drive.

Althoff Sisters had things hard. They entered, following all the campaign business and film topics, failing to arouse much attention. One does songs, while the other remains at the piano. The latter registered. The former made three changes of costume, one with each number, but she does not possess the necessary vocal ability to demand attention.

Following the sister turn came Will and Mary Rogers, with Merlan's Dogs selected to close the show.

GREELEY SQ.

What a cold, unresponsive audience there is at the Greeley Square! This is very manifest on visiting the house after having spent the preceding evening on the American Roof. There is so much difference that it seems as if they were a different tribe of people. And yet the theatres are on the same circuit, only 12 blocks apart. Take, for instance, the Christie comedy which preceded the vaudeville bill. At the American the audience screamed their heads off over it, while at the Greeley there were a few intermittent spasms of laughter. This lack of enthusiasm prevailed throughout the show, only one act receiving a healthily demanded encore.

Peters and LeBuff, two men doing a combination of bounding table, horizontal bar and casting act, opened the show. They offer an excellent routine of that sort, the flyer possessing lots of style. Their comedy is neat but not violently laughable. Harry and Nita Rose (New Acts).

The act securing the big encore was Cooper and Lane, colored comedians, before a special drop to represent a hotel lobby. They are a bell-hop and a porter, going through conversation, singing and stepping. Their talk isn't over-strong, but their dialect is of the southern kind. They are good singers of coon ditties and excellent eccentric steppers. It was interesting and illuminative to observe how easily they put their numbers over, and upon watching the modus operandi (which means mode of operation) it was perceived they kept the orchestra down to where it can scarcely be heard. Why is it that singers in vaudeville usually try to wangle over a lot of brass instrumentation?

Charles Rice and Co. have a unique special set for their farcical skit, which consists of a front drop with most of it cut away, to show the right side set to represent an interior, with the opposite side representing the front yard of the house. In the "yard" is a break-away automobile. Husband has just bought it for \$60, and invites wife for a ride. Wife asks ignorant questions about the vehicle for the smart comebacks of the husband. Throughout the woman yells her lines to get them over, as if the audience was almost deaf. She might try getting her speeches over more naturally. Plenty of good material in the act.

The best demonstration of how "slow" the Greeley Square audiences are was exemplified in the next act—Callahan and Bliss, eccentrically clad men, who open with a song, "Two Sports from Michigan." They are made up to represent a couple of country youths in town with the idea that they are hot sports. They sing and dance with a bid for satirical humor, but the audience didn't quite grasp it. Their eccentric dance finish was well applauded. For an average vaudeville audience they seem to have a well put together, ludicrous travesty turn. Hite, Bellow and Lohr (New Acts).

Jab.

Belbin & Grovini
Joe Laurie
Geo McFarland
Herbert's Dogs
Jimmy Lucas Co

OMAHA
Orpheum
Wm Garton Co
Cameron Sls
Jack La Vler
Johnson
Olson & Green
Pettit & Bro
McConnell Sls

FORTLAND, ORE.
Orpheum
C & F Fisher
Hungarian Rhaps
Valentine & Bell
Belle Montrose
Herbert Brooks
Poley & La Tour

SACRAMENTO
Orpheum
(21-22)
(Same bill plays
Fresno 3-5)
Leigher Sls & A
Lane & Harper
6 Kirkland Sls
Johnson Baker & J
Swor Bros
Healy & Cross

SALT LAKE
Orpheum
Ames & Winthrop
Dunbar's Darkies
Fennell & Fields
3 Regals
Tracy & McBride
Joy Towle
Lucy Gillette

SAN FRANCISCO
Orpheum
(Sunday opening)
Wm Seabury Co
P. Hemen
B. Morgan
Conroy & Howard
Bobby Randall
Sig Friscoe
Gordon's Circus
De Wolf Girls

SEATTLE
Orpheum
E. Brice Co
Kenny & Hollis
J. C. Nugent
Gordon & De Lour
Dora Hilton
McLellan & Carson
Mr & Mrs G. Wilde

ST. LOUIS
Orpheum
Monroe Bros
R. E. Ball & Bro
H. Remple Co

GRANITE CITY, ILL.
Washington
Valentine Vox
McKowan & Brady
2d half
Holden & Harrow
Hayataka Bros
JOLIE, ILL.
Orpheum
3 Ankles
Weber & Elliott
Hall Erminie & B
2d half
Hollins Sls
Murray Voelk
Sig Franz Tr

KANSAS CITY
Globe
Myrtle Moore &
Melroy Sls
James Grady Co
Helm & Lockwood
4 Ishikawa Bros
2d half
W & G Ahern
Millard Bros
Perrone & Oliver
Princeton & Watson
Bottomley Troupe

LINCOLN, NEB.
Liberty
W & G Ahern
Millard Bros
Perrone & Oliver
Bottomley Troupe
2d half
La Rose & Adams
Rock & Luby
Dale & Burch
"Magic Glasses"
Moss & Frye
Emerson & Bldwin

MADISON, WIS.
Orpheum
La Toy & Vesta
Otto & Sheridan
Adler & Dunbar
"Any Home"
Billy Beard
Tom & Moon
Foster & Rao
Past Present & F
Samaroff & Sonia
Doyle & Elaine
Piller & Douglas
Devos & Hoford
"Varieties of 1921"

MOLINE, ILL.
Palace
Forrest & Church
Rock & Luby
Belmont's Opera
Jim Reynolds
Welch Mealy & M
(One to fill)
Jazzology
Ash & Hyams
4 Gossipa
Clay Crouch
Sultan
Mathews & Bl'kely

OKM'GEE, OKLA.
Cook
Burns Bros
Mason & Bally
P & E Adair
Walter Weems
Cassio Kirk Co
2d half
Allice Teddy
McWatters & Tyson
Angel & Fuller
(Two to fill)
PEORIA, ILL.
Orpheum
Dunham & Williams
Jim Doherty
Jazzology
Kennedy & Rooney
Herbert Dore
(One to fill)
Kennedy & Nelson
Revie & Lutz
Wheeler & Potter
Jack Trainor Co
Rucker & W'nfired
(One to fill)

QUINCY, ILL.
Orpheum
Grey & Hyams
3 Melvin Bros
(One to fill)
2d half
Davis & Chidwick
"Columbia Gems"
(One to fill)
BACINE, WIS.
Rialto
Aeroplane Girls
Hayes & Fields
Revue de Luxe
H & A Seymour
Southern 4
Shaw & Campbell
"Any Home"
Ray Snow & Marine
Rose & Moon

ROCKFORD, ILL.
Palace
Samaroff & Sonia
Orr & Hagar
"Varieties of 1921"
(Two to fill)
2d half
McCormack & W
"Filtration"
Welch Mealy & M
Cheyenne Days
CHICAGO
Raymond Bond
Presenting His Own Comedy Classic of Stage Life
"STORY-BOOK STUFF"
This Week (Jan. 24), Auburn and Albany, N. Y.
Next Week (Jan. 31), Troy and Schenectady.

(Two to fill)
ST. JOE, MO.
Crystal
Wilson & Aubrey
Past Present & F
Rose Ball Co
Shella Terry Co
Tom Smith
(One to fill)
2d half
Cummings & White
Glimore & Castle
Dale & Burch
Ellis Nowlan Tr
(Two to fill)
ST. LOUIS, MO.
Columbia
Straus Twins
Morcan & Ray
Cahill & Komaine
Potter & Hartwell
2d half
The Bimbos
Lavinia's Celest
Olcott & Ann
Grand
B & J Grey
Elroy Sls
Rettler Bros
Rawson & Claire
Marion Glibney
M Hamilton Co
Harvey Haney & G
Chas. K. Snow
Spic & Span
ST. LOUIS, I.A.
Orpheum
Monroe Bros
Gosler & Luby
Dale & Burch
"Magic Glasses"
Moss & Frye
Emerson & Bldwin
2d half
3 Weber Girls
"See Me Ball & Bro
Tom Smith Co
Past Present & F
Moss & Frye
Prosper & Maret
SO. BEND, IND.
Orpheum
Walzer & Dyer
Golden Troupe
Ray N. Snow
6 Heford
(Two to fill)
2d half
Faber & Burnett
Steeds' Sextet

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PLATINUM DIAMONDS REMOUNTING
JEWELRY REPAIRING
Tel. 971 Jaha 45 JOHN ST. New York City

MOHOKEN, N. J.
Loew
Kennedy & Kramer
Josephine Lenhardt
O Handwork
Fagg & White
Little Devils
2d half
Harris & Holley
Bernard & Meyers
Tom Davies Co
Lucky & Harris
Knox Frazer
HOLYOKE, MASS.
Loew
Dalley Bros
Allen & Moore
A. Pickens Co
Wm Dick
Skelly & Heit Rev
2d half
Hlp Raymond
Dove Evans & S
Salvation Sue
Lewis & Thornton
Brower 3
HOUSTON
Prince
Willbur & Girle
Rose & Thorn
Dae & Neville
Brady & Mahoney
Fred La Reine Co
2d half
Marveous DeOnzo
E J Moore Co
Mack & Maybelle
Willing & Jordan
H Bart & Girls
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Hodge & Lowell
Burton & Snea
McCormack & W
Stepping Stone Rev
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State
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Gaynell & Mark
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Pearl Abbott Co
Carlton & Belmont
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Powers Marsh & D
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Hobby Henshaw
Vardon & Perry
Great Herman Co
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Lycium
Kilgus Japs-
Gallert Sls
Hall & O'Brien
Conway & Plaids
C W Johnson Co
PROVIDENCE
Emery
Louis Leo
Zolar & Knox
Bell & Belgrave
Criterion 4
Odva & Seals
STOCKTON
Hippodrome
Young & Francis
W & J Telack
Mr & Mrs W Hill
Martin & Courtney
Howard & Lewis
"Kaisha"
2d half
Rondis 3
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DALLAS, TEX.
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"Ye Song Shop"
Angel & Fuller
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BROOKLYN
Metropolitan
Skating Macks
Ray N. Snow
J K McCurdy Co
Renard & West
Elliott Best & S
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Mankin
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Spic & Span
ST. LOUIS, I.A.
Orpheum
Monroe Bros
Gosler & Luby
Dale & Burch
"Magic Glasses"
Moss & Frye
Emerson & Bldwin
2d half
3 Weber Girls
"See Me Ball & Bro
Tom Smith Co
Past Present & F
Moss & Frye
Prosper & Maret
SO. BEND, IND.
Orpheum
Walzer & Dyer
Golden Troupe
Ray N. Snow
6 Heford
(Two to fill)
2d half
Faber & Burnett
Steeds' Sextet

ST. LOUIS, MO.
Columbia
Straus Twins
Morcan & Ray
Cahill & Komaine
Potter & Hartwell
2d half
The Bimbos
Lavinia's Celest
Olcott & Ann
Grand
B & J Grey
Elroy Sls
Rettler Bros
Rawson & Claire
Marion Glibney
M Hamilton Co
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B & J Grey
Elroy Sls
Rettler Bros
Rawson & Claire
Marion Glibney

NOTHING CAN
THAT HAUNTING CY

DARLING

PHONE, WRITE
OR TELEGRAPH
FOR PROFESSIONAL COPIES
& ORCHESTRATION
(STATING KEY DESIRED)



(Rather slow)

In my heart there
dwells a dar ling
Dear as life it -
self to me,
An gels, when they
made my dar ling,
Showed how sweet a

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Suitable for every Act

T. B. HARMS
& FRANCIS, DAY
62 W. 45TH ST.

**STOP IT!
CLONIC SENSATION**

CLING

maid could be. *mf*
With -
- in her hair. im - pris - oned, A gold - en
sun - beam glows, Her eyes are bright with
star - dust, Her two lips shame the rose. *p*
All the wide world loves *pp*
- my dar - ling, But my *smorzando*
dar - ling loves but me.

**SING IT
PLAY IT
DANCE TO IT
IT ALWAYS GETS
THE ENCORES**



SEND FOR IT NOW!

**ARMS
& HUNTER.
N. Y. C.**

Place labels on baggage properly and see that they stay there

TO ALL MANAGERS OF VAUDEVILLE HOUSES:

I have had a number of complaints from different managers and artists stating that the labels came off the trunks, especially on patent leather ones. I have adopted on our circuit, in addition to the mucilage on the labels, the putting on of some paste, and then after the label is on, giving it a careful coat of shellac, running half an inch over the border of the label. This preserves it against water and tearing. This will necessitate having a pot of paste and some shellac on your stage, and appointing someone to look after it, and also to see that any baggage the labels on which are defaced have new ones placed thereon. Should you need additional labels, please write in for them.

Won't you please do this, and assist in carrying out this very necessary improvement? The railroad presidents have been most kind, and letters are coming in from all over the United States and Canada stating that they have instructed their baggage men in all their cities to give baggage which has these labels on special attention.

I am in hopes that this innovation will be followed up and an interest taken in the same by the managers to see that the baggage is covered with these labels, which will avoid the artists losing a show on Monday, which, of course, is of great interest to you.

Very sincerely yours,

E. F. Albee

TO VAUDEVILLE ARTISTS:

The above letter was sent to every vaudeville manager in the United States and Canada. Now it is up to you to see that these labels are put on your baggage in the above described manner, and to report to my personal representative, Mr. A. L. Robertson, Palace Theatre Building, New York, who is handling this matter, any inattention or the lack of labels in any of the theatres that you visit. I am sure that you are interested enough in arriving in town in time to play the first show on Monday or Thursday, as the case may be, and if these instructions are followed out, I am sure that this condition will be greatly minimized, but you must do your part.

See that your baggage has a label on, and have it put on and kept on, asking for a new one when the old one is mutilated, and by this co-operation of the artist and the manager, good results should follow.

E. F. Albee

BURLESQUE REVIEWS

FOLLY TOWN.

(Continued from page 10.)

piece and stomach pad, but with ease and repression reflecting his veteran service as a burlesque comic. Fay gets laughs easily and legitimately, handling the lines and

business assigned him in an experienced way, without making himself stand out particularly. He has most of the material and business formerly handled by Lahr, but lacks the assistance rendered the latter last summer by Hunter who, with

(Continued on page 30.)

OPEN LETTER No. 12

To the BOOKING MANAGERS OF THE B. F. KEITH VAUDEVILLE EXCHANGE:

While playing New Orleans last week the regular patrons and following extras caught our act: Will Rogers and staff, down there on location; Ben Piazza, manager of the Orpheum; Howard McCoy, manager of the Palace; newspaper critics and Orpheum actors. Their comments were—this act should be at the Orpheum. Why aren't you folks at the Orpheum? Did Frank Vincent see your act? You folks handed me many a laugh. Can't understand why you're not at the Orpheum. Never heard an audience laugh so. Don't you folks play on the Orpheum Circuit?

Yours very truly,

LEON KIMBERLY and HELEN PAGE

P. S.—Other people said things we didn't hear. Perhaps it's just as well.

COLUMBIA CHECKS UP ON "CUTS" IN SHOWS

Reports Sent Ahead of All Eliminations Ordered.

The Columbia Circuit is checking up its shows, to obtain information that the cuts in the performance, of dialog, songs or business, ordered at the Columbia, New York, are faithfully observed when the attraction leaves that house.

The cuts as made at the Columbia on the opening day are listed, with a letter containing the most important forwarded to the houses on the circuit the show has yet to appear at.

While this system gives a Columbia attraction something of a leeway until it reaches Broadway, the Columbia officials receive reports from the local managers along the line ahead on objectionable show material.

The system now obtaining in burlesque is not unlike that anent the reports on acts in the big time vaudeville houses of the East. When eliminations in acts are ordered out anywhere, they are duly reported to the Keith office in New York, and copies mentioning the cuts sent to other resident managers.

SHUBERTS GET CADILLAC.

Detroit, Jan. 26.

The Cadillac, one of the best known burlesque houses here, is reported to have been bought by Lee Shubert. This theatre was recently taken over by I. H. Herk, Sam Scribner and the Irons & Clamance interests, together with several other burlesque theatres in the middle west.

BURLESQUE CHANGES.

White Way Threes for "Peekaboo" at the Columbia in the summer. Jack Ormsby has replaced William McIntyre, with "Some Show" (American). McIntyre was forced to leave the show this week through illness, his physician having ordered a six months' rest.

ROYALTY FOR BOOKS.

Reported Burlesque Producers Believe it Necessary.

Producers of burlesque shows for next season are going to depart from the beaten path in regard to authorship of their books and do business with authors on a royalty basis.

One reason given for this change of heart is the evolution of a burlesque attraction until it more or less resembles a modern musical comedy.

The type of burlesque book in demand until very recently called for a series of bits of comedy scenes with chorus numbers sandwiched between to break them up. No consistency of story was wanted or expected. Old scripts were pored over and the scenes interjected or slightly revamped and the producer was ready to begin casting.

The modern burlesque entertainment, however, calls for consistency, plot, clever lines and new situations. The writers who formerly specialized on burlesque books have been slipping behind the modern trend and their more famous and higher priced brethren have demanded a royalty arrangement to devote their efforts to burlesque, which the up-to-date producer is deciding to pay.

"JAZZ BABIES" WEEK OFF.

"Jazz Babies," the Peck & Jennings American Burlesque circuit attraction, will lay off in Philadelphia next week.

The show loses a week on account of the Capitol, Washington, not opening until Feb. 13.

PALM BEACH BOUND.

Henry C. Jacobs (Jacobs & Jermon) leaves for his annual winter sojourn at Palm Beach this week. Later in the week Sam A. Scribner also leaves for the Beach.

REST FOR LUCILLE MANION

Lucille Manion, prima donna of the Lew Kelly show, has been ordered to take a six months' rest by her physician.

Henrietta Byron has replaced Miss Manion.

PLAY— WRIGHT DOCTOR

STAGE

DIRECTOR

DRAMA

MUSICAL COMEDY

EDWARD CLARK

Altamont-Court MORRISTOWN, N. J.

"HONEY GIRL"
"DE LUXE ANNIE"
"YOU'RE IN LOVE"
"LITTLE MISS CHARITY"
"OH, WHAT A GIRL"
"FURS AND FRILLS"
"COAT TALES"
Etc., Etc.

IN PREPARATION:

"BLOOD MONEY"
"CALL THE NEXT CASE"
"THE BAD WOMAN"

LABOR EXPERT PREDICTS

(Continued from page 1.)

fed up on entertainment that when they went back to work the theatre patronage flopped.

Dr. Flynn's view was that the conditions of strikes and unemployment arising out of industrial shut-down represented different conditions. Workers do not usually strike unless they are financed pretty well. Also they are receiving benefits. It is altogether different when factory shut-downs throw him out of work unprepared.

Investors and speculators in amusement stocks are watching the developments in the labor market closely these days, for it is their belief that their prices are likely to swing in obedience to industrial prosperity.

Following are the detailed figures for the last labor survey by the New York State Labor Commission, which is given for its value as an index to the general condition throughout the United States, the figures covering conditions Jan. 1, 1920, and comparative figures for Jan. 1, 1921:

Classification.	1920.	Jan. 1, 1921.
Food.....	30,957	14,632
Textiles.....	113,870	75,369
Iron and steel.....	32,834	24,653
Lumber.....	7,303	4,774
Leather.....	9,742	4,610
Paper and printing.....	16,029	9,596
Liquors.....	8,324	3,485
Chemicals.....	3,549	2,700
Stone, glass.....	1,600	800
Metal except iron & steel.....	17,612	11,786
Tobacco manufacture.....	4,002	4,100
Vehicles.....	14,256	11,417
Railroad shops.....	5,849	3,420
Miscellaneous.....	488,994	346,943
	755,463	518,220

Net reduction, 31.84 per cent.

Tabulation of Employment Conditions Outside of Greater City in New York During Same Period.

	1920.	Jan. 1, 1921.
Metals.....	412,000	333,000
Building.....	47,000	10,000
Packing.....	174,000	165,000
Textiles.....	512,000	292,000
Leather.....	88,200	81,000
Automobiles.....	60,300	31,200
Lumber.....	158,000	134,000
Clay.....	52,000	49,500
	1,503,500	1,003,700

Net reduction, 33.39 per cent.

Total reduction for entire State of New York, 34.91 per cent.

Washington, Jan. 26.

The employment bureau of the department of labor made public today its first survey of the unemployment situation covering the whole country. It showed a total for the 48 States of jobless men and women of 2,473,466, all previously engaged in some industrial pursuit. This does not include persons engaged in agriculture, and the bulk of the unemployed is made up of unskilled labor.

Michigan, with its sudden halting of automobile and tire factories, showed the highest percentage of unemployment, 82 per cent., as against an average for the entire country of 36.9 per cent. Among the trades examined the highest percentage of jobless was in the auto and auto accessories industry, amounting to 69 per cent. The building trades were second with 52 per cent. idle and a reduction of around a third was noted in the textile (and its related industries) and in leather working plants and their branches.

The reduction in metals and products machinery, electrical goods and food products was 30.5 per cent, and in packing food trades the reduction was 19 per cent.

Surveys in 182 cities showed the greatest numerical reduction was in New York amounting to 234,243. Some of the other communities were Chicago, 86,000; Philadelphia, 70,000; Detroit, 160,000; Cleveland, 81,000; Boston, 25,000; Newark (N. J.), 41,000; St. Louis, 49,000; Baltimore, 39,000; Pittsburgh, 12,500 and San Francisco 13,000.

Grouping the country by districts the figures were: New England, 250,156; Middle Atlantic States (N. Y., Penna. and N. J.), 577,743, including New York City. Buffalo, 35,000; Paterson, 25,000; Rochester, 18,000; Scranton, 18,000; Jersey City, 15,000; Passaic, 12,000; Syracuse, 10,000; Reading, 7,000; Troy, 8,000; Utica, 8,000; Schenectady, 7,000; Trenton, 6,500.

North Central district, including Ohio, Illinois, Indiana, Michigan and Wisconsin, 594,333. The cities show Toledo, 28,000; East Chicago, including Hammond, Ind., etc., 26,000; Indianapolis, 21,500; Akron, 20,000; Dayton, 13,750; Columbus 13,000; Canton, 10,000; Kalamazoo, 9,000; Racine, 7,000; East St. Louis, 6,000; Youngstown, 6,000; Flint, 9,000; Battle Creek, 6,500; Lansing, 5,500; Lorain, 6,000; Evansville, 5,200, and South Bend, 5,000.

Boston, Jan. 26.

A considerable increase was reported this week in the production of shoes in reports from factory centers. All the large shops in Haverhill have advanced to 75 per cent, working force, while Brockton remains at employment increased from almost zero to 50 per cent. normal.

A BIG FISH IN A LITTLE SEA

("I WAS BORN IN PADUCAH, KY.")



This is a fast Day Telegram unless otherwise indicated by signal after the number of words—"N. L." (Night Lettergram) or "Nite" (Night Telegram). Form 16 DU

Paducah, Kentucky.
January, 5, 1921.

Marco & Fanchan,
c/o English Opera House,
Indianapolis, Indiana.

Critics on the street are as one in proclaiming the Satires of 1920 the greatest show ever in Paducah. We have given Barney Dreyfuss to baseball, Irvin Cobb to literature and have discovered the brightest star Arthur West of the Satires. Paducah is proud of him. Come to see us again.

Paducah Board of Trade.
per C. W. Craig.

Western Union,
Night Letter.

ARTHUR WEST AND LUCILLE HARMON WITH FANCHON and MARCO SATIRES

"WHAT THE CRITIC SAID"

By GUS KAHN.

Now Playing OLYMPIC THEATRE, CHICAGO, Indefinite

(Second Season with Fanchon and Marco)

IN LONDON.

(Continued from page 2.)

makes a big hole in optimism sometimes.

When the "Old Vic" produces "Richard III" in April Genevieve Ward, who will be 84 years of age in March, will reappear as Margaret of Anjou. She is just recovering from a serious illness, but is as full of energy as ever.

After the run of "The Juggernaut Car" by Ian Hay, which follows "At the Villa Rose" at the Strand, Arthur Boucher and his wife, Kylie Bellow, will visit America. This will be the actor-manager's third visit. He joined Augustin Daly's company in 1892 and toured under his own management in 1896-7.

For the remainder of their season the management of the Swedish Ballet has replaced the evil mad-

house ballet with "El Greco." Business has been none too good at the Palace, but the insane nightmare, probably put on on account of the successful horrors at the Little, was scarce the medium to send up the box office receipts during the festive season.

Arthur Wontner will produce a new comedy at the Playhouse on Jan. 24 on behalf of the Actors' Benevolent Fund. The piece is by a new dramatist, Harry Wall, and is entitled "A Lady Calls on Peter." Saturday saw the 100th performance of "The Romantic Age."

When the Jewish theatre opens in the West End under the management of Paul Davidson and Ernest C. Rolls a repertoire of fifty plays will be seen, one a night. The performances will be in Hebrew with occasional English-speaking nights. "Nathan the Wise" will be the opening play, but the venue of the per-

formances is, for the moment, a managerial secret. Were we "tipsters" we should feel inclined to give Shaftsbury as the horse to put your money on.

Another theatre which will shortly go over to pictures is the Royal, Birkhead, the home of W. W. Kelly of "Royal Divorce" fame. The final legitimate show to be staged was "Romance."

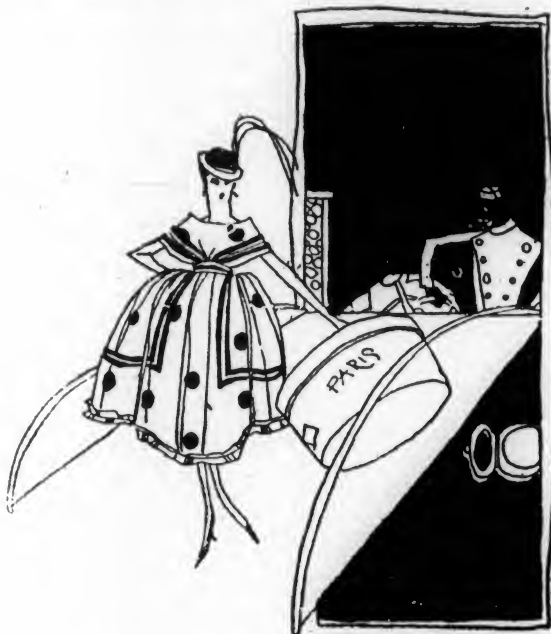
"French Leave," which continues to play to fine business at the Apollo, was turned down by every manager in London. Eventually Clarence Hurst, who was handling it for Reginald Berkeley, the author, grew desperate and decided to produce the comedy himself. He did so with a capital of £700. The comedy was a success from the opening night at the Globe, and carried its good luck with it to the Apollo. The Apollo is mentioned in some quarters as being the probable scene

of the Bernard Hishin production of "Three's a Crowd," a statement which is contradicted by the announcement that Clarence Hurst has renewed his lease.

The Divorce Court list for the coming session is more than usually full of interest for the theatrical world. Iris Hocy is bringing an action for the restitution of conjugal rights against her husband, Max Leeds. Lily St. John is petitioning for a divorce against her husband, the Norwegian explorer and almanac, Major Gran. Muriel Pratt is petitioning for an annulment of her marriage with W. Bridges-Adams, a Shakespearean producer, and Margaret Lannerman is asking for a judicial separation from her husband, Pat Somerset. The marriage from which this last case arises took place in 1919 and was hailed as a stage romance in real life. Both parties were playing in the production of "The Three Wise Fools."

CLAIRE

NOW AT PALM BEACH



Mlle. Claire will personally greet her many professional friends at her newly opened exclusive salon at the

BEAUX ARTS

Artistes touring the South will find the latest modes on display.

SPORT SUITS, WRAPS, GOWNS, SUITS;
MILLINERY, BATHING SUITS

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Beaux Arts, Palm Beach, Fla.

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A. E. A. CLOSES IN CHICAGO

(Continued from page 1.)
most discussed individual in the theatrical history of Chicago. He bulldozed cabaret managers, closed road shows, interfered with vaudeville acts and had the minor and some of the major producers panic-stricken.

He started a newspaper and put the official Equity stamp on it and used his position to influence advertising. This was stopped by a representative sent on from New York headquarters. He advertised a "benefit" for the A. E. A., got notables of the stage to appear, charged admission, fought and "knocked" the American Theatrical Hospital, of which he was then a director, for patronage. It was proven that he had engaged disreputables to solicit in this as well as his newspaper venture, two of them ex-convicts. He has never publicly accounted for the receipts of the performance, some \$2,000, and no "actors' club," the ostensible reason for it, has ever shown itself. He paid 50 per cent. of the gross receipts to the professional ad-getters, one of whom was later arrested in a murder wrangle, and who stated that Keyes had told him the "benefit" was to buy furniture for his office. The government sent deputy marshals and forced collection of the war tax on the venture.

Keyes started an Equity employment agency, favoring through his official connections those who patronized it. He attempted to make managers deduct his five weeks' commission in advance and on nu-

merous occasions, after managers had engaged people and left money for their fares, he deducted Equity dues and left the people stranded here until they could get the difference by wire or mail from their employers, sometimes thousands of miles distant by then.

Keyes closed numerous operating ventures and prevented dozens in the inception from even starting. Among the famous instances was Raymond Hitchcock in "Hitchy Koo," shutting down a prosperous engagement through a high-handed ruling; Norman Friedenwald's "Honolulu Girl," which played continuously for 10 years, he put out of business similarly; Anderson's "Frivolties" he shut down in the middle of a performance, causing the return of almost \$2,000 in box office receipts because the manager would not give him the money to settle claims after the money had been attached by a court order; and numerous other cases of the kind.

Keyes is of English extraction, though he has been in America a long time. He became a minor actor after service as a picture operator, following which he adopted his present name.

It had been his policy from the start to regard and hold himself up as independent of New York headquarters, the last word and final authority in rulings in his territory, and made it known that he had an "unbreakable" contract for three years and could not be dislodged. He frequently sat in lone judgment on tangles and ruled like a czar, threatening to make it impossible

for any producer to operate in this region if he disobeyed him. He was regarded as a good money-getter for the organization, as his tactics drove hundreds to purchase A. E. A. cards or be prevented from working. In the case of Hitchcock he came to his dressing room, mouthed a tirade at the star—one of the oldest Equity members in the organization—and loudly threatened, in the hearing of the entire company and crew, to "tear up Hitchcock's card and drive him off the American stage." Hitchcock ran him out of the theatre physically. But Keyes made him close by agitating a chorus rebellion and other reprisals.

Last week Keyes was eased out of the directorate of the American Theatrical Hospital by a closed vote of the representative theatrical men of Chicago, the first and only instance of its nature in local history. Keyes has never accounted for advance subscriptions to his periodical, which ran but a few weeks after it had accepted payments for long periods. In one instance a sick performer, for whose dead baby a fund had been subscribed by other professionals, made a public demand for an accounting of the money entrusted to Keyes, who admitted he had used some of it elsewhere, claiming to have buried a pauper chorus girl with part of it. The woman's lawyer settled with Keyes. All the above facts had been published, and Keyes pointed to his continuance in his job as evidence of his impregnable "stand-in," which, however, met its Waterloo at last.

JUDGMENT RECORD.

The following judgments have been filed in the New York County Clerk's office. First name is judgment debtor; creditor and amount also given:

Samuel Greene (United Phonograph Co.) and Meyer S. Greenberg; Lyric Sales Corp.; \$99.20.

Evelyn Gosnell and Ward T. C. Lane; People, etc.; \$500.

Gus Edwards Theatrical Enterprises; D. W. Gregory Adjustment Corp.; \$33.70.

Master Tone Phonograph Corp.; Globe Decalcomania Corp.; \$184.35.

Hillfield, Inc.; Tremont Film Laboratories Corp.; \$1,330.45.

Am. Phonograph Co., Multiphone Oper. Co. and W. H. Pritchard; Carnegie Trust Co.; \$5,555.20; judgment satisfied.

PRODUCTION ENGAGEMENTS.

Alfred Hickman, for "The Passion Flower."

Princess White Deer, for new "Nine o'Clock Revue."

Bobbie Woolsey has been placed as leading man with Charles Maddock's new act.

Joe Milton and Irving Gear sail for England Feb. 26, to open in the English halls.

BURT ADLA

"The Jovial Jester"

Not the Best — But Just As Good
Dir. GUY PERKINS

FAGG and WHITE

"BITS OF AFRICANOLOGY"

Booked solid over entire LOEW CIRCUIT until
JANUARY, 1922

Thanks to MR. LUBIN, MR. SCHENCK and MR. SCHILLER

DROP CURTAINS

EXQUISITE MODERN ART DESIGNS IN
SILKS, SATINES, DAZZLETINES, VENETIANS and VELVETS
At reasonable prices. All rentals deducted from purchase price
NOVELTY SCENIC STUDIOS

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NEW YORK

La PETITE JENNIE AND CO.

THE DOLLY DANCER

THIS WEEK (JAN. 24), MOSS' BROADWAY, NEW YORK

Direction LEW GOLDER

“IT IS SO DIFFERENT”

“WHAT”.
“WHEN”..
“WHERE”...
“WHICH”....
“WHO”.....
“WHY”.....

?

IS

D. D. H.

!

WATCH THE PALACE THEATRE?
WHY WATCH THE PALACE?
YES! WHY?
WHY?
?

D. D. H.

WHO IS H. B. M.?

CABARET GIRLS.

Iszy Cohen Bert Rose
Uncle Dudley Hawkins... Fred C. Haskett
Ed Sklanfer Ben Holmes
Billy Swift Earl Sheehan
Mike Morehouse Mike J. Kelly
Lulu Haverly Ethyle McDonald
Stella Vane Bertha Startzman
Jane Caldwell Nellie Clark
Little Dolly Dore Dot Barnette

They have them coming at the Olympic Tuesday nights, with the amateurs. A large number of Broadwayites and theatrical people were in front this week to witness the bladder brigade go to work on the ambitious singers, dancers and entertainers. Bert Lytell, the picture star, was conspicuous in a box with a party, and other lesser lights were scattered through the house.

I. H. Herk and Kelly and Damsel present "The Cabaret Girls," a good comedy old type burlesque show that was as lumpy as a hair mattress. Bert Rose, the featured comedian (Hebrew), deserves elevation and will probably be seen on the No. 1 wheel before long. He is a pip of a comic, with a naturally funny delivery and dialect, and in addition possesses the necessary showmanship and personality to register.

Fred C. Haskett assisted, doing an old man character throughout and shaking a nimble hoof in a synopacted dancing pantomime bit. Haskett also contributed a musical specialty paired with Ben Holmes, the straight man, both playing saxophones. The latter is a satisfactory, smooth speaking artist of neat appearance. Holmes ran afoul of the amateur thirty capacity gathering in one bit, where he attempted a serious rendition of "The Shooting of Dan McGrew," announcing it as an imitation of the late Clifton Crawford. After several interruptions from the gallery Holmes bowed off and Bert Rose walked out and put over a parody on current recitative hits.

The book of the piece does credit to the memory of the author, most of the bits being familiar standards, mostly, however, revamped and modernized, as for instance, "The Poker Game," with all the players carrying weapons. This was given a new twist through the straight winning every pot with a new hand called the "razzle dinger."

Most of the dialog was along familiar and beaten paths, but it did not impair its laugh pulling effectiveness at the Olympic. A horse whipping bit and a scene in "one" with Rose and Haskett doing "dames" got over big.

A regulation looking chorus of 15, several of whom looked like holdovers from Billy Watson's Beef Trust, made about 12 changes, the wardrobe averaging with wheel standards.

Dot Barnette handled a soubrette role, and despite distinct vocal limitations, made an impression through her personality, dancing and pleasing appearance. She showed several nice wardrobe changes and was prominent in most of the bits.

A big blonde chorus girl named Clark stopped the show in a harmony double with Earl Sheehan. They put over a couple of popular song numbers in "one" that tied the show in a knot. Later Miss Clark led a "Sundowner" number, registering as the voice of the production. She should be promoted to the principal place.

Two effects were the girls standing behind transparent scenery that came up to their necks and showed their figures in tights in silhouette when the calciums were turned on behind them. The other was a reversible set showing the inside of a gambling house, with the set decorated with cards, dice, etc., and a moment later when a "raid" is expected, the lights are doused for a second and the scenery reversed shows a garden when the illumination is switched on.

A race track scene, with the two comics "taken" by a wise cracking bookie, was another laugh getter.

Ethyle McDonald, Bertha Startzman, prominent in tights mostly, and Nellie Clark rounded out the females of the cast, while Mike Kelly handled a couple of minor roles acceptably.

The show is adequately produced, and on Tuesday's showing will have little trouble hocking it up at the wheel.

FOLLY TOWN.

(Continued from page 26)

Lahr is noticeably missed from the show, despite Fay's competent work. Those who appeared with the show during the summer run who are still with it include Johnnie Walker, Gertrude Lavetta, soubrette; Lillian Isabelle, violinist; Franz Marie Texas, prima; Margaret Elliott, still doing the vamp in the travesty comedy skit; Walter Pearson, straight; California Trio, singers, and the Tennessee Ten. It was this latter act, a mixed troupe of Negro singers, dancers and jazz musicians, that stood out so prominently during the Columbia summer run, and the colored jazzists are doing the same now.

Possibly the reason the Tennessee Ten caused such a commotion Monday night was because there had been so little of any particular value in the specialty line preceding them.

The other outstanding feature in the way of entertainment was the "vamp" skit, which also scored heavily last summer. Johnnie

Henry Higgins Company Ltd.
ROCHESTER, N. Y.

Rochester, N. Y., Nov. 24.

Mrs. Olga Petrova,
Youngstown, O.

My dear Madam Petrova:

It is with pleasure that I congratulate you on your engagement at the Temple Theater in breaking all records for vaudeville attendance in this city. Not only this but your presence here shed a radiance about the place which still remains. I consider you not altogether as an artist, but as a woman, with a woman's intuition, a woman's keen perception, a woman's ligules, and last but not least a woman's friend. This you have demonstrated by the great multitude of women who came to see you in this city. I sincerely hope that your health will permit you to come back to me again sometime, for I could tell you personally even more than I can write.

Fraternally,
Your Friend

H. B. MARINELLI

Has the Honor to Submit
the Accompanying Letters
Voluntarily Addressed to

MADAME PETROVA

Temple Theater
ROCHESTER, N. Y.

Henry Higgins Company Ltd.
DETROIT, MICH.

Temple Theater
DETROIT, MICH.

Detroit, Mich., Nov. 26, 1920.

Mrs. Olga Petrova,
in Youngstown.

My Dear Mrs. Petrova:

An enclosing you that Detroit Free Press story which appeared in today's (Sunday) Free Press. I think you will agree with me that it is a very good story indeed, well written and not exaggerated, the kind of a story that will make you live in the hearts and minds of your thousands of admirers in Detroit. And, after all, what more could one wish? If you wish any more copies of this story, please advise and shall be glad to forward you same. A note of appreciation to Miss Service Stewart, the little lady who wrote the story, would be gratefully appreciated by the writers. Expect to send you more publicity matter in the near future.

With kindest regards and best of good wishes and that you are "smashing" vaudeville theatre records wherever you play, just as you did in Detroit, I am,

Very sincerely,

H. B. Marinelli



Dec. 1, 1920.

Mrs. Olga Petrova,

Keith Theater,

Syracuse, N. Y.

My dear Mrs.:

It will probably be gratifying to you to know that you broke all records for attendance at the Hippodrome Theater, during the week you were there. The success was most substantial and I attribute the fine business to your presence on the bill and the pronounced success your specialty scored. It has also been because of the wonderful co-operation you accorded us in publicity schemes and in keeping the people alert to the fact that you were at the Hippodrome. I wish to say that it is not only to the profit of the theater to have you there, but there is a splendid after-effect for you leave the people enthusiastic over vaudeville and I would be only too glad to arrange a return engagement. Youngstown will not forget you and I am sure another week would be just as profitable. Your visits to the newspapers, the circulating way you appealed to children at the machines and to all classes at every performance made us many friends and you many staunch admirers. It is unusual to find an artist getting so close to the public heart. If you keep a scrap-book I hope you will sometime take a glance at the special stuff we landed and I feel certain that more would be obtained from your friends of the newspapers if you returned.

I take this opportunity of thanking you for your big and the splendid success you brought to us.

Yours very truly,

John A. Elliott

J. A. E.

Palace Theatre Fort Wayne

115 East Washington Street
Fort Wayne, Indiana
B. B. 110/112, Grand Station

Fort Wayne Indiana Dec 22, 1920

Mrs. Olga Petrova

Louisville Ky.

My Dear Madam:

Your very kind letter at hand for which I thank you. Our people are still thinking and talking about your wonderful performance in Ft. Wayne, and after all that is one of the real pleasures of life, to give your art to the people, and our people were certainly in a receptive mood to receive same. With very best wishes for a Merry Christmas I beg

to remain

Yours truly

J. E. S.

Walker got a lot out of the comedy maid part, and Margaret Elliott still makes the "vamp" a delightful bit of travesty acting. The scene is the best bit of comedy in the show. The suicide bit got something in the way of laughs Monday night, but did not go as well as when Lahr was the central figure in it.

The show is practically the same as when last seen, as far as the book is concerned, although the material has been apportioned somewhat differently. Johnnie Walker having been given considerable of the comedy handled last summer by Hunter.

There appears to be several new costume changes for the chorus of 20. In the production end, both scenically and in costuming, the show stands up with the best. "Folly Town," while evidencing the expenditure of big money for production, however, is just a good show, nothing more. It is clean and runs along at a consistently even rate of speed.

The rule forbidding encores caused no difficulty as far as the numbers were concerned Monday night. All of the numbers passed, but there

was scarcely sufficient applause for any of the numbers that would have warranted a legitimate encore.

Bell.

Another American One-Nighter.

The Opera house, Amsterdam, N. Y., has been tentatively placed on the American wheel route as a one-nighter. It has not been decided definitely whether the shows will play Amsterdam Thursday or Saturday. The one day will come in the last half of the week, between Springfield, Mass., and the Gayety, Brooklyn. Monday and Tuesday the shows play Holyoke, and Wednesday Greenfield as usual.

The "French Frolics" have been pencilled in to start the American house Feb. 7.

MOLLIE WILLIAMS IN SHOW

Mollie Williams returned to the Mollie Williams show at the Empire, Albany, Monday after three weeks' absence through illness.

Two More for Irons & Clamage.

Irons & Clamage are to operate two additional franchises on the Columbia next season. Just which two has not been decided as yet by the Columbia people.

BLOW AT THE LANDLADY.

Albany, Jan. 6.

The New York Senate has before it a proposal to crush the landlady in New York State. Senator Hewitt's bill, just introduced, amends section 206 of the General Business Law by providing that there shall be posted in a conspicuous place in each room used for lodging guests a statement of the regular charge for lodging in such room. If meals are served in the establishment, the charge for cakes also must be exposed prominently.

Another bill has been introduced in the Assembly which would require all pawnbrokers to take finger prints of their customer's digits.

"JUST SUPPOSE" TITLE.

Controversy on Between Play and Act of Same Name.

A discussion has arisen between Joseph P. Bickerton, representing A. L. Erlanger, Henry Miller and A. E. Thomas (the latter the author of "Just Suppose") and W. B. Reid, who has a kid act in vaudeville also titled "Just Suppose," regarding the title. Reid was notified by Bickerton last week the use of it must be discontinued. Reid replied he had been using the title for a vaudeville act for two years before the play, "Just Suppose," was produced, and he proposed to continue. The Reid act is playing the Keith pop houses.

James W. Ashley, formerly of the Edward Small agency, is now connected with the Mix Hart offices.

TWO SIZZLERS Radiating Production Mirth So Hot That It's Burning Up Broadway

LOU

CLIFF

CLAYTON AND EDWARDS

"DON'T DO THAT"

PALACE and HAMILTON, NEW YORK, THIS WEEK (JAN. 24)

On NEXT-TO-CLOSING (A nice, easy, little spot) at Palace, New York, at 5 o'clock, following Miss Ethel Levey, the greatest Headliner ever known in vaudeville. We see we're holding 'em in—they all say we're stopping the show.

A New Combination with the Following Route:

KEITH'S ROYAL, NEW YORK
KEITH'S BUSHWICK, BROOKLYN
KEITH'S, WASHINGTON
MARYLAND, BALTIMORE
KEITH'S, PHILADELPHIA
PROCTOR'S, NEWARK

KEITH'S JEFFERSON, NEW YORK
KEITH'S ORPHEUM, BROOKLYN
KEITH'S ALHAMBRA, NEW YORK
KEITH'S PALACE NEW YORK (RETURN)
KEITH'S 81ST ST., NEW YORK

"DON'T DO THAT"

Direction, CHAS. MORRISON of RAY HODGON Office

<p>BILLS NEXT WEEK (Continued from Page 23)</p> <p>Orville Stamm Wilkins & Wilkins Earl Cavanaugh Co</p> <p>CALGARY, CAN. Pantages White Bros Hinkle & May</p> <p>DALLAS, TEX. Pantages Kenny, Mason & S</p> <p>LAUDERS MAKE-UP Let Us Prove It Is Best Send for Price List and Color Card. 113 WEST 48TH STREET NEW YORK CITY</p>	<p>Lillian Ruby Juliette Dika "Whirl of Mirth" Clem Bellings Co</p> <p>DENVER Pantages Pot Pourri Cook & Vernon Harry Russo Venetian Gypsies King & Irwin 4 Fantinos</p> <p>EDMONTON, CAN. Pantages The Norvellos 3 Quillan Boys Ray & Fox</p>	<p>Svengall Meyers Burns & O Cevenno Troupe</p> <p>GT. FALLS, MONT. Pantages (1-2) (Same bill plays Helena 3) Love & Wilbur Jesse Miller Geo L. Gravew Co Marva Rehn Quinn & Caverly "September Morn"</p> <p>MINNEAPOLIS Pantages (Sunday opening) The Rosalras Sammy Duncan Hector's Dogs J. Thomas Saxotet Soman & Sloan Mme Zuliska Co</p> <p>NEW ORLEANS Pantages Phil La Tosca Lady Alice's Pets Silber & North Elm City 4 Nochiti</p> <p>OAKLAND Pantages (Sunday opening) Wyoming Trio Geo & Ray Perry "Stateroom 18" Walton & Brandt "Putting It Over"</p> <p>OGDEN, UTAH Pantages (3-5) Selma Bratz Mr & Mrs Melburn Chet Dody & Midge Billy Broad "Rolling Along"</p> <p>PORTLAND Pantages Melotte 2 Redmond & Wells</p>	<p>Irene Trevette Carl Rosini Co Laloue & Emery Naval Jazzland 8 Teddy</p> <p>LOS ANGELES Pantages Paul Swan K & E Kahan Walter Law Co Colvin & Wood Capps Family Britt Wood House David Band</p> <p>ST. LOUIS Pantages Anna Vivian Henshaw & Avery Mack & Williams Joe Roberts "Mammy's B'hday"</p> <p>SALT LAKE Pantages Stuart & Keeley Chisholm & Breen Ubert Carleton Rennet Family Avalon Trio "Sweet Sweeties"</p> <p>SAN ANTONIO Pantages "Girl in Air" "Melody of Youth" Austin & Delaney Powell Troupe Rubini & Rosa Virginia Lee Corbin Fridkin Troupe</p> <p>SAN DIEGO Savoy Paul Conchas Jr Mabel Blondell Denishawn Dancers Francis & Kennedy Rigoletto Bros</p> <p>SAN FRANCISCO Pantages (Sunday opening)</p>	<p>Girls of Altitude Dorothy Lewis Chase & LaFour Imperial Quintet Howland & Meehan Mennee's Japs</p> <p>SEATTLE Pantages Rosa King 3 Austin & Allen 5 Violin Mases Primrose Minstrels Zelda Santley 6 Petrows</p> <p>SPOKANE Pantages "Apple Bloss Time" The Gaudschmidts Sterling Sax 4 S'pel Leonhard Co Tom Kelly Torelli's Circus</p> <p>TACOMA Pantages The McIntyres Countess Verona</p> <p>C VINCENT CO Beck & Stone Norville Bros Borsini Troupe</p> <p>TORONTO Pantages Brosius & Brown Taylor & Francis Kelso & Wright Paramount Four Bautier's Brklyrs Flekle Frolic</p> <p>VANCOUVER, B.C. Pantages Bedini's Dogs Peerless Trio Rahn & Beck M Bedini's Horses Browning & Davis Geo Hamle Tr</p> <p>VICTORIA, B. C. Pantages Carter & Buddy Roatina & Barrett Prevost & Gouly Otto Bros</p> <p>WACO, TEX. Pantages Winter Garden 4 Devore & Taylor Aleko Co Lorenz & Wood Six Harlequins Gaylord & Herron</p> <p>WINNIPEG Pantages Rose Ellis & Rose Rhinehardt & Duff Wells & Boggs Bruce Duffett Co DeMichele Bros Rhoda's Elephants</p> <p>MILES-PANTAGES CLEVELAND Grand King & Wise Tyler & St Claire Allen's C Minstrels Gibson & Betty Hans Trio</p> <p>Miles 3 Eddy Sisters Gibson Girls Co Ushers Quartet Casting Campbell's (One to fill)</p> <p>DETROIT Miles Jean Barrios</p> <p>Regent Bronson & Edwards J & E Burke Frank Stafford Co Fisher & Lloyd Walter Manthey Co</p> <p>Orpheum Chas Ledagar Grey & Askin "Spivins Corners" Harris & Manion E La Bergerie Co</p>
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EDDIE MACK TALKS:

No. 15

CRAIG CAMPBELL, that prominent tenor now appearing at the Royal, New York, a gentleman groomed as a gentleman should be, unobtrusively, but in the height of fashion, wears EDDIE MACK'S clothes.

We clothe them all, from the acrobat, who opens the bill to the headliner who is featured. All styles of clothes at EDDIE MACK'S all priced moderately.

1582-1584 Broadway

722-724 Seventh Ave.

Opp. Strand Theatre

Opp. Columbia Theatre

JOE DARCEY

"A DARK CLOUD WITH A SILVER LINING"

THIS WEEK (Jan. 24)—PALACE THEATRE, CHICAGO

WISCONSIN NEWS

Milwaukee, Wis., Sept. 7, 1920

A holiday in carnival time means only one thing in the amusement world, and on Monday the Majestic shared, with the other houses, a maximum of patronage. The matinee crowd liked Joe Darcey, singing in blackface, best of all, and his encores would have flattered some of the better known artists. Joe has a good voice for his line of work, and songs of more appeal would do things for him.

Direction: MORRIS & FEIL

COMING EAST SOON

STATE-LAKE THEATRE, CHICAGO
VARIETY

Joe Darcey, in blackface, stopped the show with his clever method of putting over songs, as good as if not better than some of our more prominent blackface artists, and had no trouble in mopping up forcing him to make a speech.

CHICAGO EVENING AMERICAN

By the Optimist

JOE DARCEY PLEASES STATE-LAKE AUDITORS

Working late on the bill at the State-Lake Theatre and holding down a hard position, Joe Darcey, a dark cloud with a silver lining, won the biggest hand of the evening. Joe was obliged to beg off, telling his audience that he would be there until Sunday.

INNER CIRCLE **INNER CIRCLE**
A delicious, refreshing and wholesome beverage which will be placed upon the market in April.
Now is your chance to become one of the original stockholders. Investigate this offer thoroughly. Don't let this opportunity pass by. A limited number of shares can now be purchased. Can arrange time payments if desired.

James J. Morton

245 West 47th St.

ROOM 207



READY FOR EARLY RELEASE

"SWEETNESS"

a charming new lullaby by

GUS KAHN and MARIE DODGE

PUBLISHED BY

JEROME H. REMICK & CO.

DETROIT

NEW YORK

PRODUCERS WARNED

(Continued from page 1.)

Elmira—and did \$1,600 on the week with 'Eyes of Youth.'

"Still another example—and I could cite many—is Willie Collier, who is sure to do business in New York with any reasonable sort of a vehicle, and probably never made any money for his managers on tour.

"Without adhering to stars, I might also cite such good actors as

Lowell Sherman. He is a very valuable man for a certain style of part in the metropolis, but his name means nothing to the patrons of other cities.

"The only stars of value on tour are those who have traveled for a portion of every season and have established themselves. The audiences of the respective cities are then quite willing to take a chance on their vehicles, feeling they will be given a run for their money.

"Among this class may be mentioned such money earners as Maude Adams, David Warfield, John Drew, Ethel Barrymore, Billie Burke, Otis Skinner, etc. Drew for years opened his season at the Empire for say 10 or 12 weeks and then visited a specified number of cities, always landing at Powers, Chicago, at Christmas time. He was almost invariably followed at the Empire by Maude Adams, who played about the same length of time, and then took to the out of town cities at regular times. Ethel Barrymore and Billie Burke went through practically the same routine. Otis Skinner is one of the big road money makers. He has seldom had a run in New York of over six or seven weeks. When he arrives in another city the audiences know they will see an excellent actor, no matter what play he brings.

"All a New York run is good for generally is to get you an opening out of town. Then it is up to the play. There is usually no profit in New York, the percentage being approximately 10 per cent. less and you are lucky if you break even."

SHUBERTS INCORPORATE

(Continued from page 4.)
deville nor the theatre in each city is named.

The announcement in full is as follows:

The first definite announce-

ment that the Messrs. Shubert will enter vaudeville was made yesterday by Lee Shubert, who, in a statement, said that at the beginning of next season the new circuit of high class vaudeville will come into existence with the operation of theatres in over twenty of the leading cities. Co-incident with the announcement came word from Wilmington that the "Shubert Advanced Vaudeville Company" had been capitalized at \$20,000,000. The directors are Lee and J. J. Shubert, Paul Block, F. J. Godsoil, Jules Mastbaum, E. C. Potter, William Kilne, Edward J. Bowes, and Joseph L. Rhinock.

The principal cities so far included in the new circuit are New York, Boston, Philadelphia, Chicago, Newark, Brooklyn, Pittsburgh, Detroit, Cleveland, Cincinnati, Louisville, Atlantic City, Buffalo, Washington, Baltimore, New Orleans, Kansas City, and St. Louis. The further extension of the circuit is well under way. Mr. Lee Shubert but recently returned from an extended trip to the west, the object of which was the taking over of theatres and making arrangements for the building of new houses for the accommodation of "Shubert Advanced Vaudeville."

Filing of Papers.

"While it has been rumored for some months past that we would enter the vaudeville field," said Mr. Shubert, "I have refrained from making a positive statement of the plans until the company came into exist-

ence. By the filing of the articles of incorporation in the state of Delaware the new circuit becomes a reality and the company will begin to function at once. The capital stock is twenty million dollars."

Mr. Shubert would not discuss the question of officers of the new company. It is known that the services of many vaudeville experts have been enlisted, and long before all the theatres of the new circuit open simultaneously next season the new organization will have been brought to a high state of efficiency.

That the Messrs. Shubert

SWEETNESS

SONG



FURS

A finer, more extensive collection of fur coats and fur pieces than we are displaying could not possibly be shown in any one shop anywhere.

As manufacturers, selling furs only, we can offer you tremendous savings on every fur piece you buy.

Special Discount to the Profession.

A. RATKOWSKY, Inc.

34 West 34th Street
NEW YORK

would ultimately enter the vaudeville field seemed a foregone conclusion on account of their numerous activities in the legitimate end of the business. So many stars are made in dramatic and musical comedy productions that vaudeville is a natural adjunct to the other phase of the theatrical business. The legitimate end of the business of the Messrs. Shubert, however, will be conducted as before, quite apart and distinct from vaudeville.

Washington, D. C., Jan. 26.

Speculating just where the Shuberts will play their vaudeville in this city has been reduced to the possibility of the new house proposed on Connecticut avenue. B. Brylawski, of the Cosmos, now in alignment with Sablosky & McGuirk, is considering building it.

TRUNKS

ALL MAKES ALL SIZES
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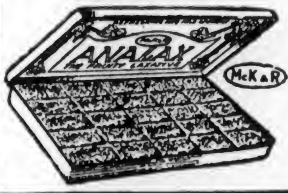
When you have had supper and are ready to turn in for the night, take

ANALAX

The Fruity Laxative

Attractive little pink pastilles—in a neat tin box—that look and taste like candied fruit. As effective in a gentle non-gripping way as castor-oil.

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"Open Evenings Till 1"

Professionals

Send for a Copy of Our Great Waltz Ballad

"WAGON TRACKS"

YOUR AUDIENCE WILL LIKE IT

The KONDAS MUSIC PUB. CO.

52 HARBOR AVE., ASHTABULA, O.

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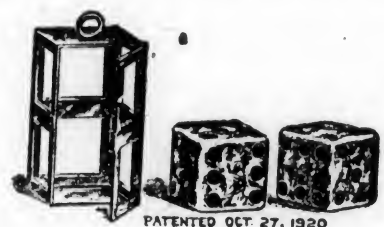
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Beautiful French Ivory Dice



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We are sure that you will be suited, but we will refund your money if the set is not up to your expectations. Look up our references to prove that our word is a guarantee.

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VIRGINIA HAM
AND EGGS
CANDIED SWEET
POTATOES**

SPECIAL BLEND OF
COFFEE

NEWS OF THE DAILIES

(Continued from page 16.)

Mark Vance and Louis Reid, both of the Dramatic Mirror staff, are severing their connection with the paper. Vance is accepting another berth, while Reid is to do press work for the Shuberts.

Ada Mae Weeks has sued John Cort for \$25,000 damages and asked for an injunction to restrain him from "blacklisting" her with the Managers' Association. She alleged he had called her names, and cut her salary in "Jim Jam Jeans," forcing her to quit, and that since he has prevented her from getting another engagement.

Margaret Wycherly is to play the lead in "Evynd of the Hills," a Scandinavian drama, at special matinees in the Greenwich Village theatre.

Galli-Curel has sued Charles L. Wagner, her former manager, for an accounting of all moneys handled by him for her from 1916 to

April, 1920. The suit is in Minnesota, but several New York witnesses, among them Mark Luescher, are to make depositions. It is believed this action was the obstacle which barred Wagner from appointment to assistant to Mary Garden.

Mary Garden received an ovation Tuesday at the Manhattan when she sang "Monna Vanna," her first appearance in New York since she took over the direction of the Chicago Opera. Harold F. McCormick, president of the International Harvester Co., is acting as temporary assistant to Miss Garden until W. F. Spangler, her appointee, takes over the work.

Fred Stone, entertaining Charles Russell, the cowboy artist, had a "round-up" of New York cowhands at the Globe Tuesday after the night performance of "Tip Top." Charles Aldrich, formerly with Will Rogers, Al Jennings, Texas Jack Sullivan and Morgan Chaney were on hand.

Paderewski will sail for America from Havre on Feb. 6, his stepson announces. He does not contemplate doing concert work, but will rest at his ranch in California.

Margaret Anglin, the last lessee of Daly's theatre, has purchased the proscenium painting, also the medallions of Moliere and Shakespeare which were in the theatre.



Beautify Your Face

You must look good to make good. Many of the "Progenies" have obtained and retained better work by having me correct their features: imperfections and "smores" eliminated. Consultation free. Fees reasonable.

J. E. SMITH M. D.
347 Fifth Ave. N. Y. C.
(Opp Waldorf)



Parisian Modes in New York City

The inimitable touch of Parisian designers with their chic, luxurious, superb smartness in wearing apparel can be secured in New York City.

MME. KAHN has brought to her fashionable city establishment these modes from Paris.

Superb creations, perfect gowns, suits and wraps may be found here to suit your figure, coloring and very personality.

A host of beautiful artistes owe a portion of their success and popularity to the renowned, exquisite toilettes Mme. Kahn is offering to her patrons at this time of the year.

You will save time and money by calling at Mme. Kahn's establishment.

Come when you can.

Mme. Kahn

PARIS -
18 Rue de la Paix

NEW YORK CITY
148 West 44th Street

ENGAGEMENTS

Fairbanks Twins, 9 O'clock Revue, Amsterdam roof, T. Jefferson Murray, "The Night Watch."
Rhoda Nickells, for "Look Who's Here."

Eugene Ordway, for "John Hawthorne."
Charles Abbe, for "Near Santa Barbara."

Jane Grey, in place of Josephine Victor in "The Skin Game."
Lawrence Grossmith, Ernest Lawrence, Warburton Gamble, Lillian Kemble Cooper, Kathleen Andrus and John Gray, for "The New Morality."

Laralda Popenay, for "Passing Show of 1921."

Coburn Jeanette
Collins Mabel
Conroy Larry
Conway Charlie
Cornell Christopher
Cornell Frances
Courtney Leona
Courtlet Margerite
Cressey Harry
Cryon Lee

Dandy Ned
Dato Frank D.
Davis Will J.
Dean Evelyn
Dean Phyllis
Dean R.
DeCourten Nettie
DeLanc Dale
Dever A.
Dolly Bahiah
Dooley Tom
Dorow Jack
Drysdale Phyllis
Duff Mrs.
Dupree Jeanette

Edwards Margaret
Elton Sam
Erickson Olive

Falen Alfred
Fairbanks Jack
Fanning Frank B.
Feldman Pete
Ferris Eva
Finley Geo.
Fitzsimmons Billy
Fontaine Analla

Ford Ray
Fornin Leo
Galloway Mrs. L.
Gardner & Barnett
Gordon Elaine
Gray Sonnie
Grisman Sam H.
Guest Alfred

Haas Chuck
Hardy Frank
Harrington Cecil
Harrison Madeline
Harvard Mr. & Mrs. C.
Haywood Ruth
Hearn Bonita
Hert Jack
Hilvey & Brill
Hendricks Duke
Hendricks Herman
Henry Nora
Holland Miriam
Holmes Mrs. H.
Howard Billie
Hunt Frank

Iverson Fritzje

Jellaly S. B. A.
Jennier Geo.

Keating Clara
Kent Edw.
King Elsie
Kingsbury Howard C.

LaBrook Frankie
LeClaire Co. Maggie
Lanore Dollie
LaMore Mr. & Mrs. H.

Langford Howard
Leahy Tommy
Leroy Pansie
Levan Nat & Helene
Levy Jacob
Littlejohn F. P.
Livingston Murray
Loraine Mrs. Oscar
Lowrie Gertrude

Mack Stanley
Manchester Ed
Marble Marjorie
Mason Flo A.
McCarthy Louise
McKay Blanche & R.
McLinn John P.
McNeil Dixie
Mendelson Louis
Mercedes J.
Mertin Jack
Miller Middle
Moher Paul A.
Montrose Geo.

Morgan Billy
Morse Jean
Moulton G.
Myers Wally
Mysteria Princess
Nathan Joe
Nip & Tuck
Noblette Verna
Norton Edith

O'Connor Robert
Palms Gaston
Pattis Frank
Potts Mr. & Mrs. B.
Powers Lou
Prestor Trilix
Proctor Pearl
Rhoda Cecilia
Richards Birdie
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Anderson Lily
Andres A. E.
Andrus Cecil
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Jones Helen

Kane & Herman
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Kalama William
Kennedy Frances
Four Kings
Kirschner Hattie
Kipp Libbie

Layden Harry
Lynn & LaRose
Lane & Harper
Lamb Walter
Lovett J J
Leonard & Haley
Lubin & Lewis
Lee & Crnaston
Luka Anna Edd
Lee Mary
Lundsey Tom
Lund Al
Lloyd Wilkes
Lund Barney
Lowerie Glen
Lee Bryan

Mansfield & Riddi
Miller Cleora
Miller Zora
Morgan June
Mack Roy

Morgan Beatrice
Mudge Leland
Mayes Jack
McQuarrie Margie
Melville & Rule
Miller Elizabeth
Martyr Maude
Maker & Redford
Morrell Frank
Mannard V
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McGowan Urs
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McClue Louis J
McComas Arthur

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Nichols Nellie
Olea Jimmy

Omar-Cassie
Olin R J
Owen Jack
Osterman Jack
Olga Leopard
O'Brien Shots

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Prince Al
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Patricola
Pittenger Vera
Pullen Kate
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Redell Harry
Rae Magdalena
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Rumple Harriet
Richey R Keith
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Rosen Stanley
Rogers Wilson S
Riggs Mary
Rogers Frank

Slack Dave
Sully Lew
Sentry & Norton
Scott Geo
Single Billy

Sperling Philip
Shutz Harry
Seymour Dolly
Sackett Albert
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Stafford Lee
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Scott Bert
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Thiele Otto
Temple Joe

Vincent Jewel
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Vox Val
Vine Dave
Vaugh Doderly
Vert Hazel

White Bob
Wilson Betty
Weeks LeRoy
Wilson John
Williamson Geo
Weeks LeRoy
Wilbur Elsie
Waterman Norma
Wyse & King
Whito Bob
Weinstein Adele

York Burt

"Bostonians" 31 Columbia Chi-
cago 6-8 Berchel Des Moines.
"Bowerys" 31 Miner's Bronx New
York 7 Orpheum Paterson.
"Broadway Belles" 31 Standard
St Louis 7 Century Kansas City.
"Cabaret Girls" 31 Gayety New-
ark 10 Rajah Reading 11-12 Grand
Trenton.

"Cute Cuties" 31 Haymarket Chi-
cago 7 Park Indianapolis.
"Flashlights of 1920" 31 Star and
Garter Chicago 7 Gayety Detroit.
"Follies of Day" 31 Gayety De-
troit 7 Gayety Toronto.
"Follies of Pleasure" 31 Empire
Hoboken 7-9 Cohen's Newburg 10-
12 Cohen's Poughkeepsie.

"Folly Town" 31 Empire Brooklyn
7 Empire Newark.
"French Follies" 31 Gilmore
Springfield 7 L O.

"Girls de Looks" 31 Orphedim
Paterson 7 Majestic Jersey City.
"Girls from Follies" 31 Avenue
Detroit 7 Victoria Pittsburgh.
"Girls from Happyland" 31 Gayety
Washington 7 Gayety Pittsburgh.
"Girls from Joyland" 31 Lyceum
Columbus 7 Empire Cleveland.

"Girls of U S A" 31 Empire Provi-
dence 7 Casino Boston.
"Golden Crook" 31 Lyric Dayton
7 Olympic Cincinnati.

"Grown Up Babies" 31 Penn Cir-
cuit 7 Gayety Baltimore.
Hastings Harry 31 Empire Al-
bany 7 Gayety Boston.
"Hip Hip Hurray" 30-1 Berchel
Des Moines 7 Gayety Omaha.

"Hits and Bits" 31 Gayety Kansas
City 7 L O.
"Hurly Burly" 31 Gayety Louis-
ville 7 Empress Cincinnati.

"Jazz Babies" 31 Trocadero Phila-
delphia 7 Star Brooklyn.
"Jingle Jingle" 31 Palace Balti-
more 7 Gayety Washington.

"Jollities" 31 Gayety Toronto 7
Gayety Buffalo.
"Joy Riders" 31-1 Lyceum St
Jose 7 Gayety Minneapolis.

"Kandy Kids" 31 Star Brooklyn
7 Empire Hoboken.
Kelly Lew 31 Gayety St Louis 7
Star and Garter Chicago.

"Kewpie Dolls" 31 Century Kan-
sas City 7-8 Lyceum St Jose.
"Lid Lifters" 31 L O 7 Bijou
Philadelphia.

"London Belles" 31 Empire To-
ledo 7 Lyric Dayton.
"Maid of America" 31 Columbia
New York 7 Casino Brooklyn.

Marion Dave 31 Gayety Montreal
7 Empire Albany.
"Million Dollar Dolls" 31 Jacques
Waterbury 7 Miner's Bronx New
York.

"Mischiefs Makers" 31-1 Armory
Binghamton 2 Elmira 3-5 Inter
Niagara Falls 7 Star Toronto.

"Monte Carlo Girls" 31 Majestic
Scranton 7-8 Armory Binghamton
9 Empire 10-12 Inter Niagara Falls.
"Naughty Naughty" 31-2 New
Bedford New Bedford 3-5 Academy
Fall River 7 Worcester Worcester
Mass.

"Parisian Flirts" 31 Academy
Buffalo 7 Cadillac Detroit.
"Parisian Whirl" 31 Olympic
Cincinnati 7 Columbia Chicago.

"Peek-a-Boo" 31 Gayety Pitts-
burgh 7-9 Park Youngstown 10-12
Grand Akron.
"Powder Puff Revue" 31 Gayety

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(Jan. 31-Feb. 7.)

"All Jazz Revue" 31 Worcester.
Worcester 7 Gilmore Springfield
Mass.

"Around the Town" 31 Empire
Cleveland 7 Avenue Detroit.

"Bathing Beauties" 31 Gayety
Milwaukee 7 Haymarket Chicago.
"Beauty Revue" 31 L O 7 Gayety
Brooklyn.

"Beauty Trust" 31 Gayety St Paul
7 Gayety Milwaukee.
"Best Show in Town" 31 Gayety
Omaha 7 Gayety Kansas City.

"Big Sensation" 31 Victoria Pitts-
burgh 7 Penn Circuit.
"Big Wonder Show" 31 Star
Cleveland 7 Empire Toledo.

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mon's New York 7 Empire Brook-
lyn.

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"Puss Puss" 31 Gayety Baltimore 7 L. O.
"Razzle Dazzle" 31 Star Toronto 7 Academy Buffalo.
"Reeves Al 31 Peoples Philadelphia 7 Palace Baltimore.
Reynolds Abe 31 Perth Amboy 1 Plainford 2 Stamford 3-5 Park Bridgeport 7 Empire Providence.
"Record Breakers" 31 Gayety Brooklyn 7 Olympic New York.
"Roseland Girls" 31 Gayety Boston 7 Grand Hartford.
Singer Jack 31 Gayety Buffalo 7 Gayety Rochester.
"Snappy Snapps" 31-2 Bastable Syracuse 3-5 Gayety Utica 7 Gayety Montreal.
"Social Pollies" 31 Englewood Chicago 7 Standard St. Louis.
"Social Maids" 31 Casino Philadelphia 7 Hurtig & Seamon's New York.
"Some Show" 31 Howard Boston

7-9 New Bedford New Bedford 10-12 Academy Fall River.
"Sporting Widows" 31 Empire Newark 7 Casino Philadelphia.
"Step Lively Girls" 31 L. O. 7 Gayety St. Louis.
Stone and Pillard 31 Gayety Minneapolis 7 Gayety St. Paul.
"Sweet Sweeties" 31 Cadillac Detroit 7 Englewood Chicago.
"Tempters" 3 Rajah Reading 4-5 Grand Trenton 7 Trocadero Philadelphia.
"Tid Bits of 1920" 31 Bijou Philadelphia 7 Majestic Scranton.
"Tiddledy Winks" 31-2 Cohen's Newburg 3-5 Cohen's Poughkeepsie 7 Howard Boston.
"Tittle Tattle" 31 Empress Cincinnati 7 Lyceum Columbus.
"Town Scandals" 31 Casino Brooklyn 7 Peoples Philadelphia.
"20th Century Maids" 31 Majestic Jersey City 7 Perth Amboy 8 Plainfield 9 Stamford 10-12 Park Bridgeport.
"Twinkle Toes" 31-2 Park Youngstown 3-6 Grand Akron 7 Star Cleveland.
"Victory Belles" 31 Grand Hartford 7 Jacques Waterbury.
"Whirl of Mirth" 31 Olympic New York 7 Gayety Newark.
White Pat 31 Park Indianapolis 8 Gayety Louisville.
Williams Mollie 31 Casino Boston 7 Columbia New York.

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ATLANTIC CITY.

By CHARLES SCHEUER.

From a period of continued dullness and few plays, Atlantic City's theatres have suddenly jumped to the forefront with the S. R. O. at

BOSTON.

By LEN LIBBEY.

SHUBERT.—"Love Birds" opened Monday.

"WOND'RING"

the Globe in a 3-day engagement of "The Rose Girl" practically capacity for four performances, and again at the Apollo, where "Mary" achieved the same thing for the first night of a full week.

"Blind Wives" at the Globe; "The County Fair" at Woods, films. Virginia, "Charm School"; "The Rooker's Return," Colonial; Hart, "Milestones"; Bijou, "The Furnace," "Mr. Wu," "Love, Honor and Obey."

"ROMANCE WALTZ"

WILBUR.—Wm. Rock's Revue opened Monday.

COLONIAL.—"Ed Wynn's Carnival" opened Monday.

HOLLIS.—Fourth week of "Clarence" and going very well.

TREMONT.—Warfield in "The Return of Peter Grimm" opened Monday.

MAJESTIC.—"Midnight Rounders," fifth week.

GLOBE.—"It's Up to You" going stronger all the time; fourth week.

PARK SQUARE.—Fourth week of "Honors Are Even."

PLYMOUTH.—"The Purple Mask," fifth week. Finishes this week.

ARLINGTON.—"A Tallor-Made Man," stock.

"SWEET LAVENDER"

COPLEY.—"Strife," Henry Jewett Players.

TREMONT TEMPLE.—19th week of "Way Down East."

The citizens of the town of Needham, a few miles outside of Boston, are up in the air because the film house in town gobbles up all the electricity nights and puts business on the fritz. Formal protest has been made to the company that supplies the electricity about the matter, but nothing definite has been done yet. It is said that when the show starts at night the lights in other places in town are dimmed to such an extent only a dull glow can be seen. Business at the only bank

BETH BERI

A SWEET SMILE FROM CALIFORNIA

ASSISTED BY

JAY VELIE

GEORGE CLIFFORD

(Direction ROSALIE STEWART)

CLIPPER

Beth Beri, a blonde miss from the west showed a new dancing act in which she is supported by Jay Velie and Paul O'Neil. The act is well staged and interesting and in it is some of the best music heard in dancing acts in many a day.

Her style and grace but suffers in comparison with a number of the dancing acts which have preceded her at this theatre. Her two assistants are clever and help greatly

Variety

The first part was not much of a pacemaker in applause returns and fell far below in comparison to the second half. Not until the show reached Beth Beri, assisted by Jay Velie and George Clifford in closing, did the audience begin to warm up.

There is something about this act of Miss Beri's that is almost comparable to a page or two out of a musical comedy. The trio, so elegant the appearance of the two assistants

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Variety

Beth Beri, the graceful California dancer, was the class of the bill, aided by Lee David's songs and lyrics.

Beth Beri & Co.
1—Anna Sandler D. Heat
Geo. H. Rosen
2—Gallagher & Rolfe
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CLEVELAND.

BY J. WILSON ROY.

White's "Scandals of 1920" drawing big at Opera house.

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"Irene," second week at Shubert-Colonial. Next, "Maytime."
 At the Prospect, Buckley-Leffingwell stock in "A Regular Feller." Next, "Kick In."

Film Houses—Euclid (second week), "Midsummer Madness"; Stillman, "The Silver Lining"; Hoffman's Palace, "Dead Men Tell No Tales"; Alhambra, "The Misleading Lady."

The new Ohio is scheduled to open Feb. 14 with David Warfield in "The Return of Peter Grims." Robert Mc-

Laughlin, manager of the Opera house, will also assume management of the Ohio.

Loew's new Park opened Saturday with some eclat. Largest seating capacity in screen houses here—3,600. Twenty-four-piece orchestra. William J. Smith, former manager of the Mall, is in charge.

Harry Sands has been appointed manager of the Mall and Mark



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Gates, former manager of Loew's house at Dayton, is now manager of the Stillman, succeeding Frederick Klein, transferred to Loew's new Palace at Memphis.

Another opening—State—will take place within the next two weeks.

DENVER

By THOMAS H. FERRILL.
 Denver is to have another premiere when Tom Wilkes will pre-

Nat Lewis

THEATRICAL OUTFITTERS

1580 Broadway New York City

sent in the Denham Ernest Wilkes' new play, "Black Gold."

For the first time in several weeks the Broadway is dark. Next week will bring "The Sweetheart Trap."

The Nolan Amusement Co. (pleasures), with a capital stock of \$100,000, has incorporated. The incorporators are Joseph H. Ashby, of the local First National office; E. C. Middlecamp and Harry Middle-

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"The Cowboy Stampede," produced for the stockmen by the Denver Press Club and the Colorado Editorial Association, now in Denver, was given in the Auditorium Saturday night.

DES MOINES.

By DON CLARK.

The opening of the Cotillion Ball Room at 7th and Grand avenue last Friday night was the social event

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of the month. The new hall is the largest in Iowa and is owned by A. H. Blank and Ed Graesser. George Frederick Ogden, Des Moines musician, is manager of the hall. The Marimba Band of Central America has been engaged for the music.

The Strand, Des Moines' newest

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EASTERN REPRESENTATIVE, WOODS THEA BLDG., CHICAGO.

In the town was affected by the shortage last week and candles were used by the clerks to transact business.

Pat Rooney got a big play at the Shubert Monday night. The house was capacity, and there was a turn-away. The show went over to a flying start. Local patronage should be enough to get the show over for the two weeks it is booked here.

BUFFALO

By SIDNEY BURTON.

MAJESTIC—"Call the Doctor," Magnetic combination of Belasco and original cast, drawing 'em in for neat box office turnover.

SHUBERT TECK—"Aphrodite," Crashed into town with sensational try for record business.

JAMES MADISON says:

I am going to make 1921 the biggest year of my career. To do this I must write the best acts of my career. My landlord still collects his monthly stipend at 1493 Broadway, N. Y.

The fortunes of the Yiddish theatrical season in these parts reflect generally the conditions prevailing in New York and other centers. The situation in western New York has been dominated by the Toronto National Stock Company, which, owing to the scarcity of road attractions, has been practically the sole company available for road bookings. This organization, while housed at Toronto, has played Buffalo, Rochester and Syracuse periodically. At Toronto business has been tip-top, with capacity at nearly every performance. Buffalo has held up steadily, although far from anything sensational. Rochester and Syracuse slumped into the discard early in the season with Yiddish business in the dumps. Both are now lying low, waiting for the spring season of New York attractions.

Bad conditions in New York will send the attractions on the road early this season. The Adler-Thomas-veky combination in "concert" are already booked for Rochester and Buffalo on February

NEW YORK THEATRES

CAPITOL 15th St. & 5th St.
BEGINNING SUNDAY
GOLDWYN Presents
'Godless Men'
With An ALL STAR CAST
CAPITOL GRAND ORCHESTRA
Presentations by S. L. ROTHAFEL

MARK STRAND
"A National Institution"
15th St. & 5th St.
Direction Joseph Plunkett
BEGINNING SUNDAY
SESSUE HAYAWAKA
In "THE FIRST BORN"
A ROBERTSON-COLE PRODUCTION.
COMEDY-REVIEW-NEWS-SCENIC
STRAND ORCHESTRA

Cohan & Harris Theat. 45d. Eves. 8:30.
Mat. Thurs. and Sat. 2:30.

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'"

GAITY 15th St. & 45th St. Eves. 8:30.
Mat. Wed. and Sat. 2:30.

REPUBLIC Theat. 42 St. Eves. 8:30.
Mat. Wed. and Sat. 2:30.

JOHN GOLDEN Presents

TRACE LARUE in **"DEAR ME"**
and
MALE HAMILTON
A SELFISH COMEDY

ELTINGE THEATRE, E. 42d St.
Evenings 8:30. Mat. 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
AT THE **HIPPODROME**
MATINEE DAILY

SEATS SELLING EIGHT WEEKS IN ADVANCE

PLAYHOUSE 48th St. Eves. 8:30.
Mat. Wed. Thurs. & Sat. 2:30.
SEASON'S SENSATION!
MARY NASH
In "Thy Name Is Woman"
EXTRA MAT. THURS. PRICES

Brock Pemberton's Productions
ZONA GALEY **Miss Lulu Bett**
Belmont W. 48th St. Eves. 8:30.
Mat. Thurs. & Sat. 2:30.

GILDA VARESI
ENTER MADAME
NORMAN TREVOR
FULTON W. 46th St. Eves. 8:30.
Mat. Wed. Thurs. & Sat. 2:30.
GOOD SEATS AT THE BOX OFFICE

continue to operate house, as his lease has four years to run.

What promises to be a merry little war is threatened between the big film producing companies and the owners of the Film Exchange Building in this city over the demands made by the landlord for a 50 per cent. increase in the rents despite the claims of the film representatives that they hold five-year leases on their rooms.

NEW ORLEANS.

By O. M. SAMUEL.

TULANE.—Marcus Show of 1920.

LYRIC.—Bennett's Colored Carnival.

Ed Schiller, the Loew general representative, is on a vacation of three months. A letter received from Schiller dated Tia Juana, Mexico, states he is on his way to Honolulu.

Joe Gans, the Orpheum's porter the past 20 years, is to receive signal honors when transferred to the new theatre. Gans, who is colored, knows the inside of vaudeville and vaudeville theatres as few know it and has read Variety consistently, beginning with the first issue of the paper, to gain the knowledge he possesses. The colored contingent relies on the opinions of Gans as its critic supreme.

O'Brien's Minstrels next week.

Due to dissension, Nadel and Follette left the Loew bill with which they had been appearing at Shreveport. Dorothy Doyle was sent on to substitute. Miss Doyle

EMPIRE 15th St. & 40th St. Eves. 8:15.
Mat. Wed. & Sat. 2:15.
CHARLES KROHMAN Presents
RUTH CHATTERTON
in a New Play
"MARY ROSE"
By J. M. BARRIE

Belasco West 44th St. Eves. at 8:30.
Mat. Thurs. and Sat. 2:30.

DAVID BELASCO Presents
LIONEL ATWILL
In **"DEBURAU"**

A Comedy from the French by Sacha Guitry, adapted by Granville Barker

LYCEUM THEATRE
West 45th St. Mat. Thursday and Saturday.
—SECOND YEAR—

INA CLAIRE
—IN—
"The Gold Diggers"
AVERY HOPWOOD'S Sparkling Comedy.

COHAN'S 3 BIG HITS

Hudson West 44th St. Eves. 8:30.
Mat. Wed. and Sat. at 2:30.

THE MEANEST MAN IN THE WORLD
Cast includes OTTO KRUGER & Marion Conkey

COHAN Theatre, 15th St. & 43d St.
Eves. 8:30. Mat. Wed. & Sat. 2:30.

GREATEST MYSTERY OF THEM ALL.
THE TAVERN
"WHAT'S THE SHOOTIN' FOR"

Knickerbocker 15th St. Eves. 8:15.
Mat. Wed. & Sat. 2:15.

GEO. M. COHAN'S COMEDIANS
"MARY"
(ISN'T IT A GRAND OLD NAME)

CENTURY THEATRE, E. 42d St. & C. P. West.
Evenings 8:30. Mat. Wed. and Sat. 2:30.

R. F. COMSTOCK and **MORRIS GERT** Present
MOST SENSATIONAL SUCCESS
EVER KNOWN
MECCA
Musical Extravaganza of the Orient.
COMPANY OF 400 — 11 SCENES

PARK THEATRE, Col. Circle, Eves. 8:10.
Mat. Wed. (Pop.) & Sat. at 2:10.

FRANCIS DE WOLF
WILSON & HOPPER
IN A NEW AND WONDERFUL
"ERMINIE"

ASTOR THEATRE, 15th St. & 45th St. Eves. 8:25.
Mat. Wed. (Pop.) & Sat. at 2:25.

SEATS ON SALE 8 WEEKS IN ADVANCE
MADGE KENNEDY
HERSELF in the Comedy
Drama Hit
WEDNESDAY MATINEE, BEST SEATS \$1.50
SATURDAY MATINEE, BEST SEATS \$2.00

"EVERYBODY CHEERS FOR"
FRED STONE
IN
"TIP-TOP"

GLOBE THEATRE
BROADWAY and 46th St.
MATINEES WED. & SAT.

LIBERTY West 42 St. Eves. at 8:15.
Pop. Mat. Wed. and Sat. 2:15.

MITZI
In the Musical Comedy Hit **"LADY BILLY"**
BEST SEATS WED. AND SAT. MATS. \$2.00

was added to the program at Houston.

The Orpheum's bill for its opening, Feb. 7, and the running order, is Three Bobs, Carlton and Ballew, Bert Baker and Co., Powers and Wallace, Leitzel, Patricola, Singer's Midgates.

Pantages was sporting its new annunciator Sunday. The show wasn't bad, just injured by arrangement. Joe Roberts should have opened, with Mack and Williams second, Vivian and Dufresne third, Henshaw and Avery fourth and "Mammy's Birthday" closing.

Henshaw and Avery did remarkably well second, getting the honors. Henshaw has sprinkled his routine with several bon mots.

Anna Vivian and Evelyn Dufresne open with singing, then go into full stage, when Anna Vivian displays some shooting that ranks with the best.

Mack and Williams led the auditors to expect too much with their billing of sensational dancers. The dancing is fair and conventional. They elicited mild response.

Joe Roberts was another to receive slight attention. Banjoists are not relished here.

The first half program showed improvement over bills of recent weeks. It had speed, comedy and diversity. But one number failed to register.

Powers and Beeson, two youthful girls giving the impression of beginners, pleased because of the sweet tremolo notes of one and the adept harp strumming of the other. As they proceed and gather funds they should dress as well as possible, and it would be wiser to work in "one." Time and playing will give them poise enough to exit properly, and almost any actor will derive pleasure in instructing them how to make a bow, or, if necessary, steal one.

Evans and Wilson did not collar much. The male half seemed very immature, much of the chatter and song was mere droll, and during the final minutes many kept watching the annunciator in the hope the next turn would be flashed speedily as possible.

Frank Conroy hit the house be-

liever & Jacobs Represent **FAULNE SAXON** and **"SIS"** The Honey Kids.

SAM and GOLDIE HARRIS
THE ACCOMPLISHED THEATRICIANS
Prohibition jarred the Goddess of Liberty, causing her to drop the torch that lit the world.

"Mammy's Birthday," a pleasing tab, closed.

The first half bill at Loew's should have played admirably, but was impeded by the opening turn, which ran 25 minutes.

Canaris and Cleo, magical, was the offending member. Canaris has a magnetic manner, his feats are quite clever and his girl assistant proficient, but he talks too long. Warmly received the first few minutes, the crowd became restless with the lengthy conversational periods. Seventeen minutes at most.

Howard and Hoffman, dapper youths, sold their songs and patter to most results. Regal and Mack, projecting their bookshop conceit, found favor. The act still stands up from the viewpoint of appeal.



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Trovato headlined and romped away with the hit with his familiar methods and manner.

Gleasons and Houlihan were not well spotted, but overcame the handicap, registering in the closing position.

The unexpected happened at the Orpheum Monday evening. The show had been lambasted after the matinee and was about to crack at the night performance, when at the psychological moment Manager Piazza stepped from the wings and announced Will Rogers, who is making a picture here, would oblige with his vaudeville act, while the ushers collected for the starving children of Europe.

With the mention of Rogers' name the auditors were seemingly electrified, his appearance later bringing tremendous applause. He worked 30 minutes, stopping the show.

Pat and Julia Leovolo missed fire at the outset with their wire turn. The act has too many lapses.

Mullen and Francis passed out of the picture in the second position. They eschewed trying for a bow.

Rogers then appeared and lifted the gloom some for McWaters and Tyson, but the old vaudevillians have their number heterogeneously arranged with the best coming midway. They were lethargic before the pair had concluded, and at the end did not budge.

Neal Abel worked stolidly and just managed to slip by. The orchestra was vamping a number for an encore for Abel, but recognizing he had pleased he refused to venture further, which was caution as well as showmanship.

Bothwell Browne's revue held them with its bizarre setting and pneumonia costuming. The Browne Sisters were the only members to score individually. Browne's Dance of Jealousy closing the act proper or improper (when his contortions are considered) might have attained some show of appreciation with his wig removed coincident with the climax.

Swift and Kelley accomplished the impossible, achieving success of considerable proportions. Mary Kelley has advanced remarkably since last autumn.

Cummings and White displayed an appealing setting for their acrobatics, disclosing more than the average closing act, but the crowd was adamant.

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CHRISTOPHER AND WALTON
IN
"A Close Shave"

By **JAMES MADISON**

"The Grand Army Man"

JOE BOGGS
of **WELLS and BOGGS**

TOURING PANTAGES CIRCUIT
Direction, **SAM BAERWITZ**

tween the eyes with his blackface burlesque. The act scored the biggest laughing success in months.

Dennis Chabot, now tamed with Nonette Tortoni, struck 12 in the next to closing spot, doing just enough and selling his matter to corksing results. Miss Tortoni is displaying several flashy gowns that excited comment.

Bob and Tip is just Tip now, the acrobat giving his uncanny canine all the billing. He has also added a pretty drop. The dog performed splendidly Tuesday evening. The number made an apt small-time closer.

Bookings for the Brandeis are "Girl in Limousine," Jan. 23, four days; Herbert Walthall, Jan. 27, three days; "Irene," Jan. 30, four days; "Buddies," Feb. 4, two days; "Way Down East," Feb. 6, one week; Robert Mantell, Feb. 14, three days.

Elks' Women's Club is sponsoring a local talent performance of "The Mikado," Feb. 16-17 at the Brandeis, funds to go to Day Nursery.

Roadhouses near here are in trouble. The first one to attract attention from the sheriff was Scheschy's, in East Omaha. It was raided by deputies, after which the sheriff went into court to seek a permanent injunction against its operation. The sheriff alleges that booze is dealt from the hip at the resort.

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PITTSBURGH

By **COLEMAN HARRISON.**
The Nixon is getting in extra advertising on behalf of "Call the Doctor," its next booking, owing to the idleness of the house this week.

"Way Down East," fifth week, still strong.

Marjorie Rambeau is drawing to the Shubert Alvin this week in "The Sign on the Door." It is the only legitimate attraction playing. Doris Keane in "Romance" next.

Thurston, second week at the Pitt, fair crowds. The magician has been coming here annually and always goes over. Walter Scanlan in "Hearts of Erin" next.

Jean Bedini's "Twinkle Toes," which took the record receipts last year at the Gayety, is back this week, with indications of eclipsing its high mark.

Rowland & Clark will soon start the erection of another theatre at McKeesport.

Harry Brown, Nixon manager, took a long chance on his backing of Ethel Barrymore in "Decease" and lost. The management notified him of the star's illness in Cincinnati, when it canceled the Cleveland engagement. Meantime the Nixon was conducting an advance seat sale by mail. Thursday there was not much likelihood of the star's being able to come on here, and Brown was so notified, but lack of definiteness in the report caused him to hold off longer. Friday came definite word that she would not be able to appear. The house is dark this week. Most of the cast had come on here from Cincinnati when the Cleveland booking was canceled.

ROCHESTER, N. Y.

By **L. B. SKEFFINGTON.**
LYCEUM—"The Rainbow Girl," first half; "The Tavern," second half. "Aphrodite" next week.

FAY'S—Homer Lind and Co., Dobbs, Clarke and Dare, Frankie

James, "The Corner Grocery," Watson and Wilson, Pauline Earle, pictures—"Kismet," Star; "One to Every Woman," Rialto; "Polt with a Past," Regent; "Ireland in Revolt," Arcade.

Appearing with the Lyceum each week is display matter calling attention to Sunday services in that house. Dr. Taylor, of Brick Presbyterian Church, preaches. Entertainment features are offered weekly.

The Lyceum is selling only six "Aphrodite" tickets to a person and publishing a daily warning against specs.

SALT LAKE CITY.

By **NORMAN ED. BECK.**
The theatrical business since the holidays has been exceptionally good.

George Allen, erstwhile manager of the Orpheum, Oakland, has succeeded Harry Cornell as local Orpheum manager. Mr. Cornell has returned to Oakland.

SEATTLE.

By **LULU DUNN.**
New leading woman of Levy Comedy Co. is Ruby Lang. Miss Lang is a local girl. She came over vaudeville time, and was leading woman with Will King in San Francisco.

The Seattle Players, recently formed organization of amateurs will present Shaw's "Major Barbara" at the Press Club theatre.

SYRACUSE, N. Y.

By **CHESTER B. BAHN.**
EMPIRE.—Monday, "Tailor-Made Man," by Boar's Head Dramatic Society of Syracuse University Tuesday and Wednesday, "Miss Bob White," by Huntington Club Last half, "The Re'nbow Girl." At next week, "Robin Hood," revived by the Knights of Columbus under direction of Milton Aborn. Production is costing approximately \$6,000.

WIETING.—Dark all week. Four days, starting Sunday, "Ireland in Revolt," film.

R. F. KEITH'S.—Celebrating anniversary.

BASTABLE.—First half, Dan Marion's Own Company. Star is Emil "Jazz" Casper, who claims Syracuse as his domicile. Will Ward, his foil. Show drew good business. While weak in women principals, it's A No. 1 in other departments.

James King, 60 years old and a well-known clog dancer of days gone by, returned to the stage as Gouverneur last week when a home talent production was staged at the Gralyn theatre. King was apparently as limber as ever.

Settlement was decreed last week in the Supreme Court of the ion litigation between the George J. Fowler Realty Co. and Sam and Lee Shubert, the Onondaga Savings Bank and Lazarus Leiter, involving the lease of the Grand opera house old home of Keith vaudeville here but long dark. The terms of the settlement were not made public. The action brought against the Shuberts by Leiter was also settled at the same time.

The Most Important Feature of Your Act Is a Good Curtain

Many a good act is spoiled by a poor curtain. Don't handicap your act. Get a good start. Theatrical curtains in a variety of designs and colors, in velvets and painted satins. For sale and rent.

BUMPUS & LEWIS, 245 West 46th Street BRYANT 2695

HALF AN HOUR.

Lady Lillian.....Dorothy Dalton
 Lady Carson.....Charles Richmond
 Hon. Hugh Paton.....Alfred Barrett
 Dr. George Brodie.....Frank Losee
 Earl of Dartmouth.....H. Cooper-Cliffe
 Sule, a slavey.....Hazel Tunney

Paramount's handling of Barrie's little dramatic gem, "Half an Hour," is another exemplification of what happens when picture makers try to treat an author's product as a piece of elastic and stretch it out beyond its normal size. Written and produced originally as a curtain raiser, "Half an Hour" never was intended to be used as a three-act play.

In its conceived form it runs about 30 minutes and is full of strong drama. As produced by Paramount, it is a draggy, dull, cheap thing, unfair to the author, to the star and to the public. The padding is all too evident, and the only things that save the production from utter ruin and desolation are the work of the leading players and the Barrie-written sub-titles.

Miss Dalton and Mr. Richmond do as well as could be expected, and the others of the cast are good in flashes. But flashes are all, because they can only get on in flashes. The production does not indicate much care or expense in the matter of settings, there being only two of the latter worth mentioning—Miss Dalton's boudoir and the reception hall of her home.

HOLD YOUR HORSES.

Daniel Canavan.....Tom Moore
 Honora Canavan.....Sylvia Ashton
 Beatrice Newness.....Naomi Childers
 Rodman Cadbury.....Bertram Granby
 Jim James.....Mortimer E. Stinson
 Horace Slayton.....Sydney Aikworth

Anybody who is looking for a high grade comedy feature with real values in intelligent humor cannot go amiss in selecting this Goldwyn production featuring Tom Moore. The story is a screen version of Rupert Hughes' short story, "Canavan," and is this week's attraction at the Capitol. E. Mason Hopper directed it. The program does not give the identity of the title writer. His or her (more likely a woman did the work) name ought to be in the electric lights, for no more sparkling set of film titles has made its appearance in a long time.

The story calls for no elaborate settings, but the interiors are adequate and the locations well selected. There are a few passages in the early part of the story which show extremely poor photography, these dealing with the humble home of the Canavans.

Tom Moore has one of the character parts of his life. It was made to order for him and he plays it with a grasp of its high comedy possibilities that no one else that comes to mind could equal. The story itself is rich in surprise and strongly shaded humor such as gets over most forcibly. The film version is an admirable translation to the pantomimic medium. The story and characters have that basis of truth and fidelity to common life without which no really effective comedy can reach beyond buffoonery. The story:

Dan Canavan is a raw immigrant from Ireland puzzled and humiliated by his job as a street cleaner in New York and kept in utter subjection by a large and powerful wife, the latter delightfully done by Sylvia Ashton. Dan is always getting into the way of traffic and at length is knocked down by a high stepping team of the aristocratic Miss Newness. He comes out of the accident with only the imprint of a horseshoe on his "chest" as a sign of luck.

Dan gets another job with an excavating gang, and is detailed to halt traffic on Fifth avenue with his red flag whenever a blast is to go off. The experience of authority is a powerful tonic to Dan's self-respect. After bullying his hmen and natty uniformed chauffeurs, he goes back and thrashes his own boss. The political potentate of the district sees this impudent performance and picks Dan for one of his lieutenants. "Now that I've got a good start," murmurs Dan, "I think I'll go home and lick the old woman." He does and, as the admirable title says, "She falls in love with him at first sight," although she has been bouncing plates off his dome for years. In a few years the ex-white wings is the political boss and when the aristocratic husband of the former Miss Newness has got himself indicted on a crooked business deal Dan is appealed to to save him from the penitentiary. Dan does it out of gratitude for the horseshoe incident.

The aristocratic husband and Mrs. Canavan die and after a timid courtship on Dan's part the widow and widower are married. Coring back from a European honeymoon, the feebler, aristocratic wife has repeated the performance of the late Mrs. Canavan in a different way and has Dan pretty well in subjection. In his absence rivals have undermined Dan's political throne. He regains it in a fine free-for-all first fight (apparently in the Democratic Club), and then, realizing that he is in the same situation as before, he measures it in the same words, "Now that I've got this good start, I think I'll go home and lick the old woman." This time he uses rather more subtle means, but they are just as effective, and at the

final fadeout the haughty wife murmurs "Come to dinner, Danny, and use any fork you like," and Danny is again master in his own house. Rush.

FORBIDDEN FRUIT.

Mary Maddock.....Agnes Ayres
 Steve Maddock.....Clarence Burton
 James Mallory.....Theodore Roberts
 Mrs. Mallory.....Kathlyn Williams
 Neilson Rogers.....Forrest Stanley
 Pietro Giuseppe.....Theodore Kossloff
 Nadia Craig.....Shannon Day
 John Craig.....Bertram Johns
 Maid.....Julia Faye

If picture producers required any further demonstration that the public will pay to see good productions one day's draw at the Rivoli, where Cecil B. DeMille's "Forbidden Fruit" is the attraction, should prove all that is necessary to convince them. The house, supper show included, played to standing room all Sunday, and at 7:45 in the evening the standees filled the back of the house and the lobbies, with a box office line extending for a block.

"Forbidden Fruit" is melodrama, and in less artistic hands could have been made a painful joke. But DeMille brings out with characteristic deftness every value put into the play by Jeanie MacPherson, and the result is a well told, smooth-running and skillfully developed romance.

While the story is strong and far above the average, it is dwarfed by the splendor of the production itself. The settings look what they are—the real thing, chosen with discrimination and arranged with taste. In keeping with the surroundings are the gowns of Miss Ayres and Miss Williams, each displaying a numerous and beautiful wardrobe calculated to drive the feminine audience into ecstasies.

In addition to telling his story superbly, DeMille has interpolated, as a sort of pictorial obligato, the story of Cinderella in a fashion probably never attained before. The photography here and all through the picture is flawless, the lightings exquisite.

The title seems far-fetched, and there is an evident straining to register the "forbidden fruit" idea in the mind of an audience. And at that "Forbidden Fruit" is a title with strong box office value. An example of the care the producer has exercised in giving his picture unusual touches is found in the subtitles. These, generally well written despite a leaning toward the obvious and a play on words, have color illumination.

The cast is most capable. Agnes Ayres, a young woman who has made marvelous strides since leaving Vitagraph, is given chief honors, and wears them well. She is a beautiful girl, with poise and restraint, and portrays a many-shaded character excellently. Miss Williams has a more quiet part, but her beauty and charm never were shown to better advantage. Theodore Roberts is his usual splendid self, while Forrest Stanley, as the hero, and Clarence Burton, as the villain, leave nothing to be desired in the case of Burton his interpretation at times, whether the result of the director's finesse or his own intelligence, is so sharp as almost to reveal the actual workings of his mind. Kossloff does a fine piece of work as the crooked butler, and Julia Faye puts over a tiny bit in her mad role convincingly.

"Forbidden Fruit" is high class society melodrama. It tells the story of Mary Maddock, a young seamstress burdened with a worthless husband. She is sewing in the home of Mrs. Mallory, whose husband is desirous of putting over a deal with young Rogers, an oil millionaire. To keep him in town a dinner is arranged. The girl chafes as Rogers' partner fails the seamstress and she substitutes her seamstress, dressing her much like a modern Cinderella. The girl captivates the millionaire at dinner, but eludes his proposals and goes to her cheap flat house. The \$20 the hostess had given her for playing "high society" her husband appropriates. He connects it and an orchid, gift of Rogers, as evidence the girl has come by it "the easiest way." But realizes if he drives her away, his "meal ticket" vanishes. Next day Mrs. Mallory visits Mary and asks her to return to the Mallory home as a week-end guest to keep Rogers interested, but the girl declines. However, when Maddock, in a fit of temper, kills the little bird because of its singing while he seeks to sleep, she decides to quit him and accept Mrs. Mallory's invitation.

That night the Mallory butler, a graduate of Sing Sing, frames with Maddock to rob one of the guests of her jewels. Maddock enters the house, goes to the apartment mapped for him and gets the jewels. As he starts to go he flashes his light on the sleeper, and discovers his wife. She awakens, screams then tries to shield him. He starts to creep out of the house and is discovered by Rogers, who disarms him. The relationship between Mary and the burglar is revealed after he is relieved of his loot. Mary is sent away from the Mallory home. Back at the club Maddock and the butler concoct a scheme to blackmail Rogers, and with a forged note lure him to Mary's flat. There the husband demands \$10,000 hush money. Rogers produces it and tells Maddock he will return in half an hour to get either the money or Mary. It is up to Maddock to choose whether he wants the money or his wife. Maddock decides for the money and starts to make his get-

away, but is met at the door by the butler. The latter proposes a dice game for the money. While they are tossing Mary gets the money unseen and escapes down the fire escape. Maddock loses, grabs the wallet and starts also for the fire escape. The butler shoots and kills him. Rogers, returning, hears the shot, breaks in the door and overpowers the murderer. Then he sees Mary in a faint at the foot of the fire escape. He goes to her and tells her what has happened.

The picture has a beautiful finale, with Mary back at the Mallory home and Rogers declaring his love anew.

THE SILVER LINING.

"The Angel".....Jewel Carmen
 Robert Ellington.....L. J. McCarthy
 George Johnson.....Coff Albertson
 Evelyn Schofield.....Virginia Valli
 "Gentle" Annie.....Julia Swayne Gordon
 "Big Joe".....J. Herbert Frank
 George Schofield.....Edwards Davis
 Mrs. George Schofield.....Marie Coverdale
 Billy Dean.....Gladden James
 Detective.....Paul Everton
 Dancers.....Carl Hays and Dorothy Dickson

For downright cleverness and originality of story and treatment, "The Silver Lining," a Metro production, must be given high rating. It was written and directed by Roland West and is one of the most entertaining program pictures turned loose recently. The author-director has evolved a surprise finish that is a surprise and maintains suspense most ingeniously.

"The Silver Lining" is not a picture, but it will hold its own with the better program product, not alone for its intrinsic value, but also because of the excellent portrayal of a girl crook by Jewel Carmen. It is one of the best things she ever has done and merits her a place among the leaders of the ingenue stars.

The story is a skillful presentation of the old argument—is criminality hereditary or the result of environment? The author says his picture story is founded on fact, and if it is, it is only another proof that truth is stranger than fiction.

It opens with three men seated in a balcony overlooking a reception salon in Paris. One man contends criminals are born, the other that they are made by surroundings and associates. They turn to the third man of the group, a secret service operative, who refuses to decide the question, but tells them a tale from his professional experiences with crooks.

An orphanage is revealed, with two little girls in the foreground. One, an ill-natured child, steals the doll of the other and throws it over the fence. The little one is forced to lose time retrieving it and thereby earns a tanning from teacher for being late in school. A wealthy couple come along to adopt a child. They instinctively turn to the abused one, but adopt the ill-natured one on the teacher's recommendation. The other, known as "the Angel," is adopted by a pair of crooks. Years pass and the favored girl is shown as a debutante, pampered and the fiancée of a rising young author. Angel is revealed in the home of the crooks, being taught thievery and revolting against it. But, through sheer fear of punishment, she becomes efficient. On an "L" train, on which Evelyn, the rich girl, is a passenger, Angel lifts the watch of a masher. A detective grabs her. The victim denies the watch is his, follows the girl from the train and reveals himself as a confidence man named Johnson. He proposes a business partnership with Angel.

Evelyn's engagement to the author is broken when he finds her kissing another man. He goes to Havana and there meets Angel and Johnson. The latter frames him for a \$25,000 take on a racehorse deal, "the lemon trick." The girl has been making herself agreeable to the novelist, Ellington. They fall in love with each other. When the time comes for her to get the \$25,000, she cannot go through with it and confesses she is a crook. They are in his apartment, knock interrupts them. He sends her out a side door, promising to meet her and Johnson in their apartment later. The interrupter is Evelyn, who has heard of Ellington's infatuation for Angel and has come to reclaim his love. He spurns her, then she recognizes Angel's picture as that of the "L" thief, and denounces her. But Ellington declares his intention of marrying the crook.

Entering her apartment, Angel sees Johnson's reflection in a mirror. It gives her an idea of how she may save Ellington from himself. She leaves her hall door wide open. When Ellington comes, he sees, in the mirror Angel in Johnson's arms protesting her love and ridiculing the author. He backs out. The girl faints and is carried to bed. Recovering, she repels Johnson, and he, realizing the girl actually loves Ellington and has sacrificed herself to save the author goes to tell him the truth.

The picture cuts back to the three men on the balcony. The secret service man is telling his story.

"Well, what happened?" one of his companions asks. "You never can tell what a man like Johnson would do," he replies, and the picture fades into a scene showing the girl on the hotel balcony, watching a ship pull out to sea. She has had a note from Ellington saying he would be on that boat. As it passes from view, she collapses on a table.

Suddenly a man's hand grasps her. She gets up affrighted. Then the diaphragm opens and Ellington is revealed. He has given Johnson his ticket and the latter has sailed to "go straight." Ellington and the girl embrace.

This seems the end of the picture, but the director, at the risk of an anti-climax, shows he is "different."

Cutting back to the three men again, one asks the secret service man if society accepted Angel. He looks down at the fashionable gathering in the salon. The guests of honor are Ellington and Angel, who greet him with sly winks.

"Yes," he says, "society accepted Angel."

"How do we know this is a true story—that it is not an invention?" one asks.

"Because," replies the secret service man, "my name for many years was—"

And the officer's face is transformed into that of Johnson, the crook.

BREWSTER'S MILLIONS.

Monte Brewster.....Roscoe Arbuckle
 Peggy.....Betty Ross Clark
 Mr. Brewster.....Fred Huntly
 Mrs. Brewster.....Marion Skinner
 Mr. Ingraham.....James Corrigan
 Barbara Drew.....Jean Acker
 Cord.....Charles Ogle
 MacLeod.....Neely Edwards
 Harrison.....William Boyd
 Bellings.....L. J. McCarthy
 Pettigill.....Parker McConnell
 Blake.....John McFarland

Dough, gelt, jack, kale, mazuma—money, all kinds of it, wads of it, bales of it—that's the all-pervading spirit of the screen version of "Brewster's Millions," in which Fatty Arbuckle is starred. It's a five-reeler, Jesse I. Lasky "presenting" Arbuckle by arrangements with Joseph M. Schenck. The picture is released through Famous Players-Lasky.

Mr. Arbuckle plays practically straight in "Brewster," wearing conventional business apparel and refraining from slapstick. He is successful in getting a considerable number of individual laughs without the aid of his baggy pants and butcher boy derby, but somehow the rollicking comedy spirit of the rough and ready "Fatty" of the Keystone days is missing.

The stage money handled all through the picture is treated in a comedy way, such as burlesque wheel shows have been doing for years. The farcical story of the book, by George Barr McCutcheon, and the play, by Winchell Smith, have been nicely welded for a scenario that holds plenty of dramatic interest, and is technically well constructed by Frank E. Woods. Joseph Henabery directed and can be credited with an entertaining picture.

At the opening, through the means of some cleverly conceived trick photography, "Fatty" is shown as a baby in a high chair, and later as a five-year-old kid in fauntleroy costume. There are some realistic scenes of a storm at sea that give the film a neat touch of the melodramatic.

The supporting cast is excellent. Betsy Ross Clark is the heroine. She makes a decidedly attractive and good acting one. The grandfathers are convincingly played by Fred Huntly and James Corrigan. Neely Edwards (Planagan and Edwards), William Boyd and L. J. McCarthy are the three chums of Brewster. None has much to do, but each plays with ease and sense of screen comedy values. Additional parts are handled by Marion Skinner, Parker McConnell, John McFarland, Jean Acker and Charles Ogle.

The whole weight of the comedy falls on Arbuckle. He is all through the picture, too much so. The titles are especially good, written in a slangy, breezy style, and securing laughs through that and their pointed humor. The yarn moves along with a speedy tempo, and there is no surplus footage or padding. The film has been expensively mounted scenically, and is up to the minute as regards lighting and other modern details.

"Brewster's Millions" with "Fatty" should be a first-class box office card, even if Mr. Arbuckle is not quite as hilariously funny as his former "hokum" skits permitted him to be. For the exhibitor there's the "name" value of the play itself, coupled with "Fatty's" drawing power and a competently produced and consistently interesting story.

FLAME OF YOUTH

Shirley Mason.....Shirley Mason
 Raymond McKee.....Raymond McKee
 Victor Fleming.....Victor Fleming
 John Forster.....John Forster
 Antonio.....Antonio
 Lady Magda.....Lady Magda
 Old Dan.....Old Dan

Displayed on a double bill with "Hearts Are Trumps," and by far the lesser of the two features, "The Flame of Youth" (Fox) stood up considerably. The feature was meritously deserving of applause through Shirley Mason and Raymond McKee.

It is a picture whose subject is hardly sufficient to carry it over five reels. The theme of the flower girl of Paris who almost, but not quite succumbs to the charms of a Parisian artist has been overdone. But the knack of Howard M. Mitchell as director seems to rest in accom-

plishing almost the impossible with the inconsequential scenario of Howard Clark by securing the best out of the artists. The result has been something unique, for where a pale scenario counts for little, in this the acting stands out in bold relief against dullness with which this vehicle is profusely endowed.

In Miss Shirley Mason shows more ability than what has been seen of her work in the usual order of Fox pictures. She has manifestly a capacity for tears, which no director has hitherto called upon her to evoke.

Sharing honors is Raymond McKee in a role calling for character work. It is that of a wood-chopper, although it may have been anything else so long as it was menial.

The titles are fair. A few art titles would not hinder the beauty of the production, manifest in the photography. As photographer, Friend M. Baker attains some illuminating and high spots in exteriors while his lighting effects are admirably executed.

A bit handled by Karl Fromes should be mentioned for merit.

JUST OUTSIDE THE DOOR.

Madge Pickton.....Edith Hallor
 Gloria Wheaton.....Betty Blythe
 Edward Burleigh.....Barney Sherry
 Dick Wheaton.....Eddie Sutherland
 Dick Wheaton.....Arnold Gregg

"Just Outside the Door," a Weber production, released through Select, is one of those involved melodramas which were popular in 10-20-30 stock houses about the time Bryan tried to liberate silver. It is an adaptation of Jules Eckart Goodman's story, and the playwright will hardly count any new laurels as the result of this screen version.

Except for one or two spots, where some good night exteriors are brought in, there is little to commend the picture as a production. The director has taken Miss Hallor, a little star who seems to have talent and screen personality, and cheapened her miserably by making her and her brother the leaders in a cop chase which has been done much better in Keystone comedies. At that the chase, which was supposed to be full of tensely, got laughs. Miss Hallor and Sutherland, her screen brother, seemed to run for one entire reel.

Not only the chase, but the entire presentation of the story leaves one dizzy.

Miss Hallor, between sprints, did some very effective work at times, and so did young Sutherland, but the director permitted him to over-act. Sherry, too, was guilty of acting in spots. Miss Blythe and the old Gregg were acceptable, but the very best work was done by the old lady who played Aunt Polly. Her name was not on the screen, but her work was, and it saved the picture from complete desolation.

LITTLE 'FRAID LADY

Cecilia Carne.....Mac Marsh
 Gloria.....Tully Marshall
 Judge Cartel.....Herbert Prior
 Saxton Graves.....Chas. Meredith
 Mrs. Helen Barrett.....Kathleen Kirkham
 Sirotta.....Gretchen Hartman

Some producers seem to be saturated with the idea that a big ballroom scene, or a carnival, or a shipwreck makes a super-production. Robertson-Cole so label "Little 'Fraid Lady," featuring Mac Marsh, but it is far from a super-production.

The story, an adaptation of Marjorie Benton Cooke's "The Girl Who Lived in the Woods," is entertaining, and Miss Marsh is her own delightful self. There are some pretty woodland scenes and a fairly "pen-py" reproduction of an artists' ball. But, naught else. The picture is an average program feature and will get over through the popularity of Miss Marsh, reinforced by some really good acting by Tully Marshall.

John Adolf, who directed it, usually may be depended on to turn out a good work, and he does his part well here. He maintains the suspense and has caught some splendid exteriors. His lightings are generally good, especially in their relation to the star. All of her fine little arts are brought into play by Miss Marsh, her emotional shadings ranging from the depths of pathos to the heights of joy. The picture is not one that calls for massive sets, and the director has made up for this lack by beautiful sylvan shots.

"Little 'Fraid Lady" relates the tragedy of a young artist's life. She flees the city and takes up her abode in a woodlands lodge, barely existing by exchanging her little landscapes for supplies at the general store.

The director weakened his story considerably by injecting a coy lover's chase into the finish.

Miss Marsh was capably supported and some fine business was brought in with a dog.

TWO MOONS.

A Fox feature starring Buck Jones. Typical "Western"—a good one of its kind, with a fairly interesting story of the obvious sort, in which it is certain the hero will win the girl, despite she tries to kill him with a shotgun.

Jones is employed by the cattlemen to look after their interests in their conflict with the sheep herders. The girl belongs to the other crowd and resents his interference

with what she regards as her rights. The cattle men have secretly hired a killer, but this sort of warfare is against the principles of Jones, who, being the hero, insists on "fair play." There is excellent Western atmosphere and a series of rough-riding fight scenes.

Buck Jones has a fine, strong, manly face and gives the impression of sincerity and naturalness which is magnetic to a considerable degree. Carol Holloway is the heroine—a fine looking, buxom type, physically suited to the role of a girl of the plains. She doesn't hesitate to permit herself to be roughly handled and does not sacrifice character for good clothes.

The story is by Robert W. Ritchie, scenario and direction by Edward LeSaint. The scenes are mostly exterior and the interiors merely "cabin" stuff. It will please in the majority of picture houses. *Jolo.*

HEARTS ARE TRUMPS.

Lord Altair.....Whiter Hall
Michael Wain.....Frank Brownlee
Dora Woodberry.....Alice Terry
Lady Winifred.....Francella Billington
Lord Burford.....Joseph Kilgour
Maurice Felden.....Brinsley Shaw
Dyson.....Thomas Jefferson
John Gillespie.....Norman Kennedy
Brother Christopher.....Edward Connelley
"Jake".....Bull Montana
Butler.....Howard Crampton

"Hearts Are Trumps" is a Metro all-star production—an old Drury Lane English melodrama from the play of that name by Cecil Raleigh. It was scenarized by June Mathis, directed by Rex Ingram, photography by John Seitz. It is a full

six reels and relates one of those stories of high life among the titled aristocracy that is so dear to the hearts of the patrons of popular pre-dread theatre, which comprise the majority of picture patrons. English nobility is exhibited with all its "rotteness." There is enough plot for half a dozen ordinary film features. It starts off with Lady Winifred secretly married to her

father's gamekeeper, Lord Altair, her father, pledges her hand to Lord Burford and when he learns the truth he has the gamekeeper flogged and thrown off the estate. Michael staggers away, threatening vengeance, and returns 20 years later to wreak it. He has amassed a fortune in the goldfields of Alaska. A child is born to Lady Winifred, but she gives out it is her ward.

Meantime Michael has purchased a mortgage on the ancestral estate and in the midst of a house party turns everybody out, nobody knowing him as other than American but his wife. Later he learns the ward is really his own daughter and he devotes his energies to straightening things out and making the child happy with her fiancé, who is an American artist.

The locations depicted are supposed to be rural England and Switzerland and these are exceptionally well reproduced. Details of direction are deserving of commendation and the picturizing of a blinding snowstorm with the aid of a little tinting is vivid to a degree.

The "all-star" cast is very near to being so in fact as well as in billing, and there is much to commend in the production, with but one unnecessary adverse opinion—its length. A few hundred feet devoted to atmosphere might be excused and quicken the action, of which there is a plentitude. *Jolo.*

A CONN. YANKEE.

The Yankee.....Harry C. Myers
Sandy.....Pauline Starke
Queen Morgan le Fay.....Rosemary Theby
King Arthur.....Charles Clary
Berlin, musician.....William V. Mong
Sir Sagamore.....George Siegmann
The Page, Clarence.....Charles Gordon
Dark Twain.....Carl Forna

Los Angeles, Jan. 26. This William Fox special is being shown at Miller's here and now is in the sixth week of a run which seems to be bringing real money in the box office. However, the prediction of Edward Rosenbaum, Jr., and other Fox executives that the picture will run six months in New York seems a little far-fetched. Perhaps four or six weeks at a Broadway house if Fox is willing to pay the rental.

The full title is "A Connecticut Yankee at King Arthur's Court." It is a picturization of the Mark Twain satirical comedy of the same title. Of course, it has been modernized to a certain extent, and now flippers and motorcycles play an important part.

To one viewing the picture there comes the immediate thought: "What a picture this would have made for Fairbanks!" And then, on investigation, when one discovers it was offered to Doug and turned down, all left to be said is some caustic comment on the lack of perspective on the part of some people. At that Harry C. Myers, who plays the role in the Fox feature, gives a highly entertaining performance and bids fair to cause Doug to step in time, providing he is given stories of this calibre right along.

The presentation at the Miller was staged by Norman K. Whistler, the producing manager of the California theatre. The picture itself was directed by Emmett J. Flynn, who kept the action and suspense in the foreground at all times. The screen adaptation was made by Bernard McConville, while Lucien Andriot did the shooting.

The principals in support of Mr. Myers are most capable. This is

particularly true of Rosemary Theby, who does the vamp as Queen Morgan le Fay, and Pauline Starke as Sandy. The latter was a particularly pleasing ingenue. In the male support Charles Clary, William V. Mong, George Siegmann and Charles Gordon managed to impress most favorably. Mong's work as Merlin the magician is particularly worthy of comment.

There are some corking exterior shots and the interiors of the Court of King Arthur are very effective. *Fred.*

813.

This somewhat cryptic title covers a multitude of sins in Robertson-Cole self-advertised super-special. It is nothing more than a poorly acted and utterly senseless version of the sequel to "Arsene Lupin." In this instance the French master-crook, reported dead, suddenly reappears. In a triple role he is first introduced as a Russian prince. Second as the first officer of the police. Third he personally reveals his identity as Lupin.

The plot is very zig-zaggy. Whereas it is supposed to hold its audience in suspense, there is not sufficient connection between the action and the final moral to give sufficient entertainment for the hour's time it takes up. It is on toward the end that the reason why Lupin turned up at all is explained.

Under the present version, unless a person is at all acquainted with Lupin's former history, that person may resolve himself from the start into absolute ignorance of what goes on until the finale.

The feature runs true to the wild, uncanny purposes of the serial than vigorous melodrama. In the latter phase it touches lightly but insufficiently to warrant that classification.

The direction is not exceptional. It is dull albeit a certain action which few pictures possess excepting the serial type. But this is neither thrilling nor endowed with suspense.

The cast numbers over 12. None of the players appear to advantage. How can they in anything digressing so from every basic reason in motive? It is headed by Wedgewood Nowell, who is entrusted with the triple role. *Step.*

The Truant Husband.

Except that this W. W. Hodgkinson release gives three artists an opportunity to acquit themselves creditably in the interpretation of character types, there is nothing substantial in the way of plot, action, or story to justify the length of a full five-reel feature. Boiled down to one reel would have been quite adequate. And it might possibly have made the basis of a good one-reel comedy, in the better sense of comedy. And quite likely may have been a forerunner in showing numerous picture concerns the difference between boiling down a story and lumping it into something substantial in one reel, instead of wasting a lot of money on something that can't stand being stretched.

The story concerns a perfect husband wedded to a charming lady. Their marital existence occupies the space of six years. A former flame appears and entices this husband to seek the seclusion of a former forest rendezvous. In other words, the eternal feminine seeking to revive memories of youth. The couple take an accommodation train—by accident—and are forced to endure the humiliation of garlic smells and other inconveniences on a train of this character. It is a hot summer's day. There is no taxi from the station to the inn. They must walk, and the lady willing under the ray's of the sun and the "truant husband," no more comfortable for the experience, realizes his folly. The party ends up in a heated disagreement.

The picture features Mahlon Hamilton and Betty Blythe. In the cast is also Francella Billington. It is doubtful if women of Miss Blythe's pulchritudinous charms should undertake a part of this kind. But as it is played by Miss Blythe and permitting herself to become less beautiful by the melting paint on her features, there is a character touch that lends an abundance of humor to the role. Mr. Hamilton is very adept in the part of the truant through unerring husband. His best recommendation is to be found in the fact that it is good to see a man try to act on the screen instead of being a stilted figure. He scores his points with facial expression that are characteristically his own. The services of Miss Billington were well chosen by the director, who is Thomas Heffron. She has looks, a certain amount of charm and the contrast offered by her to the fickle widow shows good discretion in cast picking. A striking resemblance to Constance Talmadge registered itself when Miss Billington posed in what may be estimated as a three-quarter angle. This fact even startled the management of Loew's New York who seemed equally impressed. It is a good production, but the entire feature is scarcely good entertainment in its present length. *Step.*

THE RESPONDENT.

Alice Milberry.....Claire Adams
Ruion Shepler.....Robert McKim
Uncle Peter Bines.....Joseph J. Dowling
P. Percival Bines.....Niles Welch
Psyche Bines.....Betty Blythe
Mrs. Bines.....Adelle Farrington
Mrs. Athelstane.....Virginia Harris
Mr. Milberry.....Tom Rickette
Abe Trumbull.....Otto Lederer
Lord Mauburn.....Harry Holland

This film is put out by W. W. Hodgkinson and was set for its trade showing at an unreasonably early hour one morning last week. It deals with Wall Street from a romantic angle, yoking up the maneuvers of the stock market with the love affairs of a quartet, two feminine and two masculine.

Of course, this frame-up is bound to have its own story value, of reasonable interest, although the romantic features have more interest for the fans than the speculative evolutions. One element works back and forth with the other. The film is fairly well put on, but has no special value beyond that of an ordinary program picture.

The acting, without special distinction, comes up to the standards of the ordinary run of program films—that is to say, it is neither the extreme of excellence nor of mediocrity. The piece has several high lights, one a chorus girl dinner party, at which there are mild doings, and the other between the heavy and the hero, in which the hero douses the villain under a gasolene supply pipe after a lively struggle. Both of these incidents are good material for the neighborhood fans, the last described having comedy value in addition to the usual fight stuff.

There is also an excellent type in the shrewd old manufacturer who enters the Wall Street game and comes out victorious, a type of Americanism always popular.

Uncle Peter Bines wants the family to remain in the West, where he has his business interests. But Percival and Psyche, the grandchildren, insist on going to New York. Alice Milberry goes as the guest of the younger Bines. Psyche falls in love with a fortune-hunting nobleman, and this brings the old man East. Shepler gets the whole group involved in Wall Street speculation.

Old Uncle Peter has been busy on his own account in the financial plot. The double romance works itself out, and the old man brings the family home to their Western town financially rehabilitated and romantically in the best possible film condition, with the future promising wedding bells.

HARRIET AND THE PIPER.

Harriet Field.....Anita Stewart
Royal Blonidin.....Ward Crane
Tony Pope.....Irving Cummings
Richard Carter.....Charles Richmond
Isabelle Carter.....Myrtle Stedman
Tam O' Shanter.....Barbara Deely
Nina Carter.....Margaret Landis
Ward Carter.....Byron Munson
Madame Carter.....Loyola O'Connor

Exhibitors and the public will find little ground for complaint in "Harriet and the Piper," the newest Anita Stewart feature released by First National. It is not a world-beater, but it will class among the strong program features of the day, because it is a modern, well-made picture.

Miss Stewart has been surrounded by brilliant support, a cast that works smoothly in spite of the fact that three of its members—Richard, Cummings and Myrtle Stedman—have been featured as stars.

The picture is notable for its settings and its exterior shots, the director having displayed rare judgment in his groupings and lightings. The photography rates high, with special emphasis on the interposes, cutbacks and close-ups of Miss Stewart. These, for the most part, constituted the best shot of the star, for in the regular course of the picture she at times seemed haggard and tired, as though overworked. The sweetness of expression for which Miss Stewart is noted was missing in many places, but her acting generally was far above her usual work.

"Harriet and the Piper" is an offensive "problem" story, following a prolog based on the old story of the Pied Piper of Hamelin, in which is pointed the moral that he—or she—who plays must pay the piper.

The story opens with a rush, showing Harriet Field and Blonidin, a young rake, going through a free love marriage ceremony in a Greenwich Village resort. The girl he has cast off, played with strength by Barbara Deely, witnesses the mock ceremony. She sends a message to the wealthy aunt of Blonidin, source of his income, urging her to go to the studio. The aunt arrives shortly after Blonidin has taken his "bide" in, but he gets rid of her. Harriet, in a bedroom, grows remorseful and tries to escape, but he foils her and the fadeout has her resigned to her fate.

The girl next is seen as the secretary of Mrs. Isabelle Carter, wife of Richard. Mrs. Carter is wooed by Tony Pope and after being found in her lover's arms at a masque ball, she flees with him. They later die in a motor accident abroad. Meanwhile, Blonidin, who has been to India and now poses as an occult reader, appears and lays suit to Nina, the daughter of Carter. Harriet warns him away, but

he threatens to expose their past relations. Harriet marries the elder Carter after shooting away his son and then is called upon to decide whether Blonidin shall have Nina. She denounces him and he in turn tells of their "marriage." She prepares to leave the house, but Carter insists upon knowing the details of her life with Blonidin.

A fade-in shows that Harriet, after falling once to escape from his studio, had hurled a flower pot through a window, bringing a policeman and the aunt, who takes her away and disinherits Blonidin.

The day after telling her story, Blonidin comes for his final answer. Carter dismisses him with a \$20,000 check as the price of his silence. But Nina intercepts him outside and insists on going away with him. As they enter his car, an avenging Hindoo stabs him as penalty for having betrayed a sacred virgin in India. The fade-out shows Harriet awakening to love of Carter, whom she had married only out of sympathy.

The honors of the picture go to Ward Crane, the heavy, but Miss Stedman and Mr. Cummings, although only in a few scenes, are very good.

The picture will stand up in any house.

ROGUES AND ROMANCE.

Against a background of exteriors taken in the heart of one of Spain's most picturesque districts is enacted a crude melodrama, the author, producer and director of which is George B. Seitz, with June Caprice as the star. Mr. Seitz again featuring himself in the billing as a participant in the cast, and directly under these two names is Marguerite Courtot. It is further embellished by a cast of able principals, that ability, however, being secondary to some good and alternately inadequate purpose in direction.

The impression in summary of Mr. Seitz's ambitious effort is that of a director whose direction in spots reaches the superline, and at other times is mediocre.

He gives us a melodrama tinged with color, with some fair titling and photography that is never on the whole exceptional, but is now and then divided between very able and less effective results.

As a story, the material which he has provided for the talents of a cast of about 10 principals never runs true to purpose, but is ever crossing itself in that purpose, so that it is bound to react from a straight line. Had he given us instead the story in its straightforward, melodramatic style, concluding melodramatically instead of a comedy finale, its objective would have been more sustaining to public taste.

The individual merit of Mr. Seitz's direction is his ability to handle the mob and to encompass its pictorial value from at least 20 different angles. It is the best thing in this picture in a story which briefly concerns the infatuation of an American girl for a Spanish revolutionary, and her subsequent rescue by her American fiancé. It is very hard to give any credence to the story itself, since Mr. Seitz's conception of the bad man defies all logic. A man who is entrusted with a revolutionary cause by a group of Spaniards could scarcely be the philanthropist Mr. Seitz would have us believe. It may suit his purpose to the action and which ultimately brings him on the scene in the business of rescuing the fair heroine.

Miss Caprice's talents are a bit wanting, and so is Mr. Seitz's histrionic efforts. The real living figure in this picture when her style is not hampered by an affected prima donna or Carmanesque manner is Marguerite Courtot. Harry Semels is an exaggerated villain.

The picture is distributed by Pathe. *Step.*

THE TORRENT.

Veina Patton.....Eva Novak
Anne Mayhew.....Oleta Otis
Lionel Buck.....Leonard Shumway
Sam Patton.....Jack Curtis
Red Calvin.....Harry Carter
Jed Rosen.....Bert Appling
First Mate.....

"The Torrent" (Universal's) will never succeed in making much of a noise as a feature offering. The biggest asset in the denouement of a story lacking in balance but somewhat profuse in gripping, tense situations is the cast, supervised by capable direction of Stuart Paton. Upon reflection the theme may be collated with the rankest of rank serials. There is little left of an element to subdivide it from the latter class.

The vehicle furnished by George Rix runs true to fiction than reality and from the start is illogical. To believe that a millionaire husband may have aboard his yacht simultaneously his mistress and his wife is a little far-fetched even in rich circles. Rich men play, but never in the presence of their wives—not if they can help it. From the yacht where the youthful bride is accidentally yet objectively thrown overboard to escape the brutal personality of her husband, the scene shifts to a deserted island, and here an aviator-sportsman stops for lack of gas. The ensuing episodes bring into the picture several bootleggers, and, of course, there is the usual conflict for the "golf." From then on the play takes on all the ethics

of the serial, digressing toward the finale, which ends in the suicide of a paralyzed husband and the union of the hapless two.

The character work of Leonard Shumway, particularly in the opening scenes, are highly meritorious for the forceful manner in which they are depicted. The shot of the interior of the yacht rocking in raging sea is admirably executed. The rain storm of the exterior is colorful and imaginative.

Eva Novak (the star) is genuine in her pathos, while excellent support is offered by Jack Perrin as a mild hero. A few facile gestures of villainy that the camera caught just right of Jack Curtis as the villain are done effectively.

The photography is a trifle too dark in the nocturnal scenes, while some "shots" are really brilliant in their execution.

What the entire picture is worth in an era when the cry is for fewer and better pictures is left entirely to the imagination. *Step.*

FRONTIER OF STARS.

Buck Leslie.....Thomas Meighan
Hilda Shea.....Faith Binney
Phil Hoyt.....Alphonsa Ellis
Gregory.....Edward Ellis
Hans.....Otto Lederer
Mary Hoyt.....Florence Johns

Thomas Meighan seems to do his best work in the role of an underworld hero, probably because of the character he played in "The Miracle Man." His Buck Leslie in the current feature, "The Frontier of the Stars," at the Rialto, belongs distantly to the same type, and makes a feature that ought to attract the feminine fans. It is presented by Jesse L. Lasky.

Its background is the tenement rooftops of the lower East Side, where the gangster and the "bull" fight their battles of violence and plot their campaigns. It furnishes a singularly romantic environment in the present tale.

Faith Binney is leading woman. She is a pretty duplicate of her sister, although in this picture she is rather a neutral, colorless part. The other principals are excellent types, and the big crowds are handled with unusual success.

The directorship, by Charles Maigne, is first-class, with numberless effective scenes at night and tricky use of shadows worthy of particular mention. Much of the action takes place after dark, and for this reason it must have required a good deal of ingenuity on the part of the cameraman to get a wide variety of tones, such as the star-lit roofs, the crowded sidewalks, haunts of the thieves and the like, a good deal more ingenuity than called for by plain darkness as it is usually interpreted by printing on blue-green positive film. The lighting of "The Frontier of the Stars" alone gives it interest. The story, by Albert Payson Terhune, is the real strength of the offering.

He uses a good deal of the usual thieves' plotting against police pursuit material, but he gives it new twists, such as making the family life of the honest policeman a vital element of the plot. And above all things, he has told an intricate tale in terms of the utmost simplicity so that the story advances logically and with ascending values to the climax of a tenement house fire, done with all the apparatus, rushing crowds and the paraphernalia of a firemen's spectacle drill. This passage is mighty effective melodrama.

Buck Leslie is the gang leader, more or less countenanced by the politicians because of his two-faced control over his followers. There is a raid on the crook's headquarters and the police chase Buck to the roofs for escape. The crook up there finds a curiously naive child, a wheel chair victim, who has made all her observation of the world from her far-away eerie. He first engages her assistance in gaining his escape by telling her it's all a game and she must tell the police he has not been around.

After the bluecoats are sent off on a wrong trail by the child, the crook becomes interested in her goodness and innocence. He even finds it impossible to let her go. He makes innumerable visits to the household to talk with her and bring her gifts long before he learns that she is the paralyzed sister of the plainclothes detective who has been assigned to the special task of breaking up the "Leslie gang." The visits move Buck strangely within himself, and his regeneration begins when he determines to drop the gang and go to work in a steel mill.

His fellow crooks are angry at his supposed desertion, although the sleuth is still trailing him. The thieves frame up a plot on Buck. One of them, a clever chemist before he went wrong, gives Buck a chemical formula, in reality nitroglycerine, "soup" for blowing up safes, by telling him it is his new invention and will make a fortune for both by use in the manufacture of better steel.

Buck assembles the chemicals and takes them to the roof-girl with the tale of his triumph, when the detective brother makes his appearance and drives him away in a spirited bit of action across the roofs. The brother removes a plank bridge by which Buck used to reach that particular roof. Later the detective and Buck meet again and there is more fighting in and out of the streets. Buck works

Hastings' gown was more striking, being of gold cloth figured in black, with black velvet caught at the side and draped around the back.

Ifaybe one has begun to expect too much from that little star, Bebe Daniels, or she isn't quite so clever as we thought. Whatever it is, her picture, "Oh Lady, Lady," was disappointing. The director allowed the so-called Spanish dance by Miss Daniels. It was not good judgment.

One thing in the picture's favor was Miss Daniels' costuming. There weren't many changes, but what there were showed good taste. In the train Miss Daniels wore a black satin, heavily stitched in white, the e-ton-shape jacket edged with the stitching. Black beads formed the turned-on hat, with a diamond arrow pinned in the front. As a vamp her attire was black lace, trimmed around the hips with sable fur, which material also was worn as a stole across her shoulders. The hat was elegant, of black sequins, with the brim of net, which had paradise sweeping at the sides of the crown, while showing beneath the skirt were dainty lace hosiery and black satin pumps.

Doris May, in "The Rookie's Return," as viewed at the Rialto, appeared in very bad taste, wearing a plain, tight-fitting dark woolen jersey dress that was so commonplace as to suggest a working girl. The dress was high in the yoke, the sleeves were lengthy and skimpy, and the skirt longish. There was no bit of relief or enhancement of style to recommend it. For a rich girl who in the early reels wears such smart clothes 'twas a pity the character of "Allicia" should finish the picture in such unbecoming fashion. She was so attractive in a wide-eyed, frizzled-haired ingenue way that one rather aspired to see her in something stunning.

Her best effect was in a golf suit of Tuxedo style, made of white clinging material trimmed with bands of black yarn. She is introduced in the drawing room taking a vocal lesson, and stands at the side of the baby grand singing "ah" and flirting with her Italian teacher. Later they are discovered on the golf links, and the sport suit is understood and offset better. Miss May drives a good game, and drives her motor car with no less finesse. She is in her element in the open air. She really looked very charming, wearing with this black and white suit a large, floppy hat with loose wound pheasant feathers about the brim.

Kathleen Key as the little sister wore some nice little frocks, one of white ruffled organdie, and another of soft crepe meteor satin that evidently was dark blue with a gay girdle.

"Rogues and Romance" takes place in Spain, Seville being the town in which it was filmed, where some artistic shots were caught.

June Caprice was sweet, but a trifle over-shadowed by Marguerite Courtot's beauty, her role being that of the jealous Spanish sweetheart attired in the usual costume of the draped shawl, with lace mantilla. In the early stages Miss Courtot wore white stockings, which were later changed for black, and an improvement, as the white made her look slimmer.

Miss Caprice wore a dainty evening frock of net, made on the full lines with tiny ruchings down each side of the skirt, with roses worn at the waist instead of a sash. A lovely affair was a dress of heavy lace which had bands of embroidered net inserted in the skirt.

George B. Seltz, who not only played the lead but directed the picture, deserves some credit for his mob scene, which was capably handled.

Eva Novak, in "The Torrent," leaves comedy and is in a dramatic role, which she handles well. The picture opens with the yacht "Wanderer" bound for the South Sea Islands, with Miss Novak wearing an evening gown of black net, particularly becoming to her very blonde locks. During a storm Miss Novak falls overboard, and is washed on a desert isle, at'll in the black dress, but almost minus its bodice. With the skirt falling in ragged folds, she is a forlorn sight. This costume is worn until almost to the finish of the picture.

When she and the hero (who also has had to seek shelter on the same isle) return to civilization, Miss Novak wears a suit of duvetyne.

For the fade-out, Miss Novak is very smart in an aviator's suit of leather.

LONDON FILM NOTES

London, Jan. 10.

According to American trade papers the Stoll people in New York have apparently got rather badly mixed in their facts. Advertising "Duke's Son," by Cosmo Hamilton, as "Squandered Lives," they announce it as a Stoll picture "produced by Sir Oswald Stoll." The picture is not a Stoll production. It is a George Clarke Productions feature, Guy Newall and Ivy Duke are the leading people, and the producer is Franklin Dyall. In another ad. we have a group of the Stoll staff on this side with the legend, "men who are making Stoll pictures," and the altogether misleading statement that their "initial release is 'Squandered Lives.'" "The Lure of Crooning Water" is also a George Clarke production, the actual producer being Arthur Rooke.

Bowler Reed, the best known and most popular trade journalist, became a father Jan. 4. It's a boy. Fine production, technically perfect, and one likely to carry on the best traditions of the firm.

There is no knowing where picture producers will go to next for their plots. In the latest U. S. I. (Italian) feature shown here by the London Independent Film Co., "Nemesis," the heroine, is an enormously wealthy French Duchess. A widow, she loses all if she remarries. Falling in love with a young officer she does remarry but secretly. Hating the thought of motherhood she is driven to desperation when, in his absence on foreign service, she discovers her condition. By galloping madly all night and throwing her-

self out of the saddle at dawn she succeeds. Two years later the husband returns, learns the truth, and as he is fond of children there is a terrific quarrel. Everything seems going toward reconciliation, however, when a vengeful dwarf, whom she has made her plaything during her husband's absence, blows up the palace and she is killed. The whole theme is unutterably nasty, but the picture is magnificently acted and produced, the exteriors having been "shot" in the grounds of the King of Italy's palace. Soava Gallone is the wicked Duchess.

Grangers are making a screen version of that famous school story, "The Fifth Form at St. Dominics." The Granger-Binger combination is also busy on an adaptation of May Sinclair's novel, "Kitty Tailleur," the producer being Franklin A. Richardson. Another Granger-Binger feature that is well under way is Fergus Hume's "The Other Person." The story has much to do with spiritualism and is being produced by E. Doxatt-Pratt, who is, if we mistake not, something of an authority on occult matters.

The Hepworth studios at Walton-on-Thames are busy on a new Henry Edwards production, "A Lunatic at Large," in which Chrissie White will be the "star."

"The Stunt Club" is something new in film land. The idea is all "stunt" artists should become members. Examined and found proficient in the arts they claim, they are put at the disposal of producers.

The plan will doubtless be found of value to harassed producers, who only too frequently find that artists will say they can do anything from scaling St. Paul's Cathedral to swimming Niagara to get an engagement. Charles West is the "captain" of the club.

"The Lure of Crooning Water" and "Duke's Son" started the year well for George Clarke Productions, and the company is now at Nice working on "The Persistent Lovers." Their coming program is an extensive one and includes the filming of "The Five Barred Gate," "The Starlit Garden," "The Long Road," "Miss Arnott's Marriage," "Tenny Essenden," "Fox Farm," "Boy Woodburn," and "A Maid of the Silver Sea." Guy Newall and Ivy Duke are the bright particular stars in the G. C. P. firmament, and the pictures are worthy of a place in any high-class program.

British & Colonial has not been guilty of overwork of late but has succeeded in turning out one exceptionally good dramatic feature, "A Gamble in Lives." This is the best they have done and should prove how unnecessary was their old system of raking in all the theatrical stars they could. It is interesting to note that this picture is the first British one bought by Pathe Freres. Other recent B. & C. features are "Nobody's Child," featuring Jose Collins, who is now Lady Innes-Kerr; "Queen's Evidence," featuring Godfrey Tearle; "The Black Spider," featuring Lydia Kyasht, and "The Sword of Damocles," featuring H. V. Esmond.

Things are none too good in the trade here. On every side is heard of the tightness of money, and it is whispered more or less openly that more than one old-established firm is making gallant efforts to keep abreast of the tide of disaster which threatens. The fact is that after several years' stagnation, during which stories of the fortunes made by all and sundry in the picture world kept filtering through. When the grip of war was somewhat slackened so many people rushed in to delve in the filmic gold mine that the whole show was in danger of being swamped. All sorts of people became "renters," others, the artistically inclined, found some money of their own (army gratuities mainly), obtained more from relatives and friends foolish enough to be dazzled, and launched out as producers. They soon went the way of all such things, having neither experience nor sufficient capital, but the genuine were left to bear the brunt. Incompetence and sharp practice have been rampant, and the public, already badly bitten on one or two occasions, have drawn their purse strings close and are fighting shy of any apparently "get-rich-quick" stuff emanating from Wardour street.

Astra has engaged Milton Rosmer to produce its adaptation of Richard Whiting's "No. 5 John Street," and Leon M. Lion will make his debut as a film producer with the same company's "Dicky Monteith."

Famous-Lasky (British), is making "The Mystery Road," by E. Phillips Oppenheim. Donald Crisp, the producer, and his players are away on the Continent for local color and locations. Marion May is the leading lady.

R. W. Productions are on the point of starting on "St. Elmo," an adaptation of the novel by Augustus Wilson. Shayle Gardener, an Australian, is the leading man, and the leading lady, also an Australian actress, is Margaret Beddington. Rex Wilson will produce.

For a young company the Dallas Cairns Film Co. (Torquay) has not done so badly. Its motto is evidently "slow but sure."

B'WAY'S DOUBLE ATTRACTION

Vera Gordon will be the twofold attraction at the Broadway during the week of Feb. 14.

She is touring the Keith Circuit in a sketch entitled "Lullaby." When the Broadway management booked her forthcoming special feature picture made by Selznick Pictures, B. S. Moss saw box office possibilities in combining the two attractions. Miss Gordon will play two shows a day at the Broadway.

Laurent Morlas Recovers.

Laurent Morlas, French screen actor, who received severe body burns during the filming of a burning windmill in "The Empire of Diamonds," a Perret production, is back at work after a fortnight's confinement to his bed.

The picture is to be released by Pathe.

Violet Mersereau's Return.

After an absence from the screen, Violet Mersereau returns in Robert Ames Bennett's story "Finders Keepers."

Miss Mersereau co-stars with Edmund Cobb.

FRENCH FILM NOTES.

Paris, Jan. 10.

During the past year the French producers have been well occupied and there are many excellent reels now nearing completion or ready for release during the next few months. Among the productions just leaving the studios are several adaptations of novels, though the French idea now seems to be that special scenarios should be supplied for the movies in preference to stories arranged from books. The new reels comprise: "L'Autre Alie," from novel of Canudo; "Mathias Sandorf," from Jules Verne, by H. Fescourt; "L'Epingle Rouge," by P. Benaim, produced for the Lucifer Film, by E. Violet; "Blanchette," adapted by A. Legend, from the play of P. Benoit; "Les Trois Masques," realized by Henri Krauss, from the play of Charles Mery (Pathe); "La Ferme du Choquant," by James Kennn, from novel by V. Cherbuliez (S. C. A. G. L.); "Romain Kalbris," from the novel of Hector Malot, by G. Monca; "L'Americain," by Louis Delluc (Parisla Film); "L'Equique," from novel of Francis Carco, by Jeanne Diris and Lagrennee; "La Boue," by L. Valter and P. Tra-veaux; "Le Rail" ("Rose du Rail"), from novel of P. Hamp, by Abel Gance; "Le Roi de Camargue," from novel of Jean Alcaud, by Andre Hugon, with Suzanne Talba; "Micheline," from novel of Andre Theuriet, by Jean Kennn; "Mimi-Trotin," novel of Marcel Nadaud, by Andreani; "Le Doute," by Daniel Jouba, produced by Gaston Rondes (Gallo); "Au Creux des Sillons," novel of Alex Arneux, by Boudriez (Abel Gance); "Gigolette," from play, signed by P. Decourcelle, adapted by H. Pouctal, with Miss Vernon, Maud Gipsy (Societe d'Editions Cinema); "Quatre-vingt-treize," adapted by Albert Capellani, from Victor Hugo; "Le Talion," by P. Maudru (Lys Rouge company), for Eclipse; "Le Reve," by J. de Baroncelli, from Emile Zola; "Phroso," realized by L. Mercanton, from Anthony Hope; "Mademoiselle de La Seigliere," by Antoine, from the novel of Jules Sandeau (Comedie Francaise repertoire); "La Belle Dame sans merci,"

by Irene Herianger, adapted by Germaine Dulac; "Bouabouche," popular farce of Georges Courteline; "Robinson Crusoe" (by Monat Film Co.).

The long promised "Les Trois Mousquetaires" of Alexander Dumas pere is about to be executed with a French troupe, and one of mark, viz.: A. Simon Girard will play d'Artagnan (for which Douglas Fairbanks was mentioned), Martinelli as Porthos, and Pierre Deguingand as Aramis, while Henri Rolland, of the Theatre Antoine, will impersonate Athos. The company will shortly leave for Bergerac to commence on the exteriors.

The Eclipse will shortly issue its latest super-production, "La Fleur des Indes," by Theo Bergeret, who has also produced with Huguette Dufos as the principal. The reel has been presented privately to the press and favorably criticised. The first vision of a comic reel with Francois Chalmereau was also offered. Bergeret is now working on a scenario, "La Douleur Comedie," in which the danseuse, Stacia Napierkowska, is to play the lead as an amazon.

Andree Bordina, the French film artist who has been acting for the Stella Trust, Ltd., in South America, has returned to Paris. Leon Poirier is not leaving Gaumont, as rumored, but is working on a new reel, "L'Ombre Dechire," which Gaumont has on the stocks.

Still another French picture organ, "La Semaine Cinematographique," to be published end of January by Max Dianville.

The authorities have again warned exhibitors they should provide a medical attendant at all public shows, in compliance with the ordinance of August 10, 1908. The police have asked managers to supply the list of doctors to be attached to the various establishments, on the same lines as the legitimate directors have already organized. First aid equipment must be provided. Paris theatres and music halls have long observed this provision in all other respects.

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I Am Sacrifice

And

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Every Week

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HOLLYWOOD, LOS ANGELES, CALIFORNIA.

NEWS OF THE FILMS

H. P. Baldwin and L. E. Olumet are announced to have taken over the entire franchise for Canada in connection with the Federated Film Co. of America.

Doug Fairbanks and Mary Pickford, it is now reported, have changed their plans for visiting the Orient and will sail for Europe in the spring.

Suit for \$200,000, claimed as profits and compensation for putting Jack Dempsey into pictures and getting him out of his draft difficulty, has been filed against the champion by Frank P. Spellman, of Batavia, N. Y., a former showman.

A verdict for \$250 damages was awarded D. W. Griffith against the owners of the Echo theatre, Brooklyn, whom he charged with infringing on the title of "Way Down East" by displaying it in a deceptive manner in an advertising catch line.

A topic of the current week in New York was the likelihood of the Motion Picture Theatre Owners becoming affiliated with the Motion Picture Theatre League in association with the Motion Picture Theatre Association of the World.

Harry H. Buxbaum, manager of the New York exchange for Famous Players, was given a birthday dinner Jan. 19. Besides the birthday celebration, the dinner partook of a "get-together" nature, the executive and sales staff of the exchange meeting the new general manager, S. R. Kenth.

"The Highest Law," the Selznick special in which Ralph Ince, its director, again appears in the character of Lincoln, was given a special showing for President Wilson at the White House.

Marion Davies has been selected by E. O. Hoppe, English artist, as the most beautiful blonde in America.

A picture theatre for lepers in the island of Trinidad has been opened, with an orchestra made up of girls in the colony. The theatre was built by a fund started by Americans.

A "mother's matinee" is one of the exploitation stunts provided for "The Greatest Love," Selznick production.

A "ripper" in a Brooklyn picture house, working in the dark, cut the pocket from an old woman's skirt and got away with \$900, her life savings, which was in her purse.

It is reported Anne Morgan has purchased "The World Shadows," uncompleted Frohman Amusement Corporation feature, and that Lillian Gish will finish it. Work was halted through lack of funds.

A masher in a Brooklyn picture house, accused by a girl and her escort, was given 30 days in the workhouse for annoying her and 60 days for walloping the escort.

Arshaloues Mardigian, the young Armenian girl who has appeared in propaganda pictures, was in court a few days ago when her guardian, Mrs. E. Eleanor Brown Gates, was called for an accounting of her guardianship. Mrs. Gates fainted on the witness stand and the case was postponed.

Frederick B. Alexander, former tennis champion and partner of William C. De Mille in many tennis matches, has accepted a position as personal business manager for De Mille and begins work this week in Los Angeles.

R. H. Cochran, vice-president, and Charles H. Lerner, manager, of Universal, are named in warrants issued at Bayonne, N. J., as the result of the studio fire which cost two lives last week. Henry Eysman, president of the Cello Film Company, and George Swezey, a Cello foreman, are also accused in warrants.

A film house in Troy, N. Y., will be remodelled by Morris and Jacob Weinstein from a garage.

Norfolk, Neb., has a new picture theatre. It was built by Dan Vraven. Jack Howard is the lessee.

Chaplin has begun work on his next film to follow "The Kid."

A decision is expected in a few days on the appeal of the Herbert Brenson Film Corporation from a decision by which George Arliss was granted a judgment against the corporation. The case has been pending since 1917, when Arliss sued to recover on a verbal contract whereby it was agreed Arliss was to play the lead in "Faust" for \$22,500. The film never was made.

Whenever young criminals are caught in the act vs they blame it on the films. Two juvenile outlaws declare that in trying to wreck a Michigan Central passenger train,

carrying a large shipment of currency, they were trying to duplicate a picture scene.

Ten thousand square feet of office space has been taken by Educational Film Corporation in the Pennsylvania Terminal building, at an aggregate rental of \$150,000.

French film manufacturers, in pleading against additional taxes, declare the industry there, now submerged with American and German product, faces collapse, with 500,000 persons in peril of losing their jobs.

George Bernard Shaw, in a special article, has come out strongly as an advocate of pictures, and Max Harden, famous German publicist, writes a plea for a return to simpler pictures as a relief from the massive productions involving tremendous expenditures.

Gareth Hughes, who was loaned to F. P. by Metro to play the lead in "Sentimental Tommy," has returned to the Metro coast studio.

Paris police have turned to pictures to aid in the reduction of street accidents. A special safety film, with a romance running through it, is being used as propaganda.

"The Passion Flower," made from the Spanish novelist Benavente's book of the name, is the subject of a suit in the Brooklyn Supreme Court. John G. Underhill, claiming all rights to the English translation, alleges infringement and seeks to enjoin Joe Schenck and Richard Herndon from marketing the pic-

ture. The latter deny infringement, declaring the film rights were bought in Paris.

"Willy Reilly and His Colleen Bawn" is to be used as part of the Irish campaign for funds.

Holland's future queen, the 11-year-old Princess Juliana, saw her first picture recently.

Bert Lytell will make "The Man Who" instead of "Peace and Quiet," on account of weather at the Mexican border being unpropitious for making scenes needed in the latter.

Carl Laemmle is named as sole legatee in the will of his wife, who left an estate now valued at \$160,273. Mrs. Laemmle died Jan. 13, 1919.

An organization has been formed in Italy to produce a film story of the life of Dante on an elaborate scale. Scenes will be made in the places which knew the poet.

The N. Y. Times discussed editorially the church plan for getting original scenarios by bringing Bible stories up to date.

Captain Frederick F. Stoll, president and organizer of the United States Photoplay Corporation, has been missing since Dec. 27, according to report in the dailies. A directors' meeting held last Saturday was called with respect to the future action of the corporation in view of Stoll's disappearance. Dr. George L. Carder, vice president, substantiates the report that Stoll's financial condition is sound and he has a bank balance of \$6,000.

Stoll is or was a veteran of the Spanish-American war. In 1906 he was mentioned for the First Deputy's office of the New York Police Department.

MAKING PICTURE BUSINESS

"CUT-THROATING" AFFAIR

Michigan Exhibitors Give Line on Relations Between Them and Exchange Men or Producers—Good Receipts Mean Increased Rentals.

Detroit, Jan. 26. There are many reasons why the picture industry is far from being on a basis of stability, and one is the lack of confidence between the exhibitor and the exchange or the producer.

Last week in Detroit two exhibitors in the film building were talking about business. One said, "I cleaned up on such-and-such a picture; but don't blab it. You know if the exchange heard of it they would raise my price on the next special with the same star, and what the exchange doesn't know won't hurt it."

On the other hand, an exchange manager remarked the other day that he wasn't going to tell New York of a certain letter he received from an exhibitor telling him how he cleaned up on a certain picture, because, "If I wrote New York the facts true, would come right back and insist that I raise the rental price on the next series with this star."

"The New York office never realizes how poorly the exhibitor may do with some picture, and is always

reluctant to make a reduction but when finding out a certain picture or star is going big, it insists the exchange manager see the exhibitor and raise the price. I don't blame exhibitors for lying about box office figures on pictures. Why should they tell what they do, especially if it's good, when it means a jump in rentals."

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Written and directed by Charles Chaplin

Dorothy Phillips in "Man-Woman-Marriage"

Allen Holubar's Drama Eternal

R. A. Walsh Production, "The Oath"

Anita Stewart in "Sowing the Wind"

Directed by John M. Stahl

FIRST NATIONAL ATTRACTIONS

The public will flock to see

Something New
Something Big

Never Such an Opportunity

Five Powerful Reasons Why

There'll Be a Franchise Everywhere



COAST FILM NOTES

By FRED SCHADER.

Los Angeles, Jan. 26.

The manner in which the differences between the members of the Moving Picture Operators' Local 150 of the I. A. T. S. E. and the members of the two managerial associations here, the Los Angeles Theatres Association and the Theatre Owners' Association, was settled reflects credit on both sides. The men received an increase in salaries and the managers are satisfied because the men were willing to forego their request for a day off each week.

The final settlement gives the men employed in the Class A houses \$47 for a seven-day week of six hours a day, increase being \$5; these are the houses that play pictures and vaudeville. In the Class B houses, playing musical comedy and pictures, the men receive \$42.50, six hours for seven days, an increase of \$7.50. In both cases the relief men receive pro-rata salaries. In the grind houses, as Classes C and D are designated, the men receive an advance of \$7.50. The former being houses seating 400 or over, and the scale now calls for \$42.50, while the latter are under the 400 mark, and the scale at \$37.50. In the suburban houses the scale is advanced from \$22 to \$26. The increase is retroactive to Jan. 1.

The conferences regarding the increase lasted for three weeks, and at one time it appeared certain that a stiff fight would ensue between the men and the theatres. It was stated that the managers were prepared to declare for an open shop and had 125 men in readiness to place in their houses. This fight was averted on the last day when, after six hours of battling, the committees representing the various factions got together. The Local was represented by Earl Hamilton, president; M. J. Sands, secretary; Eugene Brown, D. C., business agent; Frank J. Bush, former business agent, and J. B. Kenton. The managerial associations were represented by Francis R. E. Woodward, secretary, and F. A. Miller, of the California theatre, for the Los Angeles Theatres Association, and Glen Harper and Jos. Lustig for the Theatre Owners' Association. Michael Gore represented the Gore Brothers and Lesser interests.

Who's the guy that is getting out Film Truth? That is an all absorbing question in Los Angeles at present wherever one runs into picture folk, whether they be actors, authors, producers, directors or press agents. Everybody would like to know, some to kill him and others to kiss him. But it looks as though all are to be doomed to disappointment, for the editor is in New York and the correspondents here are keeping their secret dark, perhaps it is in fear of those who would kiss them.

Bert Adler is to come to the coast and take over the publicity for Allan Dwan, according to report about the studios. Helen Rockwell, formerly of the Trade Review, has been handling the Dwan dope, but she is to complete her reign at the studio within a week, at which time it is expected that Adler will be on the ground.

The work on the Robertson-Cole studios is going along with tremendous speed, and when the buildings are completed they are going to form the background to the most extensive studio in these parts. They are building with a view to permanency, for the executive building is of reinforced concrete, and the six tremendous stages of plaster over tile work. It looks as though the company which started in the field originally with only a view to exporting films is in to stay and promises to cut something of a figure in the industry in the future.

Kathleen Clifford reported to the police last Thursday that her Hollywood home had been robbed of \$50,000 worth of jewels, furs and imported liquors. At the rate that they are charging for lootlike stuff in these parts it would not take an awful lot of likker to bring the total to the amount that the screen star says that she was robbed of. Twenty-eight dollars and \$30 a quart is the prevailing rate for bootleg stuff, and then you take a chance on what you get. 'Tis a great little place for the home brew industry.

Marc Larkin got back on the job at the Fairbanks-Pickford studios immediately after arriving here last week. He is working on the plan book for "The Nut," the latest of the Fairbanks pictures to be completed.

A temporary injunction has been issued by Judge Shenk in the suit of the Corona Cinema Co. against Ernest Cagnot, Lloyd B. Carleton, John Doe Rutledge and L. J. Lazarus asking that they be restrained from exhibiting a film, "Who's to Blame." Harry F. Scofield, author of the "Curse of God," stated in the complaint that the film, "Who's to Blame," was made of the cuttings from the "Curse of God" after the

initial scenario effort is "The Great Moment." It has been decided that Frank Woods will direct the picture, under the supervision of Cecil de Mille, and that Gloria Swanson will be the principal player. Monte Katterjohn has the work of continuity in hand for the production.

Plans for a new laboratory for the Standard Film Laboratories have been filed. The new building is to have a capacity of 1,200,000 feet of film a week. It will be located on West 5th street, near Santa Monica Boulevard. The building is to be two stories and basement on a plot 120 by 75 feet.

Governor Stevens has given Reginald Barker, local head of the Motion Picture Directors Association, a telegraphic assurance that he will use his best endeavors and lend every assistance to prevent the passing of a screen censorship bill in this state. Barker addressed a message to the Governor at Sacramento during the early part of last week and received almost an immediate reply.

Elinor Glyn has completed her first story for the screen. She is working at the Famous Players-Lasky studios, and the title of her

Fred A. Miller and Roy Miller of the California and Miller theatres are about to undertake the formation of a chain of Miller theatres in Southern California. The first house to be built will be situated at Long Beach and will cost \$1,000,000, including the site. The house is to seat 2,500 and will include an apartment house and a bathing pavilion.

Charles Emerson Cook has arrived here to take over the desk of scenario editor at the Fox studios.

Madge Tyrone, scenario writer, who has been at the Clara Barton Hospital here suffering from injuries sustained when her auto skidded and turned turtle, is reported to be recovering rapidly.

The engagement of Mary MacLaren to David Churchill Starkham was announced late last week at a dinner party given at the Ambassador Hotel. The engagement has been kept secret for two months.

INSIDE STUFF PICTURES

The Jimmy Valentine who tried to sell the Brooklyn Bridge to a New Jersey cranberry bog farmer and almost succeeded, is now burrowing into the soft kale loaf of the films. With a savant's fine sense of present economic and human values, the frater of Ponzl is angling hard and netting occasionally the saloon money kicked into the open market by the bone-dry spiked boot.

Baiting ex-saloon owners with hyped profits of the great money in film houses, the film confidence man is operating actively throughout the country.

Three theatres were sold in Brooklyn this week at a gross of \$30,000 that were bought two years ago at a gross of \$20,000. Expert judgment maximums an increased value of less than 20 per cent. on this \$20,000 investment due to the impossibility of the neighborhoods to improve in population or class. Ex-saloon men fell for the buy. In Philadelphia, last week two transfers of film houses were made to investors who, since their saloons were closed, have tried other businesses unsuccessfully, one sinking in good in a "French" pastry shop, another in a "baked-in-the-window" bakery and the third in a laundry. Anything to get busy and keep the roll working.

The line cut straight through the payrolls of the country by the jobless wave, with 50 per cent. only of the workers busy in many sections, is playing havoc with even standardized film houses, and the reputable owners of these houses, hard pressed themselves, are listening encouragingly to the Ponzl middle men, who have already dated up their greenhorn film come-ons.

Another 49 that Means---Gold!

IN last week's issue we told you that Famous Players-Lasky would release FORTY-NINE big pictures in the remaining six months of the season. FORTY-NINE sure box-office winners, because built of the best available star, director and author material.

In proof of this statement we listed the releases for March, April and May. And here are the releases for June, July and August:

June

Roscoe "Fatty" Arbuckle in "THE TRAVELING SALESMAN."
Cosmopolitan production, "THE WILD GOOSE," by Gouverneur Morris.
Thomas Meighan in "WHITE AND UNMARRIED," with Lila Lee.
Donald Crisp's British production, "APPEARANCES," by Edward Knoblock.
Thos. H. Ince—Vance Special, "THE BRONZE BELL."
Douglas MacLean in "ONE A MINUTE," Ince production.
Ethel Clayton in "SHAM."
George Melford's production, "THE MONEY MASTER," by Sir Gilbert Parker.

July

Lois Weber's production, "WHAT DO MEN WANT?"
Cosmopolitan production, "THE BRIDE'S PLAY."
Wallace Reid in "WATCH MY SMOKE."
British production, "THE MYSTERY ROAD," with David Powell.
William A. Brady's production, "LIFE," by Thomas Buchanan.
Dorothy Dalton in "THE CURSE," by E. Phillips Oppenheim.
Gloria Swanson in "THE GREAT MOMENT," by Elinor Glyn.
William DeMille's production, "THE LOST ROMANCE," by Edward Knoblock.

August

Cosmopolitan production, "GET RICH QUICK WALLINGFORD."
William S. Hart in "TRAVELING ON," Hart production.
Donald Crisp's British production, "THE PRINCESS OF NEW YORK."
Douglas MacLean in "BELL BOY 13," Ince production.
Thomas Meighan in "TALL TIMBERS."
Ethel Clayton in "THE ALMIGHTY DOLLAR," by Cosmo Hamilton.
Roscoe "Fatty" Arbuckle in "CRAZY TO MARRY."
Dorothy Dalton in "A STAMPEDED MADONNA," with Jack Holt, a George Melford production.

Paramount Pictures



FAMOUS PLAYERS-LASKY CORPORATION



L. A. THEATRE MEN PLAN WINTER CARNIVAL TO RIVAL NEW ORLEANS

Will Hold Mardi Gras Entertainment to Raise Funds for Campaign Against Sunday Blue Laws—Veteran Showman Leading.

Los Angeles, Jan. 26. Los Angeles is going to attempt to wrest the crown of the winter capital from New Orleans. There is a plan afoot here to promote an annual Mardi Gras festival that will run for ten days or two weeks some time during the winter season of 1921-22. Behind the plan is the Los Angeles Theatres Association, the idea being that of Francis R. E. Woodward, secretary of the association.

As a feeder the managerial association is to give a Mardi Gras entertainment and ball at the new Ambassador Hotel the night of Feb. 12. It is to be known as the First Annual Fiesta, Mardi Gras Ball and St. Valentine's Masque of the L. A. Theatres Association. The funds raised are to be devoted to the war chest of the association to fight the attempt to revive the Sunday blue laws in this section.

Mayor Meredith P. Snyder of Los Angeles and his staff are to be guests of honor on this occasion and in addition to the masque ball there will be a Mardi Gras Lane on the balcony surrounding the ball room which will resemble the midway on the fair grounds.

Mr. Woodward is a former outdoor showman and at one time was one of the executives at White City in Chicago and represented the American syndicate in Europe during the time that a chain of outdoor amusement parks were conducted by them in Paris, Berlin, Brussels and in various cities in England. There are a number of carnival companies that winter in this vicinity and their attractions will be used to give the real carnival atmosphere to the Mardi Gras Lane.

Of course, all of the local theatres and studios with their stars and prominent players will assist in making the event a gala occasion.

On the success of the affair at the Ambassador will depend the furtherance of the scheme for a regular fortnight of carnival next winter in Los Angeles. The Chamber of Commerce will be asked to give its moral and financial support to the promoting of the plan on the ground that it will attract hundreds of thousands of additional visitors to the city.

NEW STANLEY OPENING.

Governor and Other Notables to Attend Banquet.

Philadelphia, Jan. 26. The opening of the new Stanley, 19th and Market streets, Saturday, will be the most auspicious theatrical event since the dedication here of the Keith theatre some years ago.

Friday night a private inspection and dedicatory exercises, to be attended by Governor Sproul, Mayor Moore of Philadelphia, and other officials, will be held in the theatre. Preceding the exercises, Jules Mastbaum, president of the Stanley Company, will be host to the dedication guests at a dinner in the Ritz-Carlton hotel.

ROSSON TRIO OUT.

Los Angeles, Jan. 26. The Rossion trio, Arthur, Dick and Hal, are no longer with the Betty Compson company. A week ago they "got their tickets" as the studio expression goes, and there has been no explanation forthcoming from the Compson offices out at the Brunton lot.

Arthur and Dick have been with Miss Compson since she started her first starring picture a year ago, Arthur as director and Dick as assistant. The latter in addition playing roles in the second and third pictures. Hal joined in time for the third production as cameraman.

Miss Compson was to have produced and delivered to Goldwyn four pictures during the first year of her contract with them. The year has already expired and but one picture has been forthcoming, the second is just about out and the shooting on the third was completed a week ago Saturday when the Rossions finished.

AGITATOR BACK OF "BLUE" CENSORSHIP

Removed Censor Frames Bitter Chicago Law.

Chicago, Jan. 26. Picture producers nationally, not to mention exhibitors locally, are wrought up over a "blue law" censorship measure which reformers are making sensationally "yellow" efforts to jam through the Chicago city council.

Back of the agitation is one Timothy D. Hurley. Hurley was on the first Chicago censorship board. He made life so miserable for everyone that a concentration of professional pressure legislated his board out of business. Since then he has been appearing in churches and before clerical bodies, inflaming the religious element.

Having his forces lined up, Hurley started to stampede the council with a new ordinance making a censorship board of three supreme, and appointed with instructions barring any discussion of sex, and making its powers so broad that scarcely one picture in America could pass it if it wanted to exercise its full authorities. It proposes three censors at \$6,000 a year, one to be a woman, and calls for an "inspection fee" on pictures to provide funds for the board and numerous deputies and assistants. It also calls for censorship of advertising, newspaper and billboard, on films.

The typical "holier-than-thou" element of the town is back of Hurley.

BENEDICT NOT OFFICIAL.

An Investigation of "War Films" Brings Reply.

Syracuse, Jan. 26. The Watertown, Me., Post of the American Legion which started an investigation of E. K. Benedict and his "official war films," "The American Legion Over There," has been advised by the liquidating officer of the Committee on Public Information that Benedict is not a representative of that committee, although he was an attaché prior to the dissolution of the body.

Inquiry at the War Department developed that Benedict had purchased the films from the Signal Corps, and that they were part of a lot of surplus pictures disposed of by the government, partially to aid recruiting.

The Watertown Post's investigation resulted from the charges made for the films, shown under its auspices.

DeHAVEN STOPS.

Reported "Taxi" Picture Last for Present.

Los Angeles, Jan. 26. Carter DeHaven is through with film producing for the present, after having completed "The Girl in the Taxi."

The First National, it is understood, has declined to make further advance on production at present. Arthur S. Kane had arranged for four productions to be released by First National. "The Girl in the Taxi" was the second to be finished.

DAMAGES FOR EXHIBITOR.

F. P.-L. Must Pay Cost of Advertising Non-Delivered Film.

Chicago, Jan. 26. Low M. Goldberg, agent, who owns the Harper theatre, was awarded damages against the Famous Players-Lasky Corporation for \$420, representing his deposit and expenses incurred for printing and lobby work announcing "Idols of Clay," which the F. P.-L. failed to deliver and which they failed to cancel in advance.

FAIRBANKS NOT GOING.

Remaining Here Next Summer, Making Film.

Los Angeles, Jan. 28. Douglas Fairbanks is not to go abroad next summer after all. The production schedule laid out for him during the last two weeks while Dennis F. O'Brien and Hiram Abrams were here precludes any possibility of the trip to Europe. Fairbanks has just finished "The Nut" and his next production is to be "The Three Musketeers." It is believed that a certain number of scenes for the latter picture will have to be made abroad to obtain the necessary atmosphere, but if this finally proves to be the case the scenes will be those in which Fairbanks does not appear. All the studio stuff will be made here and then the director and camera man will make the trip abroad to shoot exteriors.

While this is going on Fairbanks will begin shooting in this country on a revival of "The Virginian," going to Montana for the exterior stuff.

TWO F. P. HOUSES IN ST. LOUIS CHANGE

Loew Circuit Gets King's; Lynch's, Missouri.

St. Louis, Jan. 26. Famous Players is disposing of two of its houses in this city. The King street theatre, in the uptown district, has been taken over by Marcus Loew and will be operated as a vaudeville and picture house.

The Missouri, another Famous Players' theatre, is to be leased to S. A. Lynch, and operated by the new lessee in connection with his chain of houses in the south.

"Way Down East" at City Hall.

Portland, Me., Jan. 26. Unable to secure a local theatre, "Way Down East," picture, will be shown at the City Hall for one week beginning Jan. 31. Evening prices will be from 50 cents to \$2, matinees 25 cents to \$1.

RIGID RULE ON FILM TITLES TO BE MADE BY REVIEW BOARD

Survey of Features Released During Last Three Years Is Ordered—Also Will Check Up on Serials.

The selection of 40 feature productions out of a total of between 800 and 850 made in the year 1920, independent or otherwise; the ruling of its executive committee in asking it to make a survey of the titles on pictures within the last three years to obviate future misrepresentation in the industry; these were among the principal features of the activities of the National Board of Review at the end of the current month.

In its annual meeting Tuesday the executive committee of the board convened when a committee was appointed to make a survey of the titles on pictures for the past three years. This committee has been appointed and it will make a detailed report back with a view of taking definite action through the adoption of a standard whereby the National Board of Review, in passing on a picture, will take in consideration the title.

This executive committee at the meeting also authorized that a nationwide survey be made through a form of questionnaire, which will be mailed back by the principals of municipalities in which the general public in their communities will be asked their opinion of the serial picture. This questionnaire will be sent to mayors, public welfare committees, etc. it is proposed working out a standard which will in future govern the National Board relative to the consideration of serials.

It is likely, according to Mr. McGuffee that in the near future the National Board will insist that all serial pictures go before the board

F. P.'S LONG ISLAND STUDIO REOPENS; ECONOMY TO RULE

Production Estimates from Home Offices of F. P. and Realart Followed Up—"Experience" First; Justine Johnstone's "Sheltered Daughters" Next.

EXHIBITORS FIGHT UP-STATE DAILY

Mohawk Valley Medium Loses Picture Advertising.

Utica, N. Y., Jan. 26. Withdrawal of all film advertising from the Utica Press, the local morning daily, which dominates the Mohawk Valley entertainment zone, by local theatres, following the publication in the Press Jan. 20 of an article discussing the Sunday picture problem, in which the Press dealt rather severely with the amusement question, was the signal for a broadside attack by the paper on the theatres, the assaults starting Saturday and continuing this week.

Monday and Tuesday mornings the Press devoted practically its entire first local page to the expression of editorial wrath, under the guise of news articles. Monday's headline, three column heavy black-face, read, "Score Motion Picture Managers for Their Attempt to Muzzle the Press." The Press, in connection with this, reprinted the Pictorial Review's recent article, "Too Much Sex Stuff in the Movies." Tuesday morning the headline was expanded to four columns and proclaimed "The Press Stand Against Dictation by Movie Men Is Given Approval by Ministerial Association."

The New Orpheum, controlled by E. A. Van Natta and E. A. Randall is the only Utica movie continuing to advertise in the Press.

Famous Player's Long Island studio opened Monday after being closed for six weeks. Present indications say it will have more Realart stars than Famous. Of a total of five, the latter is slated to begin making Hobart's "Experience." Richard Barthelmess is to play Youth and a wire was sent to the coast to ascertain if Margery Daw was available for Love. George Fitzmaurice will direct.

Justine Johnstone will begin work on George Bronson Howard's "Sheltered Daughters." Constance Binney on "The Magic Cup," by E. Lloyd Sheldon; Alice Brady in Samuel Merwin's "The Tower."

Victor Smith, formerly general manager for the studio and for 18 years with Vitagraph, is out. His successor is Victor H. Clark; production manager, Robert Kane.

An innovation Famous has adopted in connection with the reopening is estimating cost of productions as the pictures are made. Productions will start with a specific estimate from the home office, both Realart and Famous. Supervisors have been appointed for each production in the making. The special assignment is to see that estimates are strictly adhered to.

There is to be more economy and less wastage, and as a specific example of economy, it is understood that in the event where more "lavishness" is required in certain scenes than the original lay-out the first thing to be ascertained will be if there has been any saving in preceding scenes.

Two of the supervising directors appointed are Tom Garrity and Garnett Hastings. In addition, a former manager for Lucille's has been appointed to look after economy in sartorial matters.

"THE KID" DISTRIBUTION

Vogel Has It Outside United States and Canada.

William N. Vogel Productions has secured from First National the distribution of Charlie Chaplin's "The Kid" for all countries, with the exception of the United States and Canada. Vogel has held the franchise for the foreign rights to the First National-Chaplin pictures ever since the comedian has been releasing through First National.

Vogel, in turn, has disposed of the United Kingdom rights to "The Kid" to Hy. Wink, at a price not stated, but which is estimated to be in the neighborhood of \$200,000.

First National is releasing the new Chaplin picture to its franchise holders in this country on the basis of \$800,000.

FILMING "HUNGRY HEARTS"

"Hungry Hearts" is to be made into a picture, Anzia Yezierska, its author, left last week for Culver City to co-operate with the continuity writer and director for Goldwyn in making the screen version.

"Hungry Hearts" is a collection of stories by the authoress, which appeared in Harper's, Metropolitan, Century, Forum and other magazines.

Storm Directing Miss MacDonald. Jerome Storm left for the Coast Monday to direct one or more pictures for Katherine MacDonald.

The engagement was made through Arthur Jacobs, Storm's eastern representative.

Board of Foreign Missions. Mr. Lewis Robinson, Lester F. Scott, Mr. Henry E. Jenkins and Dr. Albert Shels.

The annual luncheon of the National Board will take place this Saturday (tomorrow) at the McAlpin. The topic of discussion will be "The Art of the Photoplay and Its Relation to the Work of the National Board of Review." The guest of honor is Col. Arthur Woods, Charles Miller, Whitman Bennett, Lionel Barrymore and George Seitz will be among the speakers.

FILM FICTION RIGHTS COST LOOKED ON AS TOO EXCESSIVE

Big Picture Producers Reported Having Understanding to Bear Them Down—\$70,000 for Ibanez "Apocalypse," Before Stage-Produced

The unwritten agreements among the big producing film companies to beat down all the notoriously waste strands of the industry into something like economic order got fresh manifest this week in a common effort to iron out the many wrinkles in the department taking in all sorts of published fiction for screen adaptation.

Striking at the excess salaries of stars, directors and distribution executives as the manufacturers are during the current eclipse of the industry, the fresh manifest aim at saving waste in prices paid for the rights of published novels, magazine and newspaper fiction and original screen stories.

The manufacturers aim ultimately at curbing the pegasus of the stage, but feel that the first step at normalcy in the story end of the business will be to adjust the many angles of miscellaneous fiction adaptable for photoplays.

With \$70,000 the acknowledged price to Ibanez for "The Four Horsemen of the Apocalypse," \$10,000 of which has been advanced, the Metro tops recent buys of fiction that hasn't seen stage life. The picture, shortly to be seen on Broadway, directed by Rex Ingram, cost around \$300,000. With \$350,000 offered for "Lightnin'" film rights and refused, the manufacturers believe the peak has been reached in rights purchases, and have tacitly agreed to co-operate in considering future material from the fiction presses.

The fiction publishers of the world throw on the shelves of the universe every month in the autumn an average of 25 novels per week, and every month in the spring an average of 15. The average number of novels published weekly for the 12 months of the year is 80. These gross 960 odd novels annually, possessing less than 33 1/3 per cent. picture possibilities. Of these 320 potential possibilities, the film manufacturers using in the aggregate 80 subjects per month burn up about half, filling out the sum total of their needs with stage pieces, pack number novels, originals furnished by scenario departments, and magazine and newspaper stories.

Prices for best sellers run from the Ibanez "Apocalypse" \$70,000 down, this for sheer fiction, not stage adapted. Katherine Newland Burt got \$30,000 for "Snowblindness." A novel of no special publicity draft will command \$5,000, and a book story ranking among any month's general fiction may be bought for \$2,500. Newspaper fiction can be had as low as \$500.

Saturday Evening Post fiction cannot be bought for less than \$5,000.

OLD HOUSE TO CLOSE.

Pittsburgh's Columbia to Discontinue When Lease Expires.

Pittsburgh, Jan. 26. The Columbia will discontinue at the expiration of its present lease in a few months. It was formerly known as the Family, and is one of the oldest pop vaudeville houses in the country.

When Harry Davis first conceived the idea of running pictures in conjunction with small time vaudeville he used the Columbia to exploit his ideas.

When the crowds outgrew the theatre, Davis converted it to a picture house exclusively, and after the house changed hands and name it continued.

A local department store will take over the parcel and remodel.

SELZNICK'S STARS ILL.

Lewis J. Selznick is having a bad break in his production activities through the illness of two of his stars.

Bessie Coleman is seriously ill, with what the doctors believe is pneumonia, and Clara Morris was hospitalized to stop an outbreak of a similar ailment.

INDIANA THEATRES JOIN FOR CENSOR WAR

To Resist Most Drastic Bill Introduced in the State Legislature.

Indianapolis, Jan. 26.

The picture theatre owners of Indiana are laying lines to fight the most drastic censorship bill ever heard of in this State, introduced in the Senate of the Indiana General Assembly Monday.

It provides for the establishment of a State Motion Picture Commission with power to censor and license every film shown in Indiana, to alter any film it sees fit to, to charge a license fee, and carries a penalty clause of a fine of not more than \$500, and imprisonment of not more than a year or both.

Senator Claude S. Steele, of Knox county, introduced the bill, but it is understood it was sponsored by a group of local reformers.

The commission would be composed of three members, with total salary of \$3,000 yearly, and would have the power to appoint advisory commissioners and deputy commissioners and to fix salaries.

Films shall be licensed, the bill states, unless the commission finds them to be "immoral, inhuman or indecent, or unless they show bull fights or prize fights." Current event or scientific films need not be examined.

The film men who started out some months ago to obtain favorable legislation from the General Assembly have been sitting back marking time until the "blue laws crowd made a move." The introduction of the censorship bill was regarded as this move and now a battle royal is expected to develop.

Before the legislative session ends in March it is not unlikely that the film men, in case they taste victory in the censorship fight, will train their guns on the present Sunday closing law.

Peculiarly enough the theatre men expect to obtain support in the fight on the movie commission bill from a group of Indianapolis society women who constitute what is known as the Indiana Photoplay Indorsers of Indianapolis. These women have been viewing and publicly recommending or criticising films for several months. The exhibitors have found them their friends, rather than enemies. This organization is opposed to censorship, on the ground that it is un-American, and seeks to gain clean films through merely expressing its collective opinions.

FIRST NATIONAL 9-REELER.

First National's new nine-reel feature, with Dorothy Phillips as star, had a pre-release showing early this week at the Regent, Paterson, N. J., as a preliminary to its appearance on Broadway.

This is the third of the promised "Big Five" by the First National, and is called "Man-Woman-Marriage." The First National people compared the box office showing of the picture in Paterson with that of "Passion," tested in the Garden, Paterson, in December. The distributor's statement is that "Man-Woman-Marriage" "played" in a house of considerably larger capacity, did 50 per cent. more than "Passion" on the first day, Jan. 24.

PRESS AGENTS AMALGAMATING

Los Angeles, Jan. 26.

The Los Angeles picture press agents are organizing to affiliate with the Associated Motion Picture Advertisers of New York.

They held a meeting at the Ambassador Ball Friday. Peter Gridley Smith and Edward Rosenbaum, Jr., were appointed to place the matter before the New York organization at its meeting there next Friday.

OBJECTS TO "KID'S" PRICE.

First National Wants to Increase "Chaplin" Charge.

The Theatre Owners Chamber of Commerce meeting held Tuesday, ended in a broadside hurled against First National. It was reported a unanimous vote was passed and a resolution submitted instructing the executive committee to prepare against pressure that might be brought by First National in seeking to secure larger rental fees on "The Kid."

J. D. Williams was one of the principal speakers. He declared they had paid as much as \$800,000 for "The Kid," whereas in comparison to a former Chaplin release it only stood them \$125,000.

The exhibitors are not in accord with Williams "appeal" that their contracts should be materially increased in proportion to the cost of the picture. On the basis First National wants to release "The Kid," the charge is additional to \$50 a day plus \$12.50 a reel over two, which makes it \$100 daily in view of "The Kids" six reels.

There is also reported dissension among First National's New York exhibitors over the request of the Strand, Broadway, that it hold "The Kid" for two pre-release weeks.

KEITH AND LOEW

AGREE ON RELEASES?

Arrangement Discussed to Divide F-P's First Runs.

An arrangement is being discussed between the Marcus Loew Circuit and the Keith people, whereby they will not clash in the matter of booking the picture released by Famous Players.

The plan proposed is that the two circuits shall practically divide the releases of Famous Players equally for first runs on their respective circuits.

The new arrangement, if consummated, is to go into effect March 1 next, the Keith and Loew people each offering approximately 100 days of first run for the features.

TUCKER AND MAYFLOWER.

After Rest, Director Will Restart Work.

Los Angeles, Jan. 26.

George Loane Tucker has at last finished his "Ladies Must Live" for Mayflower. The actual shooting was completed over a year ago, but then the controversy with the Mayflower arose over the profits on "The Miracle Man," and by the time that that was straightened out, Tucker was taken ill and remained away from work for almost six months. At present he is taking a trip to Hawaii to recuperate. When returning, Tucker will begin work on the first of the four pictures remaining to be made under his Mayflower contract. The first, it is said, will take at least six months and those who have read the story predict that it will be the biggest picture he has ever done.

FINES SMALL IN BRONX

Age Violations During 1920 Cost Total of \$400.

Owners of picture theatre in the Bronx paid \$400 in fines, according to the records of the Court of Special Sessions, during 1920, for violating the law prohibiting children from entering a theatre unless accompanied by parents or guardians.

In proportion to the number of picture houses, these figures represent a minimum number of convictions.

Raphael Ricci, 173 East 111th street, proprietor of a picture house at 567 Morris Park avenue, paid a fine of \$50 in Special Sessions, following conviction on a charge of admitting children into the theatre without proper guardians. An employee of the same theatre had been fined on previous occasions for the same offense.

H. N. CLERMONT A SUICIDE

Los Angeles, Jan. 26.

Hannibal N. Clermont, formerly head of Clermont Photoplays, Inc., committed suicide Sunday, by shooting.

The company was reorganized Jan. 1, C. P. Byth succeeding Clermont as president, which is believed to be the cause.

AXE SWINGS ON BIG SALARIES; \$200 FILM ACTORS NOW TAKE \$75

Fox, One of Two Studios Working, Reported to Have Cut—" \$2,750 Boys" to Get Theirs, Says One Producer.

CHAPLIN-GOLDWYN REPORTED AS SURE

Comedian Admires Samuel Goldwyn's "Back-Again" Move.

Los Angeles, Jan. 26.

It seems to be pretty definitely settled in the minds of the members of the picture industry in these parts that Chaplin will make the first break in the United Artists Corp., leaving the Big Four before having released a single picture through it.

Chaplin, according to the inside story, is certain to align himself with Goldwyn. The fact Samuel Goldwyn was eased out of the organization bearing his name and within a few weeks after it was back again, has had a remarkable effect on the stars in this section of the country.

Chaplin is one of the foremost admirers of Goldwyn because of his recent victory over the money folk and he wants Goldwyn to take charge of his business affairs for him, leaving Chaplin to look after the production end solely.

In that event Goldwyn would undoubtedly continue the Big Four contract which Chaplin holds rather than forfeit the sum necessary to give up in the event that Chaplin did not fulfill his agreement with his associated artists. Chaplin still has pictures to make under his First National contract before he will be able to deliver under his Big Four contract.

Activities have again been started at the Chaplin studios where the comedian has taken charge after having had the building under lease to the Carter De Haven company. He is intent on finishing the pictures called for under the First National contract and to complete his obligations in that respect. He is showing a greater desire to work than he has at any time within the last two years, and will undoubtedly finish the three two-reelers remaining to be delivered during the coming summer.

After the First National contract is fulfilled and if the deal with Goldwyn is consummated then the question will rise whether or not Chaplin will complete his contract with the Big Four or whether Goldwyn will figure that he is smart enough to get the comedian star released from that contract and have him come under the Goldwyn banner. At any rate during the last week the comedian and the producer have been almost inseparable, dining together almost nightly and spending a greater part of the days in conferences.

CAPITOL IN CINCINNATI.

Cincinnati, Jan. 26.

Ascher Brothers' new Capitol, Seventh and Vine streets, this city, will open about March 1. The resident manager will be Edward L. Nickolet, for years identified with the business management of the Ascher Brothers' houses in Chicago.

The Capitol will seat 2,000. A 36-piece orchestra organ is to be installed.

The Capitol is one of seven theatres Ascher Brothers are building.

ELSIE FERGUSON'S CONTRACT.

Elsie Ferguson has returned from the coast, after making a picturization of "Sacred and Profane Love." There is said to be some kind of difference between the star and Famous Players, with a likelihood the present contract will be cancelled by mutual consent.

"TOP OF THE WORLD" FIGURE.

A recent cable to the Stoll Film Co., which owns the picture rights to "The Top of the World," asking for a price for the rights, brought the response that Sir Oswald would relinquish his rights for \$50,000.

Los Angeles, Cal., Jan. 26.

The axe is beginning to fall on the big-salaried players as well as the small ones about the studios here. The mechanical staffs of at least one studio have also felt the force of the policy of retrenchment that is going on throughout the picture producing field in this section. Although there does not seem to be a preconcerted movement by agreement among the producers to cut salaries, the effect is rather general in its scope.

This week the information was a general cut had been instituted at the Fox West Coast studios. The reductions in salaries of the players ranged from 10 to 40 per cent. Those hit the hardest were the higher-salaried stock players. One was informed when the notice of the cut of 40 per cent. in his salary was given that the retrenchment was only temporary and that an effort would be made to "make it up to him" when things got moving again. The Fox studio is one of the two studios that have not cut down in production work to date.

In the mechanical division there was no effort made to cut the salaries of the men, but a general lay-off of a number of carpenters and property men was ordered.

While there is no definite move at the other studios for cuts in salaries, the various casting department heads state that the day of smaller salaries has arrived. Players who formerly received anywhere from \$100 to \$200 a week are available without number at salaries in the neighborhood of \$75. In some instances this is a cut of more than 50 per cent.

In addition to the players and mechanics, the directors are also about to feel the pressure of the necessity of making productions at a smaller cost. One studio head stated this week that "the \$2,750-a-week birds will have to come down from their high horse as well as the \$500 boys."

PHONEY PICTURE BALL.

"Picture Stars" Did Not Appear—Money Refunded.

A "moving picture" ball staged at Hunt's Point Casino recently may be the cause of legislation being enacted to prevent fly-by-night promoters from fraudulently advertising the appearance of picture stars at an affair of that kind.

Numbers of people who crowded into the hall to see the advertised stars, demanded and received their money back, when only one or two people of prominence were introduced.

The affair was promoted by the International Producing Co. It was given much publicity by a local daily that believed the promoters. The newspaper received a percentage of the receipts, donated to a charitable fund it sponsored.

The crowd was so great that it was necessary to summon the police reserves from the Simpson Street station.

EMERSON BOOK HUNTING.

Los Angeles, Cal., Jan. 26.

John Emerson is making an effort to secure the screen rights to two of Elinor Glyn's books for Norma and Constance Talmadge. He has wired the English authorities from New York, asking if "His Hour" was available for Constance and also if it would be possible to secure "Three Weeks" for Norma. The latter was filmed some five years ago in this country by B. S. Moss and disposed of on a State right basis.

MATTER OF SPACE

Los Angeles, Jan. 26.

The local theatre owners are objecting to the space given over to studio activities in the daily papers. They have informed the publishers it should be given to the theatres, but the publishers fail to get their view, claiming the studio stuff is news and the houses indirectly get the benefit of such publicity.

Friday, January 28, 1921

RE-ISSUES UNLIKELY,
SAYS ADOLPH ZUKORConditions Not Favorable to
Lichtman's Plan.

Famous Players has definitely turned down Al Lichtman's proposal to handle F. P. re-issues.

Adolph Zukor, in explaining the reason for the rejection of the re-issue distributing plan said it did not seem practicable at the present time. He added that while they had given a great deal of thought in the matter, it was too venturesome just now. Releasing re-issues broadcast on the American and Canadian market might materially affect the new product Famous contemplates distributing.

While it is generally known Famous in its release scheme has enough pictures to last through the fall of 1921, it is understood that it has also enough features for 1922.

The latest report on Lichtman's activities is coupled with an offer made by First National in a capacity similar to the position he held with Famous. Lichtman left Chicago late last week for the Coast.

DEFAULTER AT LARGE.

Charles Z. Schaefer Not Located.
Absconded With \$5,000.

Mt. Vernon, Jan. 26.

Although receiving several clues, the police have not succeeded in apprehending Charles Z. Schaefer, formerly manager of the Little playhouse here, who disappeared Jan. 9, after having taken the total week end receipts and overdrawing the theatre's bank accounts. Schaefer absconded with a total of about \$5,000.

An appealing letter was received from him and addressed to Alexander Weinberg, owner of the theatre, in which he asked that the police not seek him as he would return. He blamed "drink and women" for his predicament.

According to the latest information obtained by Lieutenant Herman Mattes, of the Mount Vernon Police Department, who was assigned to the case, Schaefer had "worked" this game in several other places. He has been seen in Cleveland since his hurried departure from here. That is his home town.

Prior to his departure, Schaefer issued a number of checks to film exchanges and others which were returned marked "no funds." Mr. Weinberg states that all accounts will be met as soon as his books are audited. The house, which shows pictures, is running to capacity.

BENNETT GOING ABROAD

At the expiration in delivery of two more negatives to First National, H. Whitman Bennett will leave for France to engage on a special production. This will be made independent of his agreement with First National. The two features Bennett is working on are "Salvation Nell" and Pauline Starky in the title role, and another one called "The Price."

Lionel Barrymore's agreement for four productions was consummated with the conclusion of the making of "Jim the Penman."

"PASSION" HELD OVER

Washington, D. C., Jan. 26. Harry M. Crandall denies the statement admission prices were cut last week at his Metropolitan here to encourage slow patronage of "Passion."

"Prices were not cut at any performance last week and business was so enormous at our regular scale of 50 cents, I am holding the picture over for its second week at the same scale," Mr. Crandall said.

Experimenting for Children

A committee of the Motion Picture Theatre Owners of America and a committee representing the Child Welfare Committee in co-operation with the Federation of Women's Clubs, will begin shortly an experiment to put through in picture theatres suitable entertainment for children.

The plan may be tried out on Saturdays and Sundays in eight theatres in Greater New York, four in Manhattan, three in Brooklyn, and one in the Bronx.

SELZNICK REISSUES PROMISE
WAR IN FILM RENTAL PRICES

New Departure Comes Into Field Against Triangle, Which Has Established Trade—Light on Famous Players' Abandoning Reissue Plan—Zukor Has 104 Features Completed, Ready for 1921 Release—Beginning on 1922

A situation develops in the film trade with the announcement of a project for the reissue of Selznick features. The Selznick product will come into a field in which Triangle has been almost alone, and thus there is every indication that there will be a fine young price war between the promoters of the Selznick reissues and the Triangle company.

As Variety has previously pointed out the business of reissue and new production cannot go on at the same time, and Famous Players appears to have recognized this trade truism in deciding to abandon its reissue project.

In the case of Selznick there is a surface separation of the new productions by the Selznick company and the release of the reissues will be handled by Charles Rogers, until a few weeks ago sales manager for Lewis J. Selznick.

Mr. Rogers will handle the more important reissues of Select, which include those of the Talmadge girls and the Clara Kimball Young series. He plans to operate through the regular Select exchanges.

The reissue proposition does not seem to be well thought of by the exhibitors throughout the country as nearly as can be learned. The Al Lichtman plan to take over the reissues of Famous Players fell

through, it is understood, because both parties to it could not agree upon the way the deal should be financed. S. A. Lynch is said to have vetoed it and when Hy Winik was approached to put \$750,000 into it, he is said to have demanded a mortgage on either the Putnam Building or the New York theatre as security to guarantee his investment.

Frank Tichnor worked pretty hard last summer, in an endeavor to dispose of some 12 reissues, without putting over any of them, finally abandoning the project as hopeless.

It was claimed several months ago the reissue scheme is feasible only by a company which has stopped new production. If Famous Players offered reissues in the market at prices necessarily greatly reduced, exhibitors would not be so willing to pay the much higher prices for the new productions.

Neither would an exhibitor be disposed to pay a high price for a first run Paramount film, when his nearest competitor was showing a Paramount reissue at a low rental. There are many complications beyond this, the most important of which is that Famous Players has indirectly made known that it already has completed and on its shelves 104 brand new releases for 1921 and with the reopening of its Long Island City studio last Mon-

day is ready to begin work on its 1922 schedule.

It is obvious that a series of reissues would act as a brake on the free moving of this mass of material.

The same thing holds true in a less degree with Selznick. The exhibitor will almost inevitably demand price concessions on new productions bearing the Selznick brand, or urge that the reissues be supplied for a very low price or no price at all in consideration of paying full rental rate for new pictures. In either case the producer loses, for the low priced reissue means a filed date that might have been occupied by a new production.

This is not true of Triangle, for that concern ever since its reorganization has completely stopped new productions and it has nothing but reissues to market. It would seem then that in any sort of a price war on reissues Triangle, being free from the complications set forth above would have the advantage. The lower the Selznick reissues are sold the more influence they will have on new productions, while Triangle can cut prices if it wants to or stand pat, having a running start in the field and being hampered by no consideration beyond the immediate effect of lower rentals or possible loss of clients under the new competition.

ABRAMS REPORTED IN
DEAL FOR ASSOCIATED

Los Angeles Hears Ince and Others May Join United.

Los Angeles, Jan. 26.

Hiram Abrams left for New York Monday. He and Dennis F. O'Brien have been trying to put over some sort of a deal affecting the United Artists and Associated Producers, and they may get together with Oscar A. Price in the East. The latter left here about 10 days ago.

From a source usually regarded as reliable, the deal proposes to form an alliance between the United Artists and three members of the Associated Producers, if some way may be devised whereby the latter can be relieved of their existing contracts with the Associated Producers and insure them the percentages accruing from pictures now being released by the latter organization.

The three producers whose names are being mentioned in connection with the rumored alliance with United Artists are Thomas H. Ince, Mack Sennett and Marshall Neilan. J. Parker Reade, Jr., who also has a producing franchise on the Associated roster, is really an ally of Ince and, according to the report, will accompany Ince as a producer but not as an individual unit.

This arrangement, if consummated, would leave Maurice Tourneur, Allan Dwan and George Loane Tucker to sustain the Associated Producers' organization. The rumor is so circumstantial as to include a proposition of Dwan to direct the next six Fairbanks pictures in event he felt he was being left out in the cold.

In New York it is understood Marshall Neilan has entered into an arrangement to direct John Barrymore in a series of pictures to be made under the financial patronage of Frank J. Godsol, with a guess the pictures would be released through First National.

It is also understood that while in the East recently Maurice Tourneur arranged to have his features financed by Messmore Kendall and Edward J. Bowes.

Hiram Abrams and Billy Grainger have arranged with Charlie Chaplin to have them pass on all First National exhibiting contracts for "The Kid." This is an arrangement agreeable to all producers who release through the First National. Arthur S. Kane acts in a similar capacity for Charles Ray, and B. Schulberg puts his O. K. on all the Katherine MacDonald rentals.

It can be authoritatively stated that, while nothing tangible has occurred in the way of any sort of alliance between the United Artists and Associated Producers, matters have progressed to a point where at a meeting of the six members of the Associated Producers, with Ince acting as chairman, a resolution was passed authorizing Ince and Sennett to negotiate for the taking in of any other producing units calculated to strengthen the position of the organization, with no names being specifically mentioned.

WANGER MAY REMAIN.

The report circulated this week that Walter Wanger would retire from his post as production manager for Famous Players is not official, and the likelihood is that it won't happen.

It won't happen if Wanger gets what he asked for—a material raise in salary. It is understood the F. P. people are more than pleased with the services Wanger has rendered the organization and are anxious to retain him, provided they can agree upon terms.

METRO ASSIGNS CAMERAMEN

Cameras for the new Metro pictures have been assigned. Sol Polito is doing the camera work on Alice Lake's new starring vehicle, "The Woman Who Went Away"; Alton Sogler is photographing the all-star production of "The Little Fool"; John Arnold will turn the crank on Viola Dana in "Home Stuff"; and Jackson Rose is behind the apparatus for "Big Game," May Allison's newest production.

NORTHCLIFFE BEHIND CONCERN
TO BOOM HANDS ACROSS SEA

Anglo-American Unity League Promoted by Publisher's Agent Aims to Stimulate Friendly International Relations.

Although unofficially, Lord Northcliffe is again to the fore through the recent formation of the Anglo-American Unity League, formed with the object of promoting friendship between the United States and England.

Through Harry Levey, representing Northcliffe's newspaper and picture interests in this country, the society took final steps this week prior to filing a certificate of incorporation. In picture circles represented by some of the largest figures in the administrative side of the business, this new organization is regarded as an outlet for whatever English propaganda it may desire to send to this country through the medium of motion pictures.

Seven objectives are set forth in the papers of incorporation, the first declaring that it is to "advocate, stimulate and promote friendly relations between the United States of America and the British Empire; to associate together those who may believe in a more friendly relationship between the United States of America and the British Empire, regardless of race, creed or nationality; and by means of printed articles, and appeals, published in the public press and otherwise, and by means of motion pictures, and by means of public meetings, and an appeal to public opinion, to further said purposes of this corporation."

"Second: The name of the proposed corporation is 'Anglo-American Unity League.'"

"Third: The territory in which its operations are to be conducted is the United States of America and the British Empire."

"Fourth: Principal offices are to be located in New York City."

"Fifth: The number of its directors is 21."

The sixth nominates its directors, giving their places of business in addition. They are Arthur Levey,

Lewis J. Selznick, J. D. Williams, Richard A. Rowland, Samuel Goldwyn, Thomas G. Wiley, Hiram Abrams, Louella O. Parsons, D. C. Smith, Arthur Keogh, Arthur James, Wm. A. Johnston, Monte W. Sohn, James Beecroft, Joseph Dannenberg.

The time for holding its annual meetings will be the first Monday in February of each year.

BARTHELMESS NEGOTIATIONS

Negotiations have been on for some time now for a prominent producer to make an individual star of Richard Barthelmess, to be released by First National.

Under the terms of the proposed arrangement the picture actor was to receive a sliding scale salary for a period of years, commencing at \$1,500 per week and running up to \$2,500. D. W. Griffith was to receive a bonus of something like \$50,000 for releasing Barthelmess. It is not yet known what the outcome of the proposition will be.

BLACKTON SELLING OUT

Preparatory to leaving for England to settle there, J. Stuart Blackton, in addition to disposing of his holdings in Vitagraph is placing on sale at auction the furniture, paintings, rugs, carpets, hangings, bronzes, marbles and other art objects in his home at Willoughby and Clinton avenue, Brooklyn. The sale takes place the latter part of the current week.

TERMS OF "LIFE"

The terms of purchase of the picture feature, "Life," by Famous Players are said to be that William A. Brady, the producer, received the actual sum he invested in the venture, estimated at something less than \$100,000.

ACCIDENTAL PUBLICITY.

"Baby for Sale" Falls Into It Through Film Advertising.

Pittsburgh, Jan. 26.

A human interest story in the Post boosted receipts at the Columbia the past week into huge proportions. It told about a woman in town who offered for sale a baby she was expecting to arrive soon, and about her husband being out of work, their already large family in pinched circumstances, and all this accompanied by some photos made a super-sob story.

It so happens that several weeks previous a half-sheet snipe was distributed around town by the Superior Pictures Exchange, a public sale of a baby being announced. The Exchange had not yet booked their film, "A Child for Sale," at any house. The woman in the story told the reporter the half-sheet gave her her idea, and that she would probably not have gotten it otherwise. At any rate, the story served for the film exploiters, and they ran the newspaper story atop of all their ads.

GOLDWYN'S FOUR

Four new Goldwyn pictures will soon be ready for viewing and booking. They are "Don't Neglect Your Wife," Gertrude Atherton's first original screen story; Will Rogers' new stellar vehicle will be "Boys Will Be Boys," based on Irving Cobb's short story of the same title; Tom Moore's new starring vehicle is a pictureization of A. C. Gunter's novel, "Mr. Barnes of New York"; Betty Compson's second starring vehicle is a film version of Percy B. Sheehan's story, "Reincarnation."

BILL HART RETIRING?

Los Angeles, Jan. 26. William S. Hart is on his last picture for Famous Players. The report here is that he is to retire when it is completed, to devote himself to writing.

Title Writer Sells Scenario.

Katherine Hilliker, known heretofore as a title writer, has sold her first original screen story. It was purchased by Richard and will be used as the next vehicle for Constance Tamm.



An Appreciation:

I take the liberty of publicly thanking

Mr. James Montgomery

and his associates

for their faith in me and for the opportunity which they afforded me to appear in the greatest role in the greatest success of modern times—

and for their kind encouragement which made it possible for me to justify their belief in me and to realize my fondest ambitions; also to the members of the cast for their unwavering kindness; also to the critics of Chicago, Boston and Philadelphia, who have made me blush with embarrassment over their generosity.

I hope that I deserve it all—please believe that I truly appreciate it all.

Helen Shipman

Garrick Theatre, Chicago, Indefinitely

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